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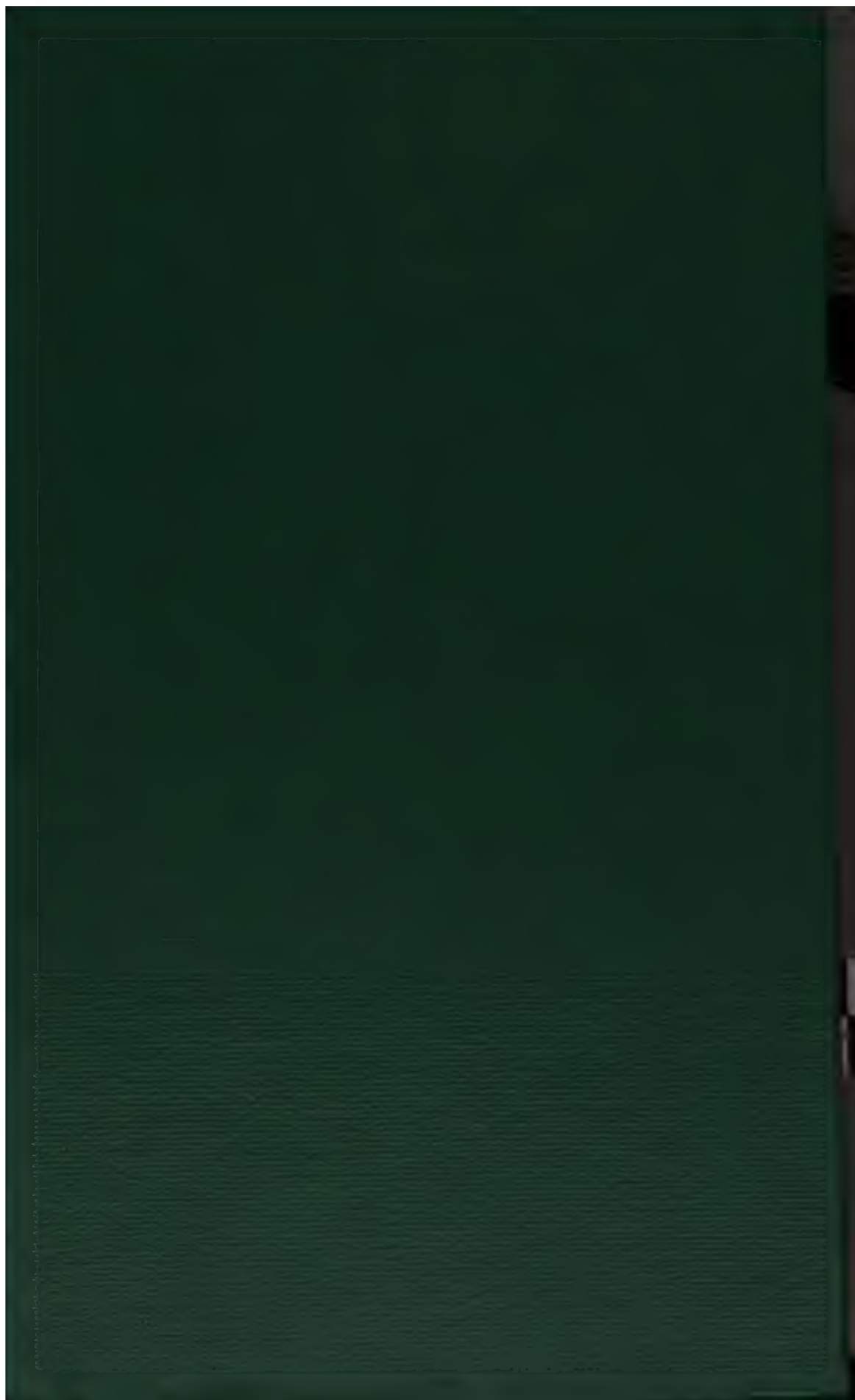
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# POBLES AND PEOPLE



1911

1911



THE  
POETS AND POETRY  
OF  
AMERICA,

TO THE MIDDLE OF THE NINETEENTH CENTURY.

BY RUFUS WILMOT GRISWOLD.

HERE THE FREE SPIRIT OF MANKIND AT LENGTH  
THROWS ITS LAST FETTERS OFF; AND WHO SHALL PLACE  
A LIMIT TO THE GIANT'S UNCHAINED STRENGTH?

*BRYANT.*

ERE LONG, THINE EVERY STREAM SHALL FIND A TONGUE,  
LAND OF THE MANY WATERS!

*HOFFMAN.*

THIS BE THE POET'S PRAISE,  
THAT HE HATH EVER BEEN OF LIBERTY  
THE STEADIEST FRIEND; OF JUSTICE AND OF TRUTH  
FIRMEST OF ALL SUPPORTERS; OF HIGH THOUGHTS,  
AND ALL THE BEAUTY OF THE INNER WORLD,  
CREATOR.

*AMERICAN PROSPECTS—1788*

ELEVENTH EDITION, REVISED, WITH ILLUSTRATIONS.

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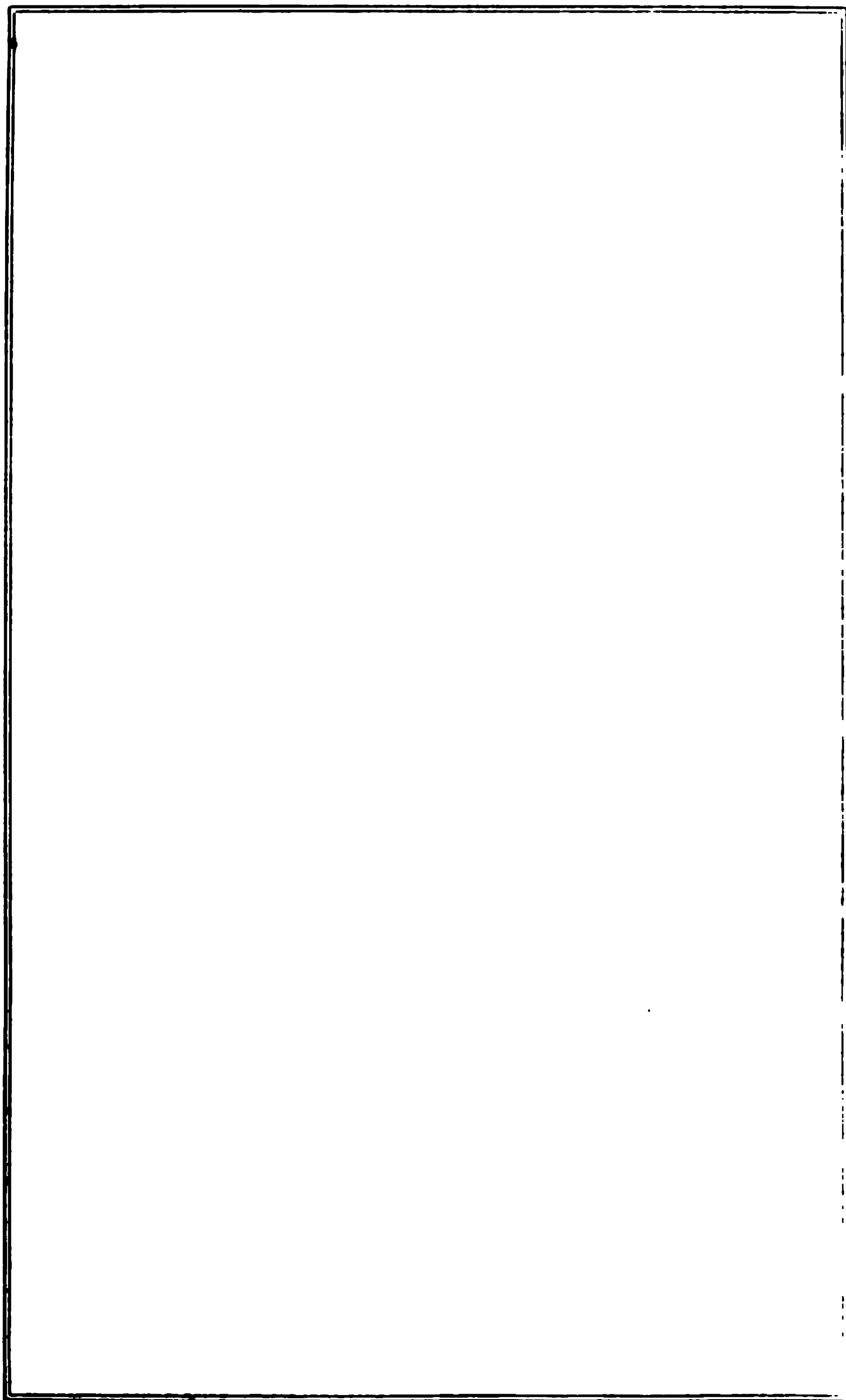
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AND THE  
MOST ILLUSTRIOUS OF HER PAINTERS,

*This Work*  
IS RESPECTFULLY DEDICATED.



## PREFACE TO THE ELEVENTH EDITION.

---

By the publication of "THE FEMALE POETS OF AMERICA," this survey of American Poetry was divided into two parts. From "THE POETS AND POETRY OF AMERICA" are omitted all reviews of our female poets, and their places are supplied with notices of other authors. The entire volume is also revised, re-arranged, and in other respects much improved.

This work was in the first place too hastily prepared. There was difficulty in procuring materials, and in deciding, where so many had some sort of claim to the title, whom to regard as Poets. There had been published in this country about five hundred volumes of rhythmical compositions of various kinds and degrees of merit, nearly all of which I read with more or less attention. From the mass I chose about one fifth, as containing writings not unworthy of notice in such a survey of this part of our literature as I proposed to make. I have been censured, perhaps justly, for the wide range of my selections. But I did not consider all the contents of the volume genuine Poetry. I aimed merely to show what had been accomplished toward a Poetical Literature in the first half century of our national existence. With much of the first order of excellence I accepted more that was comparatively poor. But I believe I admitted nothing inferior to passages in the most celebrated foreign works of like character. I have also been condemned for omissions. But on this score I have no regrets. I can think of no name not included in the first edition which I would now admit without better credentials than were before me when that edition was printed.

The fact that nine large editions of "THE POETS AND POETRY OF AMERICA" have been sold in seven years from its first publication, is a gratifying evidence of the interest felt in American letters.

NEW YORK, October 1, 1849.



## PREFACE TO THE FIRST EDITION.

---

THIS book is designed to exhibit the progress and condition of Poetry in the United States. It contains selections from a large number of authors, all of whom have lived in the brief period which has elapsed since the establishment of the national government. Considering the youth of the country, and the many circumstances which have had a tendency to retard the advancement of letters here, it speaks well for the past and present, and cheerfully for the future.

Although America has produced many eminent scholars and writers, we have yet but the beginning of a National Literature. EDWARDS and MARSH, in metaphysics; DWIGHT, EMMONS, ALEXANDER, STUART, BUSH, WILLIAMS, ROBINSON, NORTON, HODGE and BARNES, in Theology; HAMILTON, MADISON, WEBSTER and CALHOUN, in Politics; STORY, KENT and WHEATON, in Jurisprudence; PRESCOTT and BANCROFT, in History; BROWN, COOPER, IRVING, KENNEDY, BIRD, WARE, HOFFMAN and HAWTHORNE, in Romantic Fiction; BRYANT, DANA, HALLECK, LONGFELLOW, WHITTIER, and others whose names are in this volume, in Poetry; and AUDUBON, CHANNING, EVERETT, EMERSON, BROWNSON, VERPLANCK, and many more, in the various departments of Literature, have written for the coming ages. But too few of them, it must be confessed, are free from that vassalage of opinion and style which is produced by a constant study of the Literature of the country from which we inherit our language, our tastes, and our manners.

It is said that the principles of our heroic age are beginning to be regarded with indifference; that patriotism is decaying; that the affections of the people are passing from the simplicity of a democracy to the gilded shows of an aristocracy. If it is so, it is because our opinions and feelings are controlled by foreigners, ignorant of our condition and necessities, and hostile to our government and institutions. And it will continue to be the case until, by an honest and judicious system of RECIPROCAL COPYRIGHT, such protection is given to the native author as will enable our best writers to devote more attention to letters, which, not less than wealth, add to a nation's

happiness and greatness ; and should receive as much of the fostering care of government as is extended to the agriculturist or manufacturer.

There is nothing in our country to prevent the successful cultivation of literature and the arts, provided the government places our own authors upon an equality with their foreign rivals, by making it possible to publish their works at the same prices. A National Literature is not necessarily confined to local subjects ; but if it were, we have no lack of themes for romance, poetry, or any other sort of writing, even though the new relations which man sustains to his fellows in these commonwealths did not exist. The perilous adventures of the Northmen ; the noble heroism of Columbus ; the rise and fall of the Peruvian and Mexican empires ; the colonization of New-England by the Puritans ; the witchcraft delusion ; the persecution of the Quakers and Baptists ; the rise and fall of the French dominion in the Canadas ; the overthrow of the great confederacy of the Five Nations ; the settlement of New-York, Pennsylvania, Maryland and Virginia, by people of the most varied and picturesque characters ; the beautiful and poetical mythology of the aborigines ; and that revolution, resulting in our independence and equal liberty, which forms a barrier between the traditionary past and the familiar present : all abound with themes for imaginative literature. Turning from these subjects to those of a descriptive character, we have a variety not less extensive and interesting. The chains of mountains which bind the continent ; the inland seas between Itasca and the ocean ; caverns, in which whole nations might be hidden ; the rivers, cataracts, and sea-like prairies ; and all the varieties of land, lake, river, sea and sky, between the gulfs of Mexico and Hudson, are full of them.

The elements of power in all sublime sights and heavenly harmonies should live in the poet's song. The sense of beauty, next to the miraculous divine suasion, is the means through which the human character is purified and elevated. The creation of beauty, the manifestation of the real by the ideal, in " words that move in metrical array," is the office of the poet.

This volume embraces specimens from a great number of authors ; and though it may not contain all the names which deserve admission, the judicious critic will be more likely to censure me for the wide range of my selections than for any omissions. In regard to the number of poems I have given from particular writers, it is proper to state that considerations unconnected with any estimates of their comparative merit have in some cases guided me. The collected works of several poets have been frequently

printed and are generally familiar, while the works of others, little less deserving of consideration, are comparatively unknown.

There is in all the republic scarcely a native inhabitant of Saxon origin who cannot read and write. Every house has its book closet and every town its public library. The universal prevalence of intelligence, and that self-respect and confidence arising from political and social equality, have caused a great increase of writers. Owing, however, to the absence of a just system of copy-right, the rewards of literary exertion are so precarious that but a small number give their exclusive attention to literature. A high degree of excellence, especially in poetry, is attained only by constant and quiet study and cultivation. Our poets have generally written with too little preparation, and too hastily, to win enduring reputations.

In selecting the specimens in the work, I have regarded humorous and other rhythmical compositions, not without merit in their way, as poetry, though they possess few of its true elements. It is so common to mistake the form for the divine essence, that I should have been compelled to omit the names of many who are popularly known as poets, had I been governed by a more strict definition.

PHILADELPHIA, March, 1842.

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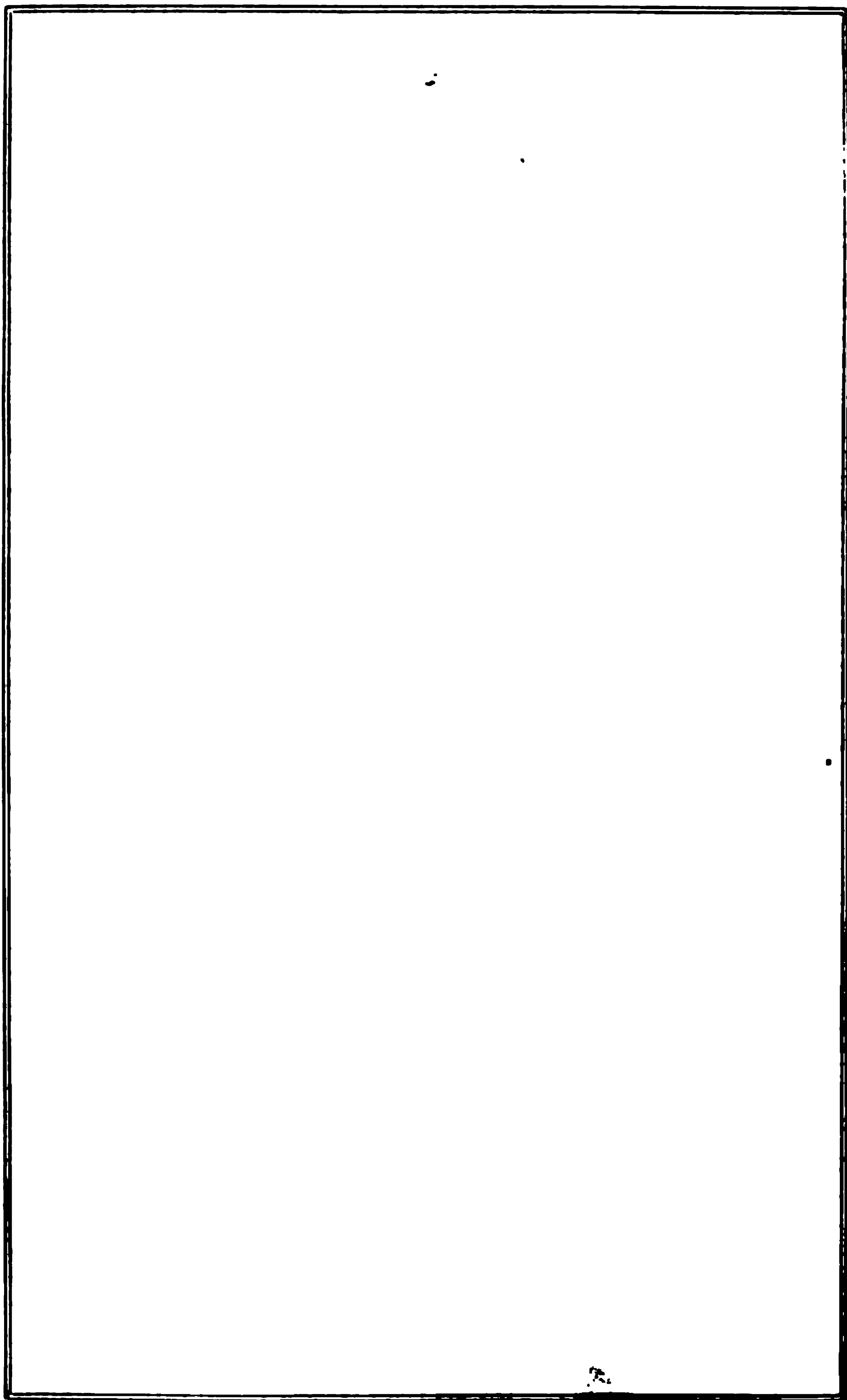
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# POETS AND POETRY OF AMERICA.

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## **Introduction.**

**FROM THE LANDING OF THE PILGRIMS TO THE REVOLUTION.**



## HISTORICAL INTRODUCTION.

THE earliest specimens of poetry which I have presented in the body of this work are from the writings of PHILIP FRENEAU, one of those worthies who with both lyre and sword aided in the achievement of the independence of the United States. Before his time but little poetry was written in this country, although from the landing of the pilgrims at Plymouth there was at no period a lack of candidates for the poetic laurel. Many of the early colonists were men of erudition, deeply versed in scholastic theology, and familiar with the best ancient literature; but they possessed neither the taste, the fancy, nor the feeling of the poet, and their elaborate metrical compositions are forgotten by all save the antiquary, and by him are regarded as among the least valuable of the relics of the first era of civilization in America.

It is unreasonable to compare the quaint and grotesque absurdities of FOLGER, MATHER, and WIGGLESWORTH with the productions of the first cultivators of the art in older nations; for literature—mental development—had here, in truth, no infancy. The great works of CHAUCER, SPENSER, SHAKSPEARE, and MILTON were as accessible in their time as now, and the living harmonies of DRYDEN and POPE were borne on every breeze that then fanned the cheek of an Englishman. The bar to progress was that spirit of bigotry—at length broken down by the stronger spirit of freedom—which prevented the cultivation of elegant learning, and regarded as the fruits of profane desire the poet's glowing utterance, strong feeling, delicate fancy, and brilliant imagination. Our fathers were like the labourers of an architect; they planted deep and strong in religious virtue and useful science the foundations of an edifice, not dreaming how great and magnificent it was to be. They did well their part; it was not meet for them to fashion the capitals and adorn the arches of the temple.

The first poem composed in this country was a description of New England, in Latin, by the Reverend WILLIAM MORRELL, who came to Plymouth Colony in 1623, and returned to London in the following year. It has been reprinted, with an English translation made by the author, in the collections of the Massa-

chusetts Historical Society. The first verses by a colonist were written about the year 1630. The name of the author has been lost:

New England's annoyances, you that would know them,  
Pray ponder these verses which briefly do show them.

The place where we live is a wilderness wood,  
Where grass is much wanting that's fruitful and good:  
Our mountains and hills and our valleys below  
Being commonly cover'd with ice and with snow:  
And when the northwest wind with violence blows,  
Then every man pulls his cap over his nose:  
But if any's so hardy and will it withstand,  
He forfeits a finger, a foot, or a hand.

But when the spring opens, we then take the hoe,  
And make the ground ready to plant and to sow;  
Our corn being planted and seed being sown,  
The worms destroy much before it is grown;  
And when it is growing some spoil there is made  
By birds and by squirrels that pluck up the blade;  
And when it is come to full corn in the ear,  
It is often destroy'd by raccoon and by deer.

And now do our garments begin to grow thin,  
And wool is much wanted to card and to spin;  
If we can get a garment to cover without,  
Our other in-garments are clout upon clout:  
Our clothes we brought with us are apt to be torn,  
They need to be clouted soon after they're worn;  
But clouting our garments they hinder us nothing,  
Clouts double are warmer than single whole clothing.

If fresh meat be wanting, to fill up our dish,  
We have carrots and pumpkins and turnips and fish:  
And is there a mind for a delicate dish,  
We repair to the clam banks, and *there* we catch fish.  
Instead of pottage and puddings and custards and pies,  
Our pumpkins and parsnips are common supplies;  
We have pumpkins at morning and pumpkins at noon;  
If it was not for pumpkins we should be undone.

If barley be wanting to make into malt,  
We must be contented and think it no fault;  
For we can make liquor to sweeten our lips  
Of pumpkins and parsnips and walnut tree chips.

Now while some are going let others be coming,  
For while liquor's boiling it must have a scumming;  
But I will not blame them, for birds of a feather,  
By seeking their fellows, are flocking together.  
But you whom the Lord intends hither to bring,  
Forsake not the honey for fear of the sting;  
But bring both a quiet and contented mind,  
And all needful blessings you surely will find.

The first book published in British America was "The Psalms in Metre, faithfully Translated, for the Use, Edification, and Comfort of the Saints, in Public and Private, especially in New England," printed at Cambridge, in 1640. The version was made by THOMAS WELDE, of Roxbury, RICHARD MATHER, of Dorchester, and JOHN ELIOT, the famous apostle to the Indians. The translators seem

to have been aware that it possessed but little poetical merit. "If," say they, in their preface, "the verses are not always so smooth and elegant as some may desire and expect, let them consider that God's altar needs not our polishings; for we have respected rather a plain translation, than to smooth our verses with the sweetness of any paraphrase, and so have attended to conscience rather than elegance, and fidelity rather than poetry, in translating Hebrew words into English language, and DAVID's poetry into English metre." COTTON MATHER laments the inelegance of the version, but declares that the Hebrew was most exactly rendered. After a second edition had been printed, President DUNSTER,\* of Harvard College, assisted by Mr. RICHARD LYON, a tutor at Cambridge, attempted to improve it, and in their advertisement to the godly reader they state that they "had special eye both to the gravity of the phrase of sacred writ and sweetness of the verse." DUNSTER's edition was reprinted twenty-three times in America, and several times in Scotland and England, where it was long used in the dissenting congregations. The following specimen is from the second edition:

## PSALM CXXXVII.

The rivers on of Babilon,  
There when wee did sit downe,  
Yea, even then, wee mourned when  
Wee remembered Zion.  
Our harp wee did hang it amid,  
Upon the willow tree,  
Because there they that us away  
Led in captivitee  
Requir'd of us a song, and thus  
Askt mirth us waste who laid,  
Sing us among a Zion's song,  
Unto us then they said.  
The Lord's song sing can wee, being  
In stranger's land I then let  
Lose her skill my right hand if I  
Jerusalem forget  
Let cleave my tongue my palate on  
If mind thee doe not I,  
If chiefe joyes o're I prize not more  
Jerusalem my joy.  
Remember, Lord, Edom's sons' word,  
Unto the ground, said they,  
It rase, it rase, when as it was  
Jerusalem her day.  
Blest shall he be that payeth thee,  
Daughter of Babilon,  
Who must be waste, that which thou hast  
Reward'd us upon  
O happy hee shall surely bee  
That taketh up, that eke  
Thy little ones against the stones  
Doth into pieces breake

Mrs. ANNE BRADSTREET, "the mirror of her

\* THOMAS DUNSTER was the first president of Harvard College, and was inaugurated on the twenty seventh of

age, and glory of her sex," as she is styled by JOHN NORTON, of excellent memory, came to America with her husband, SIMON BRADSTREET, governor of the colony, in 1630, when she was but sixteen years of age. She was a daughter of Governor DUDLEY, a miserly, though a "valorous and discreet gentleman," for whom Governor BELCHER wrote the following epitaph:

"Here lies THOMAS DUDLEY, that trusty old stud—  
A bargain's a bargain, and must be made good"

Mrs. BRADSTREET's verses were printed at Cambridge, in 1640. The volume was entitled, "Several Poems, compiled with great variety of wit and learning, full of delight; wherein especially is contained a compleat discourse and description of the four Elements, Constitutions, Ages of Man, and Seasons of the Year, together with an exact Epitome of the Three First Monarchies, viz: the Assyrian, Persian, Grecian; and Roman Commonwealth, from the beginning, to the end of the last King; with divers other Pleasant and Serious Poems." NORTON declares her poetry so fine that, were MARO to hear it, he would condemn his own works to the fire; and in a poetical description of her character says—

Her breast was a brave pallace, a broad street,  
Where all heroic, ample thoughts did meet,  
Where nature such a tenement had tane  
That other souls to here dwell in a lane.

The author of the "Magnalia" speaks of her poems as a "monument for her memory beyond the stateliest marble;" and JOHN ROGERS, one of the presidents of Harvard College, in some verses addressed to her, says—

Your only hand those poesies did compose:  
Your head the source, whence all those springs did flow:  
Your voice, whence change's sweetest notes arose:  
Your feet that kept the dance alone, I trow:  
Then veil your bunnets, poetasters all,  
Strike, lower again, and at these humbly fall,  
And deem yourselves advanced to be her pedestal.

Should all with lowly congees laurels bring,  
Waste Flora's magazine to find a wreath,  
Or Pincus' banks, 'twere too mean offering;  
Your muse a fairer garland doth bequeath  
To guard your fairer front; here 'tis your name  
Shall stand unmov'd; this your little frame  
Shall great Colossus be, to your eternal fame.

She died in September, 1672, and "was greatly mourned." The following stanzas are

August, 1640. In 1634 he became unpopular on account of his public advocacy of antipapal claims, and was compelled to resign. When he died, in 1639, he bequeathed legacies to the persons who were most active in causing his separation from the college. In the life of DUNSTER, in the *Magnalia*, is the following a quotation, by a Mr. KNEPPEN, to the authors of the New Psalm Book:

You Rabbis, poets, and great men,  
Of our song, that in our hearts  
And you of the teacher, your voices long have,  
But with the truth, we have no more, we have no more.

from one of her minor pieces, entitled "Contemplations."

Under the cooling shadow of a stately elm  
Close sate I by a goodly river's side,  
Where gliding streams the rocks did overwhelm;  
A lonely place, with pleasures dignified.  
I once that loved the shady woods so well,  
Now thought the rivers did the trees excell,  
And if the sun would ever shine, there would I dwell.

While on the stealing stream I fixt mine eye,  
Which to the long'd-for ocean held its course,  
I markt nor crooks, nor rube that there did lye  
Could hinder aught, but still augment its force:  
O happy flood, quoth I, that holdst thy race  
Till thou arrive at thy beloved place,  
Nor is it rocks or shoals that can obstruct thy pace.

Nor is 't enough, that thou alone may'st slide,  
But hundred brooks in thy cleer waves do meet,  
So hand in hand along with thee they glide  
To Thetis' house, where all embrace and greet:  
Thou emblem true, of what I count the best,  
O could I lead my rivulets to rest,  
So may we press to that vast mansion, ever blest.

Ye fish, which in this liquid region 'bide,  
That for each season, have your habitation,  
Now salt, now fresh, where you think best to glide,  
To unknown coasts to give a visitation,  
In lakes and ponds, you leave your numerous fry,  
So nature taught, and yet you know not why,  
You watry folk that know not your felicity.

Look how the wantons frisk to taste the air,  
Then to the colder bottome straight they dive,  
Eftsoon to NEPTUNE's glassie hall repair  
To see what trade the great ones there do drive,  
Who forrage o'er the spacious sea-green field,  
And take the trembling prey before it yield, [shield.  
Whose armour is their scales, their spreading fins their

While musing thus with contemplation fed,  
And thousand fancies buzzing in my brain,  
The sweet-tongued Philomel perch't o'er my head,  
And chanted forth a most melodious strain  
Which rapt me so with wonder and delight,  
I judg'd my hearing better than my sight,  
And wiaht me wings with her a while to take my flight.

O merry bird (said I) that fears no snares,  
That neither toyles nor hoards up in thy barn,  
Feels no sad thoughts, nor cruciating cares  
To gain more good, or shun what might thee harm;  
Thy cloaths ne'er wear, thy meat is every where,  
Thy bed a bough, thy drink the water cleer,  
Reminds not what is past, nor what's to come dost fear.

The dawning morn with songs thou dost prevent,\*  
Setts hundred notes unto thy feather'd crew,  
So each one tunes his pretty instrument,  
And warbling out the old, begins anew,  
And thus they pass their youth in summer season,  
Then follow thee into a better region,  
Where winter's never felt by that sweet airy legion.

Man's at the best a creature frail and vain,  
In knowledge ignorant, in strength but weak:  
Subject to sorrows, losses, sickness, pain,  
Each storm his state, his mind, his body break:  
From some of these he never finds cessation,  
But day or night, within, without, vexation, [lation.  
Troubles from foes, from friends, from dearest, near'st re-

And yet this sinfull creature, frail and vain,  
This lump of wretchedness, of sin and sorrow,  
This weather-beaten vessel wrackt with pain,  
Joyes not in hope of an eternal morrow:  
Nor all his losses, crosses, and vexation,

In weight, in frequency, and long duration,  
Can make him deeply groan for that divine translation.

The mariner that on smooth waves doth glide,  
Sings merrily, and steers his barque with ease,  
As if he had command of wind and tide,  
And now become great master of the seas;  
But suddenly a storm spoils all the sport,  
And makes him long for a more quiet port,  
Which 'gainst all adverse winds may serve for fort.

So he that saileth in this world of pleasure,  
Feeding on sweets, that never bit of th' sowre,  
That's full of friends, of honour, and of treasure,  
Fond fool, he takes this earth ev'n for heaven's bower.  
But sad affliction comes and makes him see  
Here's neither honour, wealth, nor safety;  
Only above is found all with security.

O Time, the fatal wrack of mortal things,  
That draws oblivion's curtains over kings,  
Their sumptuous monuments, men know them not,  
Their names without a record are forgot,  
Their parts, their ports, their pomp's all laid in th' dust;  
Nor wit, nor gold, nor buildings scape time's rust;  
But he whose name is grav'd in the white stone  
Shall last and shine when all of these are gone.

WILLIAM BRADFORD, the second governor of Plymouth, who wrote a "History of the People and Colony from 1602 to 1647," composed also "A Descriptive and Historical Account of New England, in Verse," which is preserved in the Collections of the Massachusetts Historical Society.

When JOHN COTTON, a minister of Boston, died in 1652, BENJAMIN WOODBRIDGE, the first graduate of Harvard College, and afterward one of the chaplains of CHARLES the Second, wrote an elegiac poem, from a passage in which it is supposed FRANKLIN borrowed the idea of his celebrated epitaph on himself. COTTON, says WOODBRIDGE, was

A living, breathing Bible; tables where  
Both covenants at large engraven were;  
Gospel and law in 's heart had each its column,  
His head an index to the sacred volume,  
His very name a title-page, and next  
His life a commentary on the text.  
O what a monument of glorious worth,  
When in a new edition he comes forth,  
Without erratas, may we think he'll be,  
In leaves and covers of eternity!

The lines of the Reverend JOSEPH CAPEN, on the death of Mr. JOHN FOSTER, an ingenious mathematician and printer, are yet more like the epitaph of FRANKLIN:

Thy body which no activeness did lack,  
Now's laid aside like an old almanack;  
But for the present only's out of date,  
'Twill have at length a far more active state:  
Yea, though with dust thy body solled be,  
Yet at the resurrection we shall see  
A fair edition, and of matchless worth,  
Free from *erratas*, new in heaven set forth;  
'Tis but a word from God the great Creator,  
It shall be done when he saith *Imprimatur*.

The excellent President URIAN OAKES, styled "the LACTANTIUS of New England," was one of the most distinguished poets of his time. The following verses are from his

**Elegy on the death of THOMAS SHEPARD, minister of Charlestown:**

Art, nature, grace, in him were all combined  
To show the world a matchless paragon;  
In whom of radiant virtues no less shined,  
Than a whole constellation; but he's gone!  
Hee's gone, alas! down in the dust must lie  
As much of this rare person, as could die.

To be descended well, doth that commend!  
Can some their fathers' glory call their own?  
Our SHEPARD justly might to this pretend,  
(His blessed father was of high renown,  
Both Englands speak him great, admire his name,)  
But his own personal worth's a better claim.

His look commanded reverence and awe,  
Though mild and amiable, not austere:  
Well humour'd was he, as I ever saw,  
And ruled by love and wisdom more than fear.  
The muses and the graces too, conspired,  
To set forth this rare piece to be admired.

He breathed love, and pursued peace in his day,  
As if his soul were made of harmony:  
Scarce ever more of goodness crowded lay  
In such a piece of frail mortality.

Sure Father WILSON's genuine son was he,  
New-England's PAUL had such a TIMOTHY.

My dearest, inmost, truest friend is gone!  
Gone is my sweet companion, soul's delight!  
Now in a huddling crowd, I'm all alone,  
And almost could bid all the world good-night,  
Blest be my rock! God lives: O! let him be  
As he is all, so all in all to me.

At that period the memory of every eminent person was preserved in an ingenious elegy, epitaph, or anagram. SHEPARD, mourned in the above verses by OAKES, on the death of JOHN WILSON, "the Paul of New England," and "the greatest annagrammatizer since the days of LYCOPHRON," wrote—

*John Wilson, anagr. John Wilson*  
O, change it not! No sweeter name or thing,  
Throughout the world, within our ears shall ring.

THOMAS WELDE, a poet of some reputation in his day, wrote the following epitaph on SAMUEL DANFORTH, a minister of Roxbury, who died soon after the completion of a new meeting-house:

Our new-built church now suffers too by this,  
Larger its windows, but its lights are less

PETER FOULNER, a schoolmaster of Nantucket, and the maternal grandfather of Doctor FRANKLIN, in 1676 published a poem entitled "A Looking-glass for the Times," addressed to men in authority, in which he advocates religious liberty, and implores the government to repeal the uncharitable laws against the Quakers and other sects. He says—

The rulers in the country I do owe them in the Lord;  
And such as are for government, with them I do accord.  
But that which I intend hereby, is that they would keep  
bound;

And meddle not with God's worship, for which they  
have no ground.

And I am not alone herein, there's many hundreds more,  
That have for many years ago spoke much more upon that  
Indeed, I really believe, it's not your business, [score.  
To meddle with the church of God in matters more or less.

In another part of his "Looking Glass" he says—

Now loving friends and countrymen, I wish we may be  
war;

'Tis now a time for every man to see with his own eyes.  
'Tis easy to provoke the Lord to send among us war;  
'Tis easy to do violence, to envy and to jar;  
To show a spirit that is high; to scorn and domineer;  
To pride it out as if there were no God to make us fear;  
To covet what is not our own; to cheat and to oppress;  
To live a life that might free us from acts of righteousness;  
To swear and lie and to be drunk, to backbite one another;  
To carry tales that may do hurt and mischief to our brother;

To live in such hypocrisy, as men may think us good,  
Although our hearts within are full of evil and of blood.  
All these, and many evils more, are easy for to do;  
But to repent and to reform we have no strength thereto.

The following are the concluding lines:

I am for peace, and not for war, and that's the reason why  
I write more plain than some men do, that use to dash  
and lie.

But I shall cease and set my name to what I here insert:  
Because to be a libeller, I hate it with my heart. [here,  
From Sherbourn, where now I dwell, my name I do put  
Without offence, your real friend, it is PETER FOULNER.

Probably the first native bard was he who is described on a tombstone at Roxbury as "BENJAMIN THOMSON, learned schoolmaster and physician, and ye renowned poet of New England." He was born in the town of Dorchester, (now Quincy,) in 1640, and educated at Cambridge where he received a degree in 1662. His principal work, "New England's Crisis," appears to have been written during the famous wars of PHILIP, Sachem of the Pequods, against the colonists, in 1675 and 1676. The following is the prologue, in which he laments the growth of luxury among the people:

The times wherein old POUPTON was a saint,  
When men fared hardly yet without complaint,  
On vilest rates; the dainty Indian-maize  
Was eat with clamshells out of wooden trays,  
Under thatch'd huts without the cry of rent,  
And the best sauce to every dish, content.  
When flesh was food and hairy skins made coats,  
And men as well as birds had chirping notes.  
When Indians were accounted noble blood;  
Among the tribes of common herbage found.  
(Of Crows' bounty farm'd was many a knack,  
Enough to fill poor ROME's Almanack.  
These golden times (too fortunate to hold)  
Were quickly sn'd away for love of gold.  
'T was then among the bushes, not the street,  
If one in place did an inferior meet,  
"Good morning, brother, is there aught you want?  
Take freely of me, what I have you ha'nt."  
Plain Tom and Dick would pass as current now,  
As ever since "Your servant, Sir," and bow.  
Deep skirted doublets, puritanick capes,  
Which now would render men like upright apes,  
Was simpler wear, our wise fathers thought,  
Than the cost fishings from all Europe brought.  
'T was in those days an honest grace would hold  
Till an hot pudding grew at heart a cold  
And men had better stomachs at religion,  
Than I to caper, turk, or pigeon;  
When honest sisters met to pray, and praise,  
About their own and not their neighbour's state.



During Plain Dealing's reign, that worthy stud  
 Of the ancient planters' race before the flood,  
 Then times were good, merchants cared not a rush  
 For other fare than jonakin and mush.  
 Although men fared and lodged very hard,  
 Yet innocence was better than a guard.  
 'T was long before spiders and worms had drawn  
 Their dingy webs, or hid with cheating lawne  
 New England's beautys, which still seem'd to me  
 Illustrious in their own simplicity.  
 'T was ere the neighbouring Virgin-Land had broke  
 The hogsheads of her worse than hellish smoak.  
 'T was ere the islands sent their presents in,  
 Which but to use was counted next to sin.  
 'T was ere a barge had made so rich a freight  
 As chocolate, dust-gold, and bitte of eight.  
 Ere wines from France and Muscovadoe too,  
 Without the which the drink will scarcely doe.  
 From western isles ere fruits and delicacies  
 Did rot maids' teeth and spoil their handsome faces.  
 Or ere these times did chance, the noise of war  
 Was from our towns and hearts removed far.  
 No bugbear comets in the chrystal air  
 Did drive our Christian planters to despair.  
 No sooner pagan malice peeped forth  
 But valour snib'd it. Then were men of worth  
 Who by their prayers slew thousands, angel-like;  
 Their weapons are unseen with which they strike.  
 Then had the churches rest; as yet the coales  
 Were covered up in most contentious souls:  
 Freeness in judgment, union in affection,  
 Dear love, sound truth, they were our grand protection.  
 Then were the times in which our counsellors sate,  
 These gave prognosticks of our future fate.  
 If these be longer liv'd our hopes increase,  
 These wars will usher in a longer peace.—  
 But if New England's love die in its youth,  
 The grave will open next for blessed truth.  
 This theame is out of date, the peacefull hours  
 When castles needed not, but pleasant bowers.  
 Not ink, but bloud and tears now serve the turn  
 To draw the figure of New England's urne.  
 New England's hour of passion is at hand;  
 No power except divine can it withstand.  
 Scarce hath her glass of fifty years run out,  
 But her old prosperous steeds turn heads about,  
 Tracking themselves back to their poor beginnings,  
 To fear and fare upon their fruits of sinnings.  
 So that the mirror of the Christian world  
 Lyes burnt to heaps in part, her streamers furl'd.  
 Grief sighs, joyes flee, and dismal fears surprize  
 Not dastard spirits only, but the wise.  
 Thus have the fairest hopes deceiv'd the eye  
 Of the big-swoln expectant standing by:  
 Thus the proud ship after a little turn,  
 Sinks into NEPTUNE's arms to find its urne:  
 Thus hath the helr to many thousands born  
 Been in an instant from the mother torn:  
 Even thus thine infant cheeks begin to pale,  
 And thy supporters through great losses fall.  
 This is the *Prologus* to thy future woe,  
 The *Epilogus* no mortal yet can know.

THOMSON died in April, 1714, aged 74. He wrote besides his "great epic," three shorter poems, neither of which have much merit.

ROGER WILLIAMS, Chief Justice SEWALL, NATHANIEL WARD, of Ipswich, JOHN OSBORN, NATHANIEL PITCHER, and many others were in this period known as poets. The death of PITCHER was celebrated in some verses entitled "Pitchero Threnodia," in which he was compared to PINDAR, HORACE, and other great writers of antiquity.

The most celebrated person of his age in America was COTTON MATHER. He was once revered as a saint, and is still regarded as a man of great natural abilities and profound and universal learning. It is true that he had much of what is usually called scholarship: he could read many languages; and his memory was so retentive that he rarely forgot the most trivial circumstance; but he had too little genius to comprehend great truths; and his attainments, curious rather than valuable, made him resemble a complicate machine, which, turned by the water from year to year, produces only bubbles, and spray, and rainbows in the sun. He was industrious, and, beside his three hundred and eighty-two printed works, left many manuscripts, of which the largest is called "Illustrations of the Sacred Scriptures," on which he laboured daily more than thirty years. It is a mere compilation of ideas and facts from multitudinous sources, and embraces nothing original, or valuable to the modern scholar. His minor works are nearly all forgotten, even by antiquaries. The "Magnalia Christi Americana" is preserved rather as a curiosity than as an authority; for recent investigations have shown that his statements are not to be relied on where he had any interest in misrepresenting acts or the characters of persons. His style abounds with puerilities, puns, and grotesque conceits. His intellectual character, however, was better than his moral; for he was wholly destitute of any high religious principles, and was ambitious, intriguing, and unscrupulous. He fanned into a flame the terrible superstition in regard to witchcraft, and when the frenzy was over, hypocritically endeavoured to persuade the people that instead of encouraging the proceedings, his influence and exertions had been on the side of forbearance and caution. Failing to convince them of this, he attempted to justify his conduct, by *inventing* various personal histories, to show that there had been good cause for the atrocious persecutions.

COTTON MATHER's verses, scattered through a great number of his works, are not superior to those of many of his contemporaries. The following lines from his "Remarks on the Bright and the Dark Side of that American Pillar, the Reverend Mr. William Thomson," show his customary manner—

APOLLYON owing him a cursed spleen  
 Who an APOLLOS in the church had been,  
 Dreading his traffic here would be undone  
 By num'rous proselytes he daily won,  
 Accused him of imaginary faults,  
 And push'd him down so into dismal vaults:  
 Vaults, where he kept long ember-weeks of grief,  
 Till Heaven alarmed sent him a relief.



Then was a DANIEL in the lion's den,  
A man, oh, how beloved of God and men!  
By his bedside an Hebrew sword there lay,  
With which at last he drove the devil away.  
Quakers, too, durst not bear his keen replies,  
But fearing it half-drawn the trembler flies.  
Like LAZARUS, new raised from death, appears  
The saint that had been dead for many years.  
Our NEMEMIAN said, "shall such as I  
Desert my flock, and like a coward fly!"  
Long had the churches begg'd the saint's release;  
Released at last, he dies in glorious peace.  
The night is not so long, but Phosphor's ray  
Approaching glories doth on high display.  
Faith's eye in him discern'd the morning star,  
His heart leap'd; sure the sun cannot be far.  
In ecstasies of joy, he ravish'd cries,  
"Love, love the LAMB, the LAMB!" in whom he dies.

MATHER died on the thirteenth of February, 1724, in the sixty-fifth year of his age.

ROGER WOLCOTT, a major-general at the capture of Louisburg, and afterward governor of Connecticut, published a volume of verses at New London, in 1725. His principal work is "A Brief Account of the Agency of the Honourable JOHN WINTHROP, Esquire, in the Court of King CHARLES the Second, Anno Domini 1662, when he obtained a Charter for the Colony of Connecticut." In this he describes a miracle by one of WINTHROP's company, on the return voyage.

The winds awhile  
Are courteous, and conduct them on their way,  
To near the midst of the Atlantic sea,  
When suddenly their pleasant gales they change  
For dismal storms that o'er the ocean range.  
For faithless ÆOLUS, meditating harms,  
Breaks up the peace, and priding much in arms,  
Unbars the great artillery of heaven,  
And at the fatal signal by him given,  
The cloudy chariots threatening take the plains;  
Drawn by wing'd steeds hard pressing on their reins.  
These vast battalions, in dire aspect rained,  
Start from the barriers—night with lightning blazed,  
Whilst clashing wheels, resounding thunders crack,  
Strike mortals deaf, and heavens astonish'd shake.

Here the ship captain, in the midnight watch,  
Stamps on the deck, and thunders up the hatch;  
And to the mariners aloud he cries,  
"Now all from safe recumbency arise:  
All hands aloft, and stand well to your tack,  
Engendering storms have clothed the sky with black,  
Big tempests threaten to undo the world:  
Down topsail, let the mainsail soon be furl'd:  
Haste to the forecail, there take up a reef:  
'Tis time, boys, now if ever, to be brief;  
Aloof for life; let's try to stem the tide,  
The ship's much water, thus we may not ride:  
Stand roomer then, let's run before the sea,  
That so the ship may feel her steering way:  
Steady at helm!" Swiftly along she scuds  
Before the wind, and cuts the foaming suds.  
Sometimes aloft she lifts her prow so high,  
As if she'd run her bowsprit through the sky;  
Then from the summit ebbs and hurries down,  
As if her way were to the centre shown.

Meanwhile our founders in the cabin sat,  
Reflecting on their true and sad estate;  
Whilst holy WANNAM's sacred lips did treat  
About God's promises and mercies great.

Still more gigantic births spring from the clouds,  
Which tore the tatter'd canvass from the shrouds,

And dreadful balls of lightning fill the air,  
Shot from the hand of the great THUNDERER.

And now a mighty sea the ship o'ertakes,  
Which falling on the deck, the bulk-head breaks;  
The sailors cling to ropes, and frighted cry,  
"The ship is foundered, we die! we die!"

Those in the cabin heard the sailors screech;  
All rise, and reverend WANNAM do beseech,  
That he would now lift up to Heaven a cry  
For preservation in extremity.

He with a faith sure bottom'd on the word  
Of Him that is of sea and winds the LORD,  
His eyes lifts up to Heaven, his hands extends,  
And fervent prayers for deliverance sends.  
The winds abate, the threatening waves appease,  
And a sweet calm sits regent on the seas.

They bless the name of their deliverer,  
Who now they found a GOD that heareth prayer.

Still further westward on they keep their way,  
Ploughing the pavement of the briny sea,  
Till the vast ocean they had overpast,  
And in Connecticut their anchors cast.

In a speech to the king, descriptive of the valley of the Connecticut, WINTHROP says—

The grassy banks are like a verdant bed,  
With choicest flowers all enamelled,  
O'er which the winged choristers do fly,  
And wound the air with wondrous melody.  
Here Philomel, high perch'd upon a thorn,  
Sings cheerful hymns to the approaching morn.  
The song once set, each bird tunes up his lyre,  
Responding heavenly music through the quire. . . .

Each plain is bounded at its utmost edge  
With a long chain of mountains in a ridge,  
Whose azure tops advance themselves so high,  
They seem like pendants hanging in the sky.

In an account of King PHILIP's wars, he tells how the soldier—

met his amorous dame,  
Whose eye had often set his heart in flame.  
Urged with the motives of her love and fear,  
She runs and clasps her arms about her dear  
Where, weeping on his bosom as she lies,  
And languishing, on him she sets her eyes,  
Till those bright lamps do with her life expire,  
And leave him weltering in a double fire.

In the next page he describes the rising of the sun—

By this ARCTURA doth with gold adorn  
The ever beauteous eyelids of the morn;  
And burning TITAN his exhaustless rays,  
Bright in the eastern horizon displays;  
Then soon appearing in majestic awe,  
Makes all the starry deities withdraw;  
Veiling their faces in deep reverence,  
Before the throne of his magnificence.

WOLCOTT retired from public life, after having held many honourable offices, in 1755, and died in May, 1767, in the eighty-ninth year of his age. The next American verse-writer of much reputation was the Reverend MICHAEL WINGLESWORTH. He was born in 1631, and graduated at Harvard College soon after entering upon his twentieth year. When rendered unable to preach, by an affection of the lungs,

In costly verse and most laborious rhymes,  
He dish'd up truths right worthy our regard.

His principal work, "The Day of Doom, or a Poetical Description of the Great and Last Judgment, with a Short Discourse about

Eternity," passed through six editions in this country, and was reprinted in London. A few verses will show its style—

Still was the night, serene and bright,  
When all men sleeping lay ;  
Calm was the season, and carnal reason  
Thought so 't would last for aye.  
Soul, take thine ease, let sorrow cease,  
Much good thou hast in store :  
This was their song their cups among,  
The evening before.

After the "sheep" have received their reward, the several classes of "goats" are arraigned before the judgment-seat, and, in turn, begin to excuse themselves. When the infants object to damnation on the ground that

Adam is set free  
And saved from his trespass,  
Whose sinful fall hath spilt them all,  
And brought them to this pass,—

the puritan theologian does not sustain his doctrine very well, nor quite to his own satisfaction even; and the judge, admitting the palliating circumstances, decides that although

in bliss  
They may not hope to dwell,  
Still unto them He will allow  
The easiest room in hell.

At length the general sentence is pronounced, and the condemned begin to

wring their hands, their caltiff-hands,  
And gnash their teeth for terror ;  
They cry, they roar for anguish sore,  
And gnaw their tongues for horror.  
But get away without delay,  
CHRIST pities not your cry :  
Depart to hell, there may ye yell,  
And roar eternally.

WIGGLESWORTH died in 1705.

The Reverend BENJAMIN COLMAN, D.D. "married in succession three widows, and wrote three poems;" but though his diction was more elegant than that of most of his contemporaries, he had less originality. His only daughter, Mrs. JANE TURELL, wrote verses which were much praised by the critics of her time.

The "Poems of the Reverend JOHN ADAMS, M.A.," were published in Boston in 1745, four years after the author's death. The volume contains paraphrases of the Psalms of David, the Book of Revelation in heroic verse, translations from HORACE, and four original compositions, of which the longest is a "Poem on Society," in three cantos. The following picture of parental love is from the first canto.

The parent, warm with nature's tender fire,  
Does in the child his second self admire ;  
The fondling mother views the springing charms  
Of the young infant smiling in her arms:  
And when imperfect accents show the dawn  
Of rising reason, and the future man,  
Sweetly she hears what fondly he returns,  
And by this fuel her affection burns.

But when succeeding years have fix'd his growth,  
And sense and judgment crown the ripen'd youth :  
A social joy thence takes its happy rise,  
And friendship adds its force to Nature's ties.

The conclusion of the second canto is a description of love—

But now the Muse in softer measure flows,  
And gay scenes and fairer landscapes shows :  
The reign of Fancy, when the sliding hours  
Are past with lovely nymph in woven bowers,  
Where cool shades, and lawns forever green,  
And streams, and warbling birds adorn the scene ;  
Where smiles and graces, and the wanton train  
Of Cytherea, crown the flowery plain.  
What can their charms in equal numbers tell ?  
The glow of roses, and the lily pale ;  
The waving ringlets of the flowing hair,  
The snowy bosom, and the killing air ;  
Their sable brows in beauteous arches bent,  
The darts which from their vivid eyes are sent,  
And fixing in our easy-wounded hearts,  
Can never be removed by all our arts ;  
'T is then with love, and love alone possess,  
Our reason fled, that passion claims our breast.  
How many evils then will fancy form ?  
A frown will gather, and discharge a storm :  
Her smile more soft and cooling breezes brings,  
Than zephyrs fanning with their silken wings.  
But love, where madness reason does subdue,  
E'en angels, were they here, might well pursue.  
Lovely the sex, and moving are their charms,  
But why should passion sink us to their arms ?  
Why should the female to a goddess turn,  
And flames of love to flames of incense burn ?  
Either by fancy fired, or fed by lies,  
Be all distraction, or all artifice ?  
True love does flattery as much disdain  
As, of its own perfections, to be vain.  
The heart can feel whate'er the lips reveal,  
Nor Syren's smiles the destined death conceal.  
Love is a noble and a generous fire,  
Esteem and virtue feed the just desire ;  
Where honour leads the way it ever moves,  
And ne'er from breast to breast, inconstant, roves.  
Harbour'd by one, and only harbour'd there,  
It likes, but ne'er can love another fair.  
Fix'd upon one supreme, and her alone,  
Our heart is, of the fair, the constant throne.  
Nor will her absence, or her cold neglect,  
At once, expel her from our just respect :  
Inflamed by virtue, love will not expire,  
Unless contempt or hatred quench the fire.

ADAMS died on the twenty-second of January, 1740. I copy from the "Boston Weekly Newsletter,"\* printed the day after his interment, the following letter from a correspondent at Cambridge, which shows the estimation in which he was held by his contemporaries :

"Last Wednesday morning expired in this place, in the thirty-sixth year of his age, and this day was interred with a just solemnity and respect, the reverend and learned JOHN ADAMS, M. A., only son of the Honourable JOHN ADAMS, Esquire.

"The corpse was carried and placed in the

\* This was the first newspaper published in America. It was established in 1604, and the first sheet that was printed was taken damp from the press by Chief Justice SEWEL, to exhibit as a curiosity to President WILLARD, of Harvard University. The "Newsletter" was continued seventy-two years.

center of the college hall ; from whence, after a portion of Holy Scripture, and a prayer very suitable to the occasion, by the learned head of that society, it was taken and deposited within sight of the place of his own education. The pall was supported by the fellows of the college, the professor of mathematics, and another master of arts. And, next to a number of sorrowful relatives, the remains of this great man were followed by his honour the lieutenant-governor, with some of his majesty's council and justices ; who, with the reverend the president, the professor of divinity, and several gentlemen of distinction from this and the neighbouring towns, together with all the members and students of the college, composed the train that attended in an orderly procession, to the place that had been appointed for his mournful interment.

"The character of this excellent person is too great to be comprised within the limits of a paper of intelligence. It deserves to be engraven in letters of gold on a monument of marble, or rather to appear and shine forth from the works of some genius, of an uncommon sublimity, and equal to his own. But sufficient to perpetuate his memory to the latest posterity, are the immortal writings and composures of this departed gentleman ; who, for his genius, his learning, and his piety, ought to be enrolled in the highest class in the catalogue of Fame."

The only American immortalized in "The Dunciad" was JAMES RALPH, who went to England with FRANKLIN. POPE exclaims—

Silence, ye wolves ! while RALPH to Cynthia howls,  
And makes night hideous ; answer him, ye owls !

RALPH wrote a long "poem" entitled "Zeuma, or the Love of Liberty," which appeared in London in 1729 ; "Night," and "Sawney," a satire, in which I suppose he attempted to repay the debt he owed to POPE, as it is but an abusive tirade against that poet and his friends. I quote a few lines from "Zeuma :"

Tlascala's vaunt, great ZACONAN's martial son,  
Extended on the rack, no more complains  
That realms are wanting to employ his sword ;  
But, circled with innumerable ghosts,  
Who print their keenest vengeance on his soul,  
For all the wrongs, and slaughters of his reign,  
Howls out repentance to the deafen'd skies,  
And shakes hell's concave with continual groans.

In Philadelphia, in 1728 and 1729, THOMAS MAXIN published two Latin poems, "Encomium Pennsylvaniae" and "In laudes Pennsylvaniae." About the same time appeared in Boston JOHN MAYHEW's "Gallic Perfidy" and "Conquest of Louisburg," two smoothly versified but very dull compositions.

THOMAS GODFREY of Philadelphia has been called "the first American dramatic poet," but I believe a play superior to "The Prince of Parthia" had been composed by some students at Cambridge before his time. GODFREY was a son of the inventor of the quadrant claimed in England by HADLEY. He was a lieutenant in the expedition against Fort Du Quesne in 1759, and on the disbanding of the colonial forces went to New Providence, and afterward to North Carolina, where he died, on the third of August, 1763, in the twenty-seventh year of his age. His poems were published in Philadelphia in 1765, in a quarto volume of two hundred and thirty pages. "The Prince of Parthia, a Tragedy," contains a few vigorous passages, but not enough to save it from condemnation as the most worthless composition in the dramatic form that has been printed in America. The following lines from the fifth act, might pass for respectable prose—

O may he never know a father's fondness,  
Or know it to his sorrow ; may his hopes  
Of joy be cut like mine, and his short life  
Be one continued tempest. If he lives,  
Let him be cursed with jealousy and fear ;  
May torturing Hope present the flowing cup,  
Then, hasty, snatch it from his eager thirst,  
And, when he dies, base treachery be the means.

The "Court of Fancy," a poem in the heroic measure, is superior to his tragedy in its diction, but has little originality of thought or illustration. Of Fancy he gives this description—

High in the midst, raised on her rolling throne,  
Sublimely eminent, bright FANCY shone.  
A glittering tiara her temples bound,  
Rich set with sparkling rubies all around ;  
A radiant bough, ensign of her command,  
Of polished gold, waved in her lily hand ;  
The same the sybil to JENAS gave,  
When the bold Trojan cross'd the Stygian wave.  
In silver traces fix'd unto her car,  
Four snowy swans, proud of the imperial fair,  
Wing'd lightly on, each in gay beauty dress'd,  
Smooth'd the soft plumage that adorn'd her breast.  
Sacred to her the lucent chariot drew,  
Or whether wildly through the air she flew,  
Or whether to the dreary shades of night,  
Oppress'd with gloom she downward bent her flight,  
Or proud aspiring sought the bless'd abodes,  
And boldly shot among the assembled gods.

One of GODFREY's most intimate friends was the Reverend NATHANIEL EVANS, a native of Philadelphia, admitted to holy orders by the Bishop of London in 1765. He died in October, 1767, in the twenty-sixth year of his age ; and his poems, few of which had been printed in his lifetime, were soon afterward, by his direction, collected and published. The "Ode on the Prospect of Peace," written in 1761, is the most carefully finished of

his productions. I quote the concluding verses—

Thus has Britannia's glory beam'd,  
Where'er bright Phœbus, from his car,  
To earth his cheerful rays hath stream'd,  
Adown the crystal vault of air.  
Enough o'er Britain's shining arms,  
Hath Victory display'd her charms  
Amid the horrid pomp of war—  
Descend then, Peace, angelic maid,  
And smoothe BELLONA's haggard brow ;  
Haste to diffuse thy healing aid,  
Where'er implored by scenes of wo.  
Henceforth whoe'er disturbs thy reign  
Or stains the world with human gore,  
Be they from earth (a gloomy train!)  
Banish'd to hell's profoundest shore ;  
Where Vengeance, on Avernus' lake,  
Rages, with furious ARS bound ;  
And black Rebellion's fetters shake,  
And Discord's hideous murmurs sound ;  
Where Eavy's noxious snakes entwine  
Her temples round, in gorgon mood,  
And bellowing Faction rolls supine  
Along the flame-becurled flood!—  
Hence, then, to that accursed place,  
Disturbers of the human race!  
And with you bear Ambition wild, and selfish Pride,  
With Persecution foul, and Terror by her side.

Thus driven from earth, War's horrid train—  
O Peace, thou nymph divine, draw near!  
Here let the muses fix their reign,  
And crown with fame each rolling year.  
Source of joy and genuine pleasure,  
Queen of quiet, queen of leisure,  
Haste thy votaries to cheer!  
Cherish'd beneath thy hallow'd rule,  
Shall Pennsylvania's glory rise ;  
Her sons, bred up in Virtue's school,  
Shall lift her honours to the skies—  
A state thrice blest with lenient sway,  
Where Liberty exalts the mind ;  
Where Plenty basks the live-long day  
And pours her treasures unconfined.  
Hither, ye beauteous virgins tend,  
With Art and Science by your side,  
Whose skill the untutor'd morals mend,  
And mankind to fair honour guide ;  
And with you bring the graces three,  
To fill the soul with glory's blaze ;  
Whose charms give grace to poetry,  
And consecrate the immortal lays—  
Such as, when mighty PINDAR sung,  
Through the Alphean village rung ;  
Or such as, Meles, by thy lucid fountains flow'd,  
When bold MÆONIDES with heavenly transports glow'd.

To such, may Delaware, majestic flood,  
Lend, from his flowery banks, a ravish'd ear ;  
Such note as may delight the wise and good,  
Or saints celestial may endure to hear!  
For if the muse can aught of time descry,  
Such notes shall sound thy crystal waves along,  
Thy cities fair with glorious Athens vie,  
Nor pure Iliass boast a nobler song.  
On thy fair banks, a fane to Virtue's name  
Shall rise—and Justice light her holy flame.  
All hail, then, Peace! restore the golden days,  
And round the ball diffuse Britannia's praise ;  
Stretch her wide empire to the world's last end,  
Till kings remotest to her sceptre bend!

JOHN OSBORN of Sandwich, in Massachusetts, who died in 1753, wrote a "Whaling Song" which was well known in the Pacific

for more than half a century. While in college, in 1735, he addressed an elegiac epistle to one of his sisters, on the death of a member of the family, of which I quote the first part—

Dear sister, see the smiling spring  
In all its beauties here ;  
The groves a thousand pleasures bring,  
A thousand grateful scenes appear.  
With tender leaves the trees are crown'd,  
And scatter'd blossoms all around,  
Of various dyes  
Salute your eyes,  
And cover o'er the speckled ground.  
Now thickets shade the glassy fountains ;  
Trees o'erhang the purling streams ;  
Whisp'ring breezes brush the mountains,  
Grotts are fill'd with balmy steams.

But, sister, all the sweets that grace  
The spring and blooming nature's face ;  
The chirping birds,  
Nor lowing herds ;  
The woody hills,  
Nor murm'ring rills ;  
The sylvan shades,  
Nor flowery meads,  
To me their former joys dispense,  
Though all their pleasures court my sense,  
But melancholy damps my mind ;  
I lonely walk the field,  
With inward sorrow fill'd,  
And sigh to every breathing wind.

The facetious MATHER BYLES was in his time equally famous as a poet and a wit. A contemporary bard exclaims—

Would but APOLLO's genial touch inspire  
Such sounds as breathe from BYLES's warbling lyre,  
Then might my notes in melting measures flow,  
And make all nature wear the signs of wo.

And his humour is celebrated in a poetical account of the clergy of Boston, quoted by Mr. SAMUEL KETTEL, in his "Specimens of American Poetry,"—

There's punning BYLES, provokes our smiles,  
A man of stately parts.  
He visits folks to crack his jokes,  
Which never mend their hearts.  
With strutting gait, and wig so great,  
He walks along the streets ;  
And throws out wit, or what's like it,  
To every one he meets.

BYLES was graduated at Cambridge in 1725, and was ordained the first minister of the church in Hollis street, in 1732. He soon became eminent as a preacher, and the King's College at Aberdeen conferred on him the degree of Doctor of Divinity. He was one of the authors of "A Collection of Poems by several Hands," which appeared in 1744, and of numerous essays and metrical compositions in "The New England Weekly Journal," the merit of which was such as to introduce him to the notice of POPE and other English scholars. One of his poems is entitled "The Conflagration;" and it is "applied to that grand catastrophe of our world when the face of nature is to be changed

by a deluge of fire." The following lines show its style—

Yet shall ye, flames, the wasting globe refine,  
And bid the skies with purer splendour shine.  
The earth, which the prolific fires consume,  
To beauty burns, and withers into bloom;  
Improving in the fertile flame it lies,  
Fades into form, and into vigour dies:  
Fresh-dawning glories blush amidst the blaze,  
And nature all renews her flowery face.  
With endless charms the everlasting year  
Rolls round the seasons in a full career;  
Spring, ever-blooming, bids the fields rejoice,  
And warbling birds try their melodious voice;  
Where'er she treads, lilies unbidden blow,  
Quick tulips rise, and sudden roses glow:  
Her pencil paints a thousand beauteous scenes,  
Where blossoms bud amid immortal greens;  
Each stream, in mazes, murmurs as it flows,  
And floating forests gently bend their boughs.  
Thou, autumn, too, sitt'st in the fragrant shade,  
While the ripe fruits blush all around thy head:  
And lavish nature, with luxuriant hands,  
All the soft months, in gay confusion blends.

BYLES was earnestly opposed to the Revolution, and in the spring of 1777 was denounced in the public assemblies as a Tory, and compelled to give bonds for his appearance before a court for trial. In the following June he was convicted of treasonable conversation, and hostility to the country, and sentenced to be imprisoned forty days on board a guard ship, and at the end of that period to be sent with his family to England. The board of war however took his case into consideration, and commuted the punishment to a short confinement under a guard in his own house; but, though he continued to reside in Boston during the remainder of his life, he never again entered a pulpit, nor regained his ante-revolutionary popularity. He died in 1788, in the eighty-second year of his age.

He was a favourite in every social or convivial circle, and no one was more fond of his society than the colonial governor, BELCHER, on the death of whose wife he wrote an elegy ending with—

Meantime my name to thine allied shall stand,  
Still our warm friendship, mutual flames extend;  
The muse shall so survive from age to age,  
And BELCHER'S name protect his BYLES'S page.

The doctor had declined an invitation to visit with the governor the province of Maine, and BELCHER resorted to a stratagem to secure his company. Having persuaded him to drink tea with him on board the Scarborough ship of war, one Sunday afternoon, as soon as they were seated at the table the anchor was weighed, the sails set, and before the punning parson had called for his last cup, the ship was too far at sea for him to think of returning to the shore. As every thing necessary for his comfort had been thoughtfully provided, he was easily reconciled to the voyage. While

making preparations for religious services, the next Sunday, it was discovered that there was no hymn book on board, and he wrote the following lines, which were sung instead of a selection from STERNHOLD and HOPKINS—

Great God, thy works our wonder raise;  
To thee our swelling notes belong;  
While skies and winds, and rocks and seas,  
Around shall echo to our song.  
Thy power produced this mighty frame,  
Aloud to thee the tempests roar,  
Or softer breezes tune thy name  
Gently along the shelly shore.  
Round thee the scaly nation roves,  
Thy opening hands their joys bestow,  
Through all the blushing coral groves,  
These silent gay retreats below.  
See the broad sun forsake the skies,  
Glow on the waves, and downward glide;  
Anon heaven opens all its eyes,  
And star-beams tremble o'er the tide.  
Each various scene, or day or night,  
LORD'S points to thee our nourish'd soul;  
Thy glories fix our whole delight;  
So the touch'd needle courts the pole.

JOSEPH GREEN, a merchant of Boston, who had been a classmate of BYLES at Cambridge, was little less celebrated than the doctor for humour; and some of his poetical compositions were as popular ninety years ago as in our own time have been those of "CROAKER & Co.," which they resemble in spirit and playful ease of versification. The abduction of the Hollis street minister was the cause of not a little merriment in Boston; and GREEN, between whom and BYLES there was some rivalry, as the leaders of opposing social factions, soon after wrote a burlesque account of it—

In DAVID'S Psalms an oversight  
BYLES found one morning at his tea,  
Alas! that he should never write  
A proper psalm to sing at sea.  
Thus ruminating on his seat,  
Ambitious thoughts at length prevail'd,  
The bard determined to complete  
The part wherein the prophet fail'd.  
He sat awhile and stroked his muse,\*  
Then taking up his tuneful pen,  
Wrote a few stanzas for the use  
Of his seafaring bretheren.  
The task perform'd, the bard content,  
Well chosen was each flowing word;  
On a short voyage himself he went,  
To bear it read and sung on board.  
Most serious Christians do aver,  
(Their credit sure we may rely on,)  
In former times that after prayer,  
They used to sing a song of Zion.  
Our modern parson having pray'd,  
Unless loud fame our faith beguiles,  
Sat down, took out his book and said,  
"Let's sing a psalm of MATHER BYLES."  
At first, when he began to read,  
Their heads the assembly downward hung,  
But he with boldness did proceed,  
And thus he read, and thus they sung.

\* BYLES'S favourite cat, so named by his friends.



## THE PSALM.

With vast amazement we survey  
 The wonders of the deep,  
 Where mackerel swim, and porpoise play,  
 And crabs and lobsters creep.  
 Fish of all kinds inhabit here,  
 And throng the dark abode.  
 Here haddock, hake, and flounders are,  
 And eels, and perch, and cod.  
 From raging winds and tempests free,  
 So smoothly as we pass,  
 The shining surface seems to be  
 A piece of Bristol glass.  
 But when the winds and tempests rise,  
 And foaming billows swell,  
 The vessel mounts above the skies  
 And lower sinks than hell.  
 Our heads the tottering motion feel,  
 And quickly we become  
 Giddy as new-dropp'd calves, and reel  
 Like Indians drunk with rum.  
 What praises then are due that we  
 Thus far have safely got,  
 Amarescoggin tribe to see,  
 And tribe of Penobscot.

In 1750 GREEN published "An Entertainment for a Winter Evening," in which he ridicules the freemasons; and afterward, "The mud Bank," "A True Account of the Celebration of St. JOHN the Baptist," and several shorter pieces, all of which I believe were satirical. His epigrams are the best written in this country before the Revolution; and any anecdotes are told to show the readiness of his wit and his skill as an improvisator. On one occasion, a country gentleman, knowing his reputation as a poet, procured an introduction to him, and solicited a "first rate epiph" for a favourite servant who had lately died. GREEN asked what were the man's chief qualities, and was told that "COLE excelled in all things, but was particularly good at raking hay, which he could do faster than anybody, the present company, of course, excepted." GREEN wrote immediately—

Here lies the body of JOHN COLE,  
 His master loved him like his soul;  
 He could rake hay, none could rake faster  
 Except that raking dog, his master.

In his old age GREEN left Boston for England, rather from the infirmities of age, than from indifference to the cause of liberty.

Contemporary with BYLES and GREEN was the celebrated Doctor BENJAMIN CHURCH. He was born in Boston in 1739, and graduated at Cambridge when in the sixteenth year of his age. After finishing his professional education, he established himself as a physician in his native city, and soon became eminent by his literary and political writings. At the commencement of the revolutionary troubles, he was chosen a member of the Massachusetts legislature, and after the battle of Lexington

was appointed surgeon-general of the army. In the autumn of 1775 he was suspected of treasonable correspondence with the enemy, arrested by order of the commander-in-chief, tried by the general court, and found guilty. By direction of the Congress, to whom the subject of his punishment was referred, he was confined in a prison in Connecticut; but after a few months, on account of the condition of his health, was set at liberty; and in the summer of 1776 he embarked at Newport for the West Indies, in a ship which was never heard of after the day on which it sailed. CHURCH wrote several of the best poems in *Pietas et Gratulatio Collegii Cantabrigiensis apud Novanglos*, published on the accession of George the Third to the throne; and "The Times," a satire, "The Choice," "Elegies on GEORGE WHITEFIELD and Doctor MAYHEW," and several other pieces, all of which were manly in their style, and smoothly versified. The following are the concluding lines of his address to the king:

May one clear calm attend thee to thy close,  
 One lengthen'd sunshine of complete repose:  
 Correct our crimes, and beam that Christian mind  
 O'er the wide wreck of desolate mankind;  
 To calm-brow'd Peace, the maddening world restore,  
 Or lash the demon thirsting still for gore;  
 Till nature's utmost bound thy arms restrain,  
 And prostrate tyrants bite the British chain.

JAMES ALLEN, the author of an "epic poem" entitled "Bunker Hill," of which but a few fragments have been published, lived in the same period. The world lost nothing by "his neglect of fame."

WILLIAM LIVINGSTON, a member of the first Congress, and the first republican governor of New Jersey, was born in New York in 1723, and was graduated at Yale College in 1741. His poem entitled "Philosophic Solitude," which has been frequently reprinted, is a specimen of elegant mediocrity—superior to most of the compositions which I have already alluded to—but contains nothing worthy of especial praise. The opening verses are not deficient in melody:

Let ardent heroes seek renown in arms,  
 Pant after fame, and rush to war's alarms;  
 To shining palaces let fools resort,  
 And dunces cringe to be esteem'd at court:  
 Mine be the pleasure of a rural life,  
 From noise remote, and ignorant of strife;  
 Far from the painted belle, and white-gloved bean,  
 The lawless masquerade, and midnight show,  
 From ladies, lap-dogs, courtiers, garters, stars,  
 Fops, fiddlers, tyrants, emperors, and czars.

Among the poets who wrote just before the Revolution, and whom I have not before mentioned, was Mrs. ELIZA BLEECKER, the author of several pieces relating to the domestic suf-

ferings which followed in the train of frontier warfare. Some "Lines on Reading Virgil," written in 1778, show her manner—

Now cease those tears, lay gentle VINELL by,  
Let recent sorrows dim thy pausing eye;  
Shall *ÆNEAS* for lost *CÆCÆA* mourn,  
And tears be wanting on *ASELLA*'s urn?  
Like him I lost my fair one in my flight,  
From cruel foes, and in the dead of night.  
Shall he lament the fall of Ilium's towers,  
And we not mourn the sudden ruin of ours?  
See York on fire—while, borne by winds, each flame  
Projects its glowing sheet o'er half the main,  
The affrighted savage, yelling with amaze,  
From Alleghany sees the rolling blaze.  
Far from these scenes of horror, in the shade  
I saw my aged parent safe conveyed;  
Then sadly followed to the friendly land  
With my surviving infant by the hand:  
No cumbrous household gods had I, indeed,  
To load my shoulders, and my flight impede;  
Protection from such impotence who'd claim?  
My Gods took care of me—not I of them.  
The Trojan saw *ÆNEAS* breathe his last  
When all domestic dangers he had passed;  
So my lov'd parent, after she had fled,  
Lamented, perish'd on a stranger's bed:  
—He held his way o'er the *Cerullan* main,  
But I returned to hostile fields again.

During the war several volumes of patriotic and miscellaneous verses were published in New England and New York. The poems of Doctor J. M. SWELL, contain the well-known epilogue to ADDISON'S "Cato," beginning—

"We see mankind the same in every age:"

and those of Doctor PRIME and GULIAN VERPLANCK are written with unusual taste and care. PRIME finished his professional education in Europe, and on his return applied for a commission in the army, but did not succeed in obtaining one. He alludes to his disappointment in an elegy on the death of his friend Doctor SCUDDER, who was slain in a skirmish at Shrewsbury in New Jersey—

So bright, bless'd shade! thy deeds of virtue shine;  
So rich, no doubt, thy recompence on high:  
My lot's far more lamentable than thine,  
Thou liv'st in death, while I in living die.  
With great applause hast thou perform'd thy part,  
Since thy first entrance on the stage of life;  
Or in the labours of the healing art,  
Or in fair Liberty's important strife.  
In med'cine skilful, and in warfare brave,  
In council steady, uncorrupt and wise;  
To thee, the happy lot thy Maker gave,  
To no small rank in each of these to rise.

Employ'd in constant usefulness thy time,  
And thy fine talents in exertion strong;  
Thou diest advanc'd in life, though in thy prime,  
For, living useful thou hast lived long.

But I, alas! like some unfruitful tree,  
That useless stands, a cumberer of the plain,  
My faculties unprofitable see,  
And five long years have lived almost in vain.

While all around me, like the busy swarms,  
That ply the fervent labours of the hive;  
Or guide the state, with ardour rush to arms,  
Or some less great but needful business drive,

I see my time inglorious glide away,  
Obscure and useless like an idle drone;  
And uncondusive each revolving day,  
Or to my country's int'rest or my own.

Great hast thou lived and glorious hast thou died;  
Though trait'rous villains have cut short thy days;  
Virtue must shine, whatever fate betide,  
Be theirs the scandal, and be thine the praise.

Then, to my soul thy memory shall be,  
From glory bright, as from affection, dear;  
And while I live to pour my grief for thee,  
Glad joy shall sparkle in each trickling tear.

Thy great example, too, shall fire my breast;  
If Heaven permit, with thee, again I'll vie;  
And all thy conduct well in mine express'd,  
Like thee I'll live, though I like thee should die.

PRIME wrote a satire on the Welsh, in Latin and English, entitled "Muscipula sive Cambromyomachia;" and on the passage of the stamp act composed "A Song for the Sons of Liberty in New York," which is superior to any patriotic lyric up to that time written in this country. VERPLANCK was a man of taste and erudition, and his "Vice, a Satire," published soon after his return from his travels, in 1774, is an elegant and spirited poem. Among his shorter pieces is the following "Prophecy," written while he was in England, in 1773—

Hail, happy Britain, Freedom's blest retreat;  
Great is thy power, thy wealth, thy glory great,  
But wealth and power have no immortal day,  
For all things ripen only to decay.  
And when that time arrives, the lot of all,  
When Britain's glory, power, and wealth shall fall;  
Then shall thy sons by Fate's unchanged decree  
In other worlds another Britain see,  
And what thou art, America shall be.

From this account of the "poets and poetry" of our ante-revolutionary period, it will be seen that until the spirit of freedom began to influence the national character, very little verse worthy of preservation was produced in America. The POETRY OF THE COLONIES was without originality, energy, feeling, or correctness of diction.

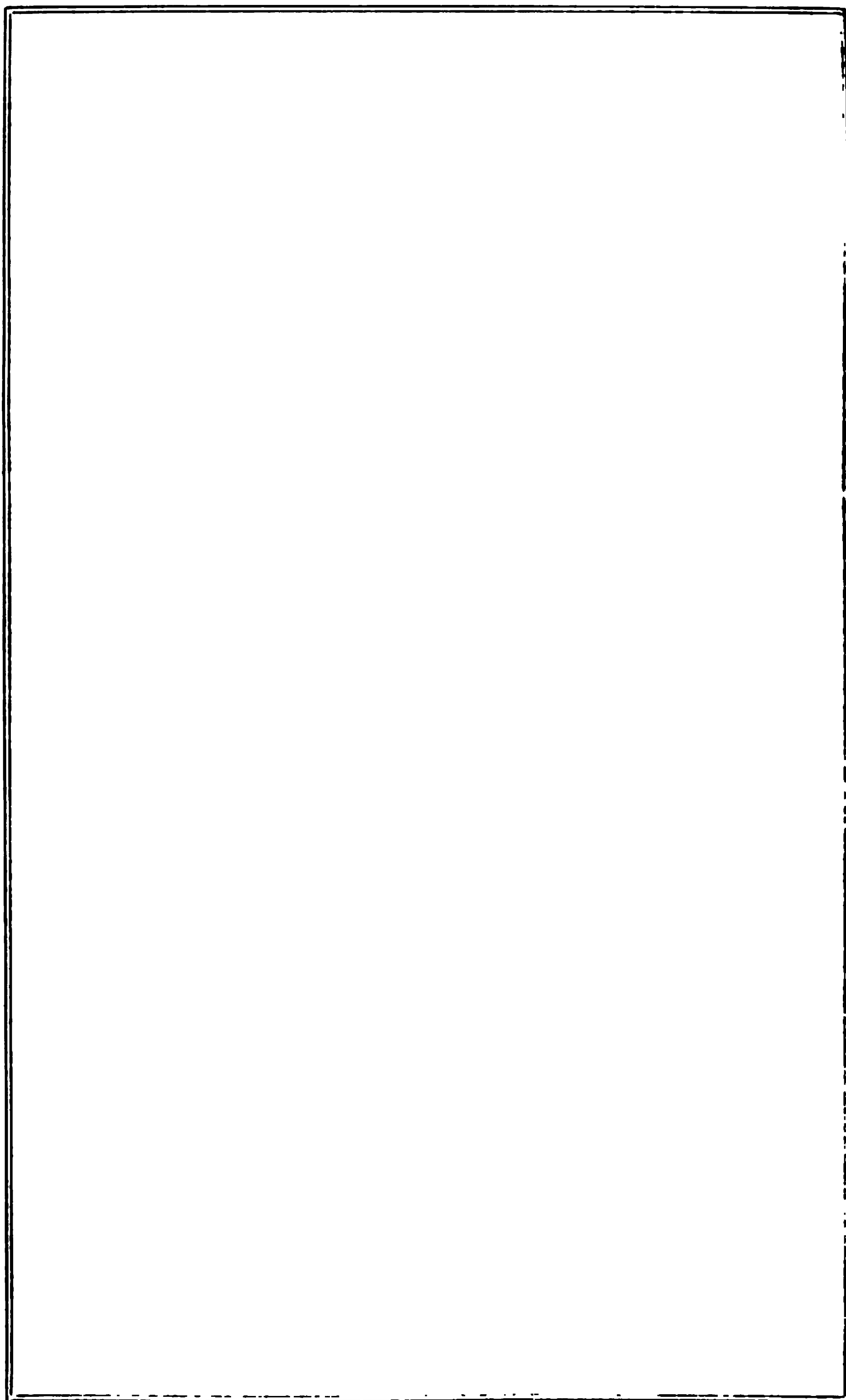
# POETS AND POETRY OF AMERICA.

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THROUGH THE GROWING PRESENT  
WESTWARD THE STARRY PATH OF POESY LIES;  
HER GLORIOUS SPIRIT, LIKE THE EVENING CRESCENT,  
COMES ROUNDING UP THE SKIES.

T. B. READ.





## PHILIP FRENEAU.

[Born, 1752. Died, 1832.]

PHILIP FRENEAU\* was the most distinguished poet of our revolutionary time. He was a voluminous writer, and many of his compositions are intrinsically worthless, or, relating to persons and events now forgotten, are no longer interesting; but enough remain to show that he had more genius and more enthusiasm than any other bard whose powers were called into action during the great struggle for liberty.

He was of French extraction. His grandfather a pious and intelligent Huguenot, came to America immediately after the revocation of the edict of Nantz, in company with a number of Protestant gentlemen, who on their arrival founded the old church of Saint Esprit, in New York, and afterward, I believe, the pleasant village of New Rochelle, near that city. The poet was born on the fifteenth of January, in the year 1752. His father died while he was yet a child, but his mother attended carefully to his education, and he entered Nassau Hall at Princeton, in 1767, so far advanced in classical studies, that the president of the college made his proficiency the subject of a congratulatory letter to one of his relatives. His roommate and most devoted friend here was JAMES MADISON, and among his classmates were many others who in after time became eminent as legislators or scholars. He was graduated when nineteen years of age, and soon after removed to Philadelphia, where he was for several years on terms of familiar intimacy with the well-known FRANCIS HOPKINSON, with whom he was associated as a political writer.

He began to compose verses at an early period, and, before leaving Princeton, had formed the plan of an epic poem on the life and discoveries of COLUMBUS, of which the "Address to Ferdinand," in this volume, is probably a fragment. After his removal to Philadelphia his attention was devoted to politics, and his poetical writings related principally to public characters and events. His satires on HUGH GAINE,† and other prominent Tories, were remarkably popular in their time, though deserving of little praise for their chasteness or elegance of diction; and his patriotic songs and

ballads, which are superior to any metrical compositions then written in this country, were everywhere sung with enthusiasm.

FRENEAU enjoyed the friendship of ADAMS, FRANKLIN, JEFFERSON, MADISON, and MONROE, and the last three were his constant correspondents while they lived. I have before me two letters, one written by JEFFERSON and the other by MADISON, in which he is commended to certain citizens of New York, for his extensive information, sound discretion, and general high character, as a candidate for the editorship of a journal which it was intended to establish in that city. His application appears to have been unsuccessful: probably because the project was abandoned.

As a reward for the ability and patriotism he had displayed during the war, Mr. JEFFERSON gave him a place in the Department of State; but his public employment being of too sedentary a description for a man of his ardent temperament, he soon relinquished it to conduct in Philadelphia a paper entitled "The Freeman's Journal." He was the only editor who remained at his post, during the prevalence of the yellow fever in that city, in the summer of 1793. The "Journal" was unprofitable, and he gave it up, in 1793, to take the command of a merchant-ship, in which he made several voyages to Madeira, the West Indies, and other places. His naval ballads and other poems relating to the sea, written in this period, are among the most spirited and carefully finished of his productions.

Of the remainder of his history I have been able to learn but little. In 1810 he resided in Philadelphia, and he subsequently removed to Mount Pleasant, in New Jersey. He died, very suddenly, near Freehold, in that state, on the eighteenth day of December, 1832, in the eightieth year of his age.

The first collection of FRENEAU's poems was published in 1786; a second edition appeared in a closely printed octavo volume at Monmouth, in New Jersey, in 1795; and a third, in two duodecimo volumes, in Philadelphia, in 1809. The last is entitled "Poems written and published during the American Revolutionary War, and now republished from the original Manuscripts, interspersed with Translations from the Ancients, and other Pieces not heretofore in Print." In 1788 he published in Philadelphia his "Miscellaneous Works, containing Essays and additional Poems," and, in 1814, "A Collection of Poems on American Affairs, and a Variety of other Subjects, chiefly Moral and Political, written between 1797 and 1815." His house at Mount Pleasant was destroyed by fire, in 1815 or 1816, and in some of his letters he laments the loss, by that misfortune, of some of his best poems, which had never been printed.

\* The name of the poet is sometimes confounded with that of his brother, PETER FRENEAU, a celebrated partisan editor, of South Carolina, who occasionally wrote verses, though I believe nothing of more pretension than a song or an epigram. PETER FRENEAU was a man of wit and education; he was one of Mr. JEFFERSON's most ardent and influential adherents, and when the republican party came into power in South Carolina, he was made Secretary of State. THOMAS, in his "Reminiscences," remarks that "his style of writing combined the beauty and smoothness of ADDISON with the simplicity of CORBETT." He died in 1814.

† The "King's Printer," in New York.

## THE DYING INDIAN.

“On yonder lake I spread the sail no more!  
 Vigour, and youth, and active days are past—  
 Relentless demons urge me to that shore  
 On whose black forests all the dead are cast:—  
 Ye solemn train, prepare the funeral song,  
 For I must go to shades below,  
 Where all is strange and all is new;  
 Companion to the airy throng!—  
     What solitary streams,  
     In dull and dreary dreams,  
     All melancholy, must I rove along!

To what strange lands must CHIEF take his way!  
 Groves of the dead departed mortals trace:  
 No deer along those gloomy forests stray,  
 No hunters there take pleasure in the chase,  
 But all are empty, unsubstantial shades,  
 That ramble through those visionary glades;  
     No spongy fruits from verdant trees depend,  
     But sickly orchards there  
     Do fruits as sickly bear,  
 And apples a consumptive visage shew,  
 And wither'd hangs the whortleberry blue.

Ah me! what mischiefs on the dead attend!  
 Wandering a stranger to the shores below,  
 Where shall I brook or real fountain find!  
 Lazy and sad deluding waters flow—  
 Such is the picture in my boding mind!  
     Fine tales, indeed, they tell  
     Of shades and purling rills,  
     Where our dead fathers dwell  
     Beyond the western hills;  
 But when did ghost return his state to shew;  
 Or who can promise half the tale is true!

I too must be a fleeting ghost!—no more—  
 None, none but shadows to those mansions go;  
 I leave my woods, I leave the Huron shore,  
     For emptier groves below!  
     Ye charming solitudes,  
     Ye tall ascending woods  
 Ye glassy lakes and prattling streams,  
     Whose aspect still was sweet,  
     Whether the sun did greet,  
 Or the pale moon embraced you with her beams—  
     Adieu to all!  
 To all, that charm'd me where I stray'd,  
 The winding stream, the dark sequester'd shade;  
     Adieu all triumphs here!  
     Adieu the mountain's lofty swell,  
     Adieu, thou little verdant hill,  
 And seas, and stars, and skies—farewell,  
     For some remoter sphere!

Perplex'd with doubts, and tortured with despair,  
 Why so dejected at this hopeless sleep!  
 Nature at last these ruins may repair,  
 When fate's long dream is o'er, and she forgets to weep;

Some real world once more may be assign'd,  
 Some new-born mansion for the immortal mind!  
 Farewell, sweet lake; farewell, surrounding woods:  
 To other groves, through midnight glooms, I stray,  
 Beyond the mountains, and beyond the floods,  
     Beyond the Huron bay!  
 Prepare the hollow tomb, and place me low,  
 My trusty bow and arrows by my side,  
 The cheerful bottle and the venison store;  
 For long the journey is that I must go,  
 Without a partner, and without a guide.”

He spoke, and bid the attending mourners weep,  
 Then closed his eyes, and sunk to endless sleep!

## THE INDIAN BURYING-GROUND.

In spite of all the learn'd have said,  
 I still my old opinion keep;  
 The posture that we give the dead,  
 Points out the soul's eternal sleep.

Not so the ancients of these lands—  
 The Indian, when from life released,  
 Again is seated with his friends,  
 And shares again the joyous feast.\*

His imaged birds, and painted bowl,  
 And venison, for a journey dress'd,  
 Bespeak the nature of the soul,  
 Activity, that knows no rest.

His bow, for action ready bent,  
 And arrows, with a head of stone,  
 Can only mean that life is spent,  
 And not the old ideas gone.

Thou, stranger, that shalt come this way,  
 No fraud upon the dead commit—  
 Observe the swelling turf, and say  
 They do not *lie*, but here they *sit*.

Here still a lofty rock remains,  
 On which the curious eye may trace  
 (Now wasted, half, by wearing rains)  
 The fancies of a ruder race.

Here still an aged elm aspires,  
 Beneath whose far-projecting shade  
 (And which the shepherd still admires)  
 The children of the forest play'd!

There oft a restless Indian queen  
 (Pale SENECA, with her braided hair)  
 And many a barbarous form is seen  
 To chide the man that lingers there.

\* The North American Indians bury their dead in a sitting posture; decorating the corpse with wampum, the images of birds, quadrupeds, &c.: and (if that of a warrior) with bows, arrows, tomahawks, and other military weapons.

By midnight moons, o'er moistening dews,  
In habit for the chase array'd,  
The hunter still the deer pursues,  
The hunter and the deer, a shade!

And long shall timorous fancy see  
The painted chief and pointed spear;  
And Reason's self shall bow the knee  
To shadows and delusions here.

TO THE MEMORY OF THE AMERICANS  
WHO FELL AT EUTAW.\*

At Eutaw Springs the valiant died;  
Their limbs with dust are cover'd o'er—  
Weep on, ye springs, your tearful tide;  
How many heroes are no more!

If, in this wreck of ruin, they  
Can yet be thought to claim the tear,  
O smite your gentle breast, and say,  
The friends of freedom slumber here!

Thou who shalt trace this bloody plain,  
If goodness rules thy generous breast,  
Sigh for the wasted rural reign;  
Sigh for the shepherds, sunk to rest!

Stranger, their humble graves adorn;  
You too may fall, and ask a tear:  
'Tis not the beauty of the morn  
That proves the evening shall be clear.

They saw their injured country's wo;  
The flaming town, the wasted field;  
Then rush'd to meet the insulting foe;  
They took the spear—but left the shield.

Led by the conquering genius, GREENE,  
The Britons they compell'd to fly:  
None distant viewed the fatal plain;  
None grieved, in such a cause to die.

But like the Parthians, famed of old,  
Who, flying, still their arrows throw;  
These routed Britons, full as bold,  
Retreated, and retreating slew.

Now rest in peace, our patriot band;  
Though far from Nature's limits thrown,  
We trust they find a happier land,  
A brighter sunshine of their own.

TO AN OLD MAN.

Wax, dotard, wouldst thou longer groan  
Beneath a weight of years and wo;  
Thy youth is lost, thy pleasures flown,  
And age proclaims, " 'Tis time to go."

To willows sad and weeping yews  
With us a while, old man, repair,  
Nor to the vault thy steps refuse;  
Thy constant home must soon be there.

To summer suns and winter moons  
Prepare to bid a long adieu;  
Autumnal seasons shall return,  
And spring shall bloom, but not for you.

Why so perplex'd with cares and toil  
To rest upon this darksome road?  
'Tis but a thin, a thirsty soil,  
A barren and a bleak abode.

Constrain'd to dwell with pain and care,  
These dregs of life are bought too dear;  
'Tis better far to die, than bear  
The torments of life's closing year.

Subjected to perpetual ills,  
A thousand deaths around us grow:  
The frost the tender blossom kills,  
And roses wither as they blow.

Cold, nipping winds your fruits assail;  
The blasted apple seeks the ground;  
The peaches fall, the cherries fail;  
The grape receives a mortal wound.

The breeze, that gently ought to blow,  
Swells to a storm, and rends the main;  
The sun, that charm'd the grass to grow,  
Turns hostile, and consumes the plain;

The mountains waste, the shores decay,  
Once purling streams are dead and dry—  
'Twas Nature's work—'tis Nature's play,  
And Nature says, that all must die.

Yon flaming lamp, the source of light,  
In chaos dark may shroud his beam,  
And leave the world to mother Night,  
A farce, a phantom, or a dream.

What now is young, must soon be old:  
Whate'er we love, we soon must leave:  
'Tis now too hot, 'tis now too cold—  
To live, is nothing but to grieve.

How bright the morn her course begun!  
No mists bedimm'd the solar sphere;  
The clouds arise—they shade the sun,  
For nothing can be constant here.

Now hope the longing soul employs,  
In expectation we are bless'd;  
But soon the airy phantom flies,  
For, lo! the treasure is possess'd.

Those monarchs proud, that havoc spread,  
(While pensive REASON dropt a tear,)  
Those monarchs have to darkness fled,  
And ruin bounds their mad career.

The grandeur of this earthly round,  
Where folly would forever stay,  
Is but a name, is but a sound—  
Mere emptiness and vanity.

\* The Battle of Eutaw, South Carolina, was fought September 8, 1781.

Give me the stars, give me the skies,  
Give me the heaven's remotest sphere,  
Above these gloomy scenes to rise  
Of desolation and despair.

Those native fires, that warm'd the mind,  
Now languid grown, too dimly glow,  
Joy has to grief the heart resign'd,  
And love, itself, is changed to wo.

The joys of wine are all you boast,—  
These, for a moment, damp your pain;  
The gleam is o'er, the charm is lost—  
And darkness clouds the soul again.

Then seek no more for bliss below,  
Where real bliss can ne'er be found;  
Aspire where sweeter blossoms blow,  
And fairer flowers bedeck the ground;

Where plants of life the plains invest,  
And green eternal crowns the year:—  
The little god, that warms the breast,  
Is weary of his mansion here.

Like Phosphor, sent before the day,  
His height meridian to regain,  
The dawn arrives—he must not stay  
To shiver on a frozen plain.

Life's journey past, for fate prepare,—  
'Tis but the freedom of the mind;  
Jove made us mortal—his we are,  
To Jove be all our cares resign'd.

#### COLUMBUS TO FERDINAND.\*

ILLUSTRIOUS monarch of Iberia's soil,  
Too long I wait permission to depart;  
Sick of delays, I beg thy listening ear—  
Shine forth the patron and the prince of art.

While yet Columbus breathes the vital air,  
Grant his request to pass the western main:  
Reserve this glory for thy native soil,  
And, what must please thee more, for thy own reign.

Of this huge globe, how small a part we know—  
Does heaven their worlds to western suns deny?  
How disproportion'd to the mighty deep  
The lands that yet in human prospect lie!

Does Cynthia, when to western skies arrived,  
Spend her moist beam upon the barren main,  
And ne'er illumine with midnight splendour, she,  
The natives dancing on the lightsome green?

Should the vast circuit of the world contain  
Such wastes of ocean and such scanty land?  
'Tis reason's voice that bids me think not so;  
I think more nobly of the Almighty hand.

\* Columbus was a considerable number of years engaged in soliciting the court of Spain to fit him out, in order to discover a new continent, which he imagined to exist somewhere in the western parts of the ocean. During his negotiations, he is here supposed to address King Ferdinand in the above stanzas.

Does yon fair lamp trace half the circle round  
To light mere waves and monsters of the seas?  
No; be there must, beyond the billowy waste,  
Islands, and men, and animals, and trees.

An unremitting flame my breast inspires  
To seek new lands amid the barren waves,  
Where, falling low, the source of day descends,  
And the blue sea his evening visage lavens.

Hear, in his tragic lay, Cordova's sage:—  
"The time may come, when numerous years  
are past,

When ocean will unloose the bands of things,  
And an unbounded region rise at last;

And TYRUS may disclose the mighty land,  
Far, far away, where none have roved before;  
Nor will the world's remotest region be  
Gibraltar's rock, or TULE's savage shore."

Fired at the theme, I languish to depart;  
Supply the bark, and bid Columbus sail;  
He fears no storms upon the untravell'd deep;  
Reason shall steer, and skill disarm the gale.

Nor does he dread to miss the intended course,  
Though far from land the reeling galley stray,  
And skies above, and gulfy seas below,  
Be the sole objects seen for many a day.

Think not that Nature has unveil'd in vain  
The mystic magnet to the mortal eye:  
So late have we the guiding needle plann'd,  
Only to sail beneath our native sky!

Ere this was known, the ruling power of all  
Form'd for our use an ocean in the land,  
Its breadth so small, we could not wander long,  
Nor long be absent from the neighbouring strand.

Short was the course, and guided by the stars,  
But stars no more must point our daring way;  
The Bear shall sink, and every guard be drowned,  
And great Arcturus scarce escape the sea,

When southward we shall steer—O grant my wish,  
Supply the bark, and bid Columbus sail,  
He dreads no tempests on the untravell'd deep,  
Reason shall steer, and skill disarm the gale.

#### THE WILD HONEYSUCKLE.

FAIR flower, that dost so comely grow,  
Hid in this silent, dull retreat,  
Untouch'd thy honey'd blossoms blow,  
Unseen thy little branches greet:  
No roving foot shall crush thee here,  
No busy hand provoke a tear.

\* Seneca, the poet, a native of Cordova in Spain:

"Fervent animus secula vixit,  
Quibus oceanus vincula rerum  
Latet, et ingens patet tellus,  
Tuphique novos detegat orbis;  
Nec sit terris ultima Thule."

Seneca, Med., act iii., v. 373.

By Nature's self in white array'd,  
She bade thee shun the vulgar eye,  
And planted here the guardian shade,  
And sent soft waters murmuring by;  
Thus quietly thy summer goes,  
Thy days declining to repose.

Smit with those charms, that must decay,  
I grieve to see your future doom;  
They died—nor were those flowers more gay,  
The flowers that did in Eden bloom;  
Unpitied frosts and Autumn's power  
Shall leave no vestige of this flower.

From morning suns and evening dews  
At first thy little being came:  
If nothing once, you nothing lose,  
For when you die you are the same;  
The space between is but an hour,  
The frail duration of a flower.

### HUMAN FRAILTY.

DISASTERS on disasters grow,  
And those which are not sent we make;  
The good we rarely find below,  
Or, in the search, the road mistake.

The object of our fancied joys  
With eager eye we keep in view:  
Possession, when acquired, destroys  
The object, and the passion too.

The hat that hid Belinda's hair  
Was once the darling of her eye;  
'Tis now dismiss'd, she knows not where;  
Is laid aside, she knows not why.

Life is to most a nauseous pill,  
A treat for which they dearly pay:  
Let's take the good, avoid the ill,  
Discharge the debt, and walk away.

### THE PROSPECT OF PEACE.

THOUGH clad in winter's gloomy dress  
All Nature's works appear,  
Yet other prospects rise to bless  
The new returning year:  
The active sail again is seen  
To greet our western shore,  
Gay plenty smiles, with brow serene,  
And wars distract no more.

No more the vales, no more the plains  
An iron harvest yield;  
Peace guards our doors, impels our swains  
To till the grateful field:

From distant climes, no longer foes,  
(Their years of misery past,)  
Nations arrive, to find repose  
In these domains at last.

And, if a more delightful scene  
Attracts the mortal eye,  
Where clouds nor darkness intervene,  
Behold, aspiring high,  
On freedom's soil those fabrics plann'd,  
On virtue's basis laid,  
That make secure our native land,  
And prove our toils repaid.

Ambitious aims and pride severe,  
Would you at distance keep,  
What wanderer would not tarry here,  
Here charm his cares to sleep!  
O, still may health her balmy wings  
O'er these fair fields expand,  
While commerce from all climates brings  
The products of each land.

Through toiling care and lengthen'd views,  
That share alike our span,  
Gay, smiling hope her heaven pursues,  
The eternal friend of man:  
The darkness of the days to come  
She brightens with her ray,  
And smiles o'er Nature's gaping tomb,  
When sickening to decay!

### TO A NIGHT-FLY, APPROACHING A CANDLE.

ATTRACTED by the taper's rays,  
How carelessly you come to gaze  
On what absorbs you in its blaze!

O fly! I bid you have a care:  
You do not heed the danger near—  
This light, to you a blazing star.

Already you have scorch'd your wings:  
What courage, or what folly brings  
You, hovering near such blazing things?

Ah, me! you touch this little sun—  
One circuit more, and all is done!—  
Now to the furnace you are gone!—

Thus folly, with ambition join'd,  
Attracts the insects of mankind,  
And sways the superficial mind:

Thus, power has charms which all admire,  
But dangerous is that central fire—  
If you are wise, in time retire.



## JOHN TRUMBULL.

[Born 1750. Died 1831.]

JOHN TRUMBULL, LL.D., the author of "McFingal," was born in Waterbury, Connecticut, on the twenty-fourth day of April, 1750. His father was a Congregational clergyman, and for many years one of the trustees of Yale College. He early instructed his son in the elementary branches of education, and was induced by the extraordinary vigour of his intellect, and his unremitted devotion to study, to give him lessons in the Greek and Latin languages before he was six years old. At the age of seven, after a careful examination, young TRUMBULL was declared to be sufficiently advanced to merit admission into Yale College. On account of his extreme youth, however, at that time, and his subsequent ill health, he was not sent to reside at New Haven until 1763, when he was in his thirteenth year. His college life was a continued series of successes. His superior genius, attainments and industry enabled him in every trial to surpass his competitors for academic honours; and such of his collegiate exercises as have been printed evince a discipline of thought and style rarely discernible in more advanced years, and after greater opportunities of improvement. He was graduated in 1767, but remained in the college three years longer, devoting his attention principally to the study of polite letters. In this period he became acquainted with DWIGHT, then a member of one of the younger classes, who had attracted considerable attention by translating in a very creditable manner two of the finest odes of Horace, and contracted with him a lasting friendship. On the resignation of two of the tutors in the college in 1771, TRUMBULL and DWIGHT were elected to fill the vacancies, and exerted all their energies for several years to introduce an improved course of study and system of discipline into the seminary. At this period the ancient languages, scholastic theology, logic, and mathematics were dignified with the title of "solid learning," and the study of belles lettres was derided as useless and an unjustifiable waste of time. The two friends were exposed to a torrent of censure and ridicule, but they persevered, and in the end were successful. TRUMBULL wrote many humorous prose and poetical essays while he was a tutor, which were published in the gazettes of Connecticut and Massachusetts, and with DWIGHT produced a series in the manner of the "Spectator," which extended to more than forty numbers. The "Progress of Dulness" was published in 1772. It is the most finished of TRUMBULL's poems, and was hardly less serviceable to the cause of education than "McFingal" was to that of liberty. The perverse absurdity of regarding a knowledge of the Greek and Hebrew languages as of more importance to a clergyman than the most perfect ac-

quaintance with rhetoric and belles lettres, then obtained more generally than now, and dunces had but to remain four years in the neighbourhood of a university to be admitted to the fellowship of scholars and the ministers of religion. In the satire, TOM BRAINLESS, a country clown, too indolent to follow the plough, is sent by his weak-minded parents to college, where a degree is gained by residence, and soon after appears as a full-wigged parson, half-fanatic, half-fool, to do his share toward bringing Christianity into contempt. Another principal person is DICK HAIRBRAIN, an impudent fop, who is made a master of arts in the same way; and in the third part is introduced a character of the same description, belonging to the other sex.

During the last years of his residence at College, TRUMBULL paid as much attention as his other avocations would permit to the study of the law, and in 1773 resigned his tutorship and was admitted to the bar of Connecticut. He did not seek business in the courts, however, but went immediately to Boston, and entered as a student the office of JOHN ADAMS, afterward President of the United States, and at that time an eminent advocate and counsellor. He was now in the focus of American politics. The controversy with Great Britain was rapidly approaching a crisis, and he entered with characteristic ardour into all the discussions of the time, employing his leisure hours in writing for the gazettes and in partisan correspondence. In 1774, he published anonymously his "Essay on the Times," and soon after returned to New Haven, and with the most flattering prospects commenced the practice of his profession.

The first gun of the revolution echoed along the continent in the following year, and private pursuits were abandoned in the general devotion to the cause of liberty. TRUMBULL wrote the first part of "McFingal," which was immediately printed in Philadelphia, where the Congress was then in session, and soon after republished in numerous editions in different parts of this country and in England. It was not finished until 1782, when it was issued complete in three cantos at Hartford, to which place TRUMBULL had removed in the preceding year.

"McFingal" is in the Hudibrastic vein, and much the best imitation of the great satire of BUTLER that has been written. The hero is a Scottish justice of the peace residing in the vicinity of Boston at the beginning of the revolution, and the first two cantos are principally occupied with a discussion between him and one HONOURS on the course of the British government, in which MCFINGAL, an unyielding loyalist, endeavours to

make proselytes, while all his arguments are directed against himself. His zeal and his logic are together irresistibly ludicrous, but there is nothing in the character unnatural, as it is common for men who read more than they think, or attempt to discuss questions they do not understand, to use arguments which refute the positions they wish to defend. The meeting ends with a riot, in which **McFINGAL** is seized, tried by the mob, convicted of violent toryism, and tarred and feathered. On being set at liberty, he assembles his friends around him in his cellar, and harangues them until they are dispersed by the whigs, when he escapes to Boston, and the poem closes. These are all the important incidents of the story, yet it is never tedious, and few commence reading it who do not follow it to the end and regret its termination. Throughout the three cantos the wit is never separated from the character of the hero.

After the removal of **TRUMBULL** to Hartford a social club was established in that city, of which **BARLOW**, Colonel **HUMPHRIES**, Doctor **LEMUEL HOPKINS**, and our author, were members. They produced numerous essays on literary, moral, and political subjects, none of which attracted more applause than a series of papers in imitation of the "Rolliad," (a popular English work, ascribed to **FOX**, **SHERIDAN**, and their associates,) entitled "American Antiquities" and "Extracts from the Anarchiad," originally printed in the New Haven

Gazette for 1786 and 1787. These papers have never been collected, but they were republished from one end of the country to the other in the periodicals of the time, and were supposed to have had considerable influence on public taste and opinions, and by the boldness of their satire to have kept in abeyance the leaders of political disorganization and infidel philosophy. **TRUMBULL** also aided **BARLOW** in the preparation of his edition of **WATTS**'s version of the Psalms, and wrote several of the paraphrases in that work which have been generally attributed to the author of "The Columbiad."

**TRUMBULL** was a popular lawyer, and was appointed to various honourable offices by the people and the government. From 1795, in consequence of ill health, he declined all public employment, and was for several years an invalid. At length, recovering his customary vigour, in 1800 he was elected a member of the legislature, and in the year following a judge of the Superior Court. In 1808 he was appointed a judge of the Supreme Court of Errors, and held the office until 1819, when he finally retired from public life. His poems were collected and published in 1820, and in 1825 he removed to Detroit, where his daughter, the wife of the Honourable **WILLIAM WOODBRIDGE**, now a member of the United States Senate for Michigan, was residing, and died there in May, 1831, in the eighty-first year of his age.

## ODE TO SLEEP.

### I.

Come, gentle Sleep!

Balm of my wounds and softener of my woes,  
And lull my weary heart in sweet repose,  
And bid my sadden'd soul forget to weep,  
And close the tearful eye;

While dewy eve, with solemn sweep,  
Hath drawn her fleecy mantle o'er the sky,

And chased afar, adown the ethereal way,  
The din of bustling care and gaudy eye of day.

### II.

Come, but thy leaden sceptre leave,

Thy opiate rod, thy poppies pale,

Dipp'd in the torpid fount of **Lethe's** stream,

That shroud with night each intellectual beam,  
And quench the immortal fire, in deep Oblivion's  
wave.

Yet draw the thick, impervious veil

O'er all the scenes of tasted wo;

Command each cypress shade to flee;

Between this toil-worn world and me

Display thy curtain broad, and hide the realms below.

### III.

Descend, and, graceful, in thy hand,

With thee bring thy magic wand,

And thy pencil, taught to glow

In all the hues of **Iris'** bow.

And call thy bright, aerial train,

Each fairy form and visionary shade,

That in the Elysian land of dreams,

The flower-enwoven banks along,

Or bowery maze, that shades the purple streams,

Where gales of fragrance breathe the enamour'd

In more than mortal charms array'd, [song,  
People the airy vales and revel in thy reign.

### IV.

But drive afar the haggard crew,

That haunt the guilt-encrimson'd bed,

Or dim before the frenzied view

Stalk with slow and sullen tread;

While furies, with infernal glare,

Wave their pale torches through the troubled air;

And deep from **Darkness'** inmost womb,

Sad groans dispart the icy tomb,

And bid the sheeted spectre rise,

Mid shrieks and fiery shapes and deadly fantasies.

\* See a note on this subject appended to the Life of **BARLOW** in this volume.



## V.

Come and loose the mortal chain,  
That binds to clogs of clay the ethereal wing;  
And give the astonish'd soul to rove,  
Where never sunbeam stretch'd its wide domain;  
And hail her kindred forms above,  
In fields of uncreated spring,  
Aloft where realms of endless glory rise,  
And rapture paints in gold the landscape of the skies.

## VI.

Then through the liquid fields we'll climb,  
Where Plato treads ethereal air,  
Where daring Homer sits sublime,  
And Pindar rolls his fiery car;  
Above the cloud-encircled hills,  
Where high Parnassus lifts his airy head,  
And Helicon's melodious hills  
Flow gently through the warbling glade;  
And all the Nine, in deathless choir combined,  
Dissolve in harmony the enraptured mind,  
And every bard, that tuned the immortal lay,  
Basks in the ethereal blaze, and drinks celestial day.

## VII.

Or call to my transported eyes  
Happier scenes, for lovers made;  
Bid the twilight grave arise,  
Lead the rivulet through the glade,  
In some flowering arbour land,  
Where opening roses taste the honey'd dew,  
And plump songsters carol through the shade,  
Recall my long-lost wishes to my view.  
Bid Time's inverted glass return  
The scenes of bliss, with hope elate,  
And hail the once expected morn,  
And burst the iron bands of fate  
Graced with all her virgin charms,  
Attractive smiles and just, responsive flame,  
Restore my \*\*\*\*\* to my arms,  
Just to her vows and faithful to her fame.

## VIII.

Hymen's torch, with hallow'd fire,  
Rising beams the auspicious ray  
Wake the dance, the festive hymn  
Washing sweet the nuptial lay,  
Gave with beauty's once alluring,  
Bid the bright enchantress move,  
Eyes that languish smiles of rapture,  
And the rosy blush of love,  
On her glowing breast reclining,  
Mid that paradise of charms,  
Every blooming grace combining,  
Yielded to my raptur'd arms  
I clasp the fair, and, kindling at the view,  
Press to my heart the dear deceit, and think the  
transport true.

## IX.

Hence, false, delusive dreams,  
Fantastic hopes and mortal passions vain

Ascend, my soul, to nobler themes  
Of happier import and sublimer strain.  
Rising from this sphere of night,  
Pierce yon blue vault, ungem'd with golden stream:  
Beyond where Saturn's languid car retires,  
Or Sirius keen outvies the solar ray,  
To worlds from every dross terrene refined,  
Realms of the pure, ethereal mind,  
Wat'rs with the radiance of unchanging day,  
Where cherub-forms and essences of light,  
With holy song and heavenly rite,  
From rainbow clouds their strains immortal pour;  
An earthly guest, in converse high,  
Explore the wonders of the sky,  
From orb to orb with grades celestial soar,  
And take, through heaven's wide round, the uni-  
versal tour,

## X.

And find that mansion of the blest,  
Where, rising ceaseless from this lethal stage,  
Heaven's favourite sons, from earthly chains re-  
leased,  
In happier Eden pass the eternal age.  
The newborn soul beholds the angelic face  
Of holy sire, that throng the blissful plain,  
Or meets his consort's loved embrace,  
Or clasps the son, so lost, so mourn'd in vain.  
There, charm'd with each endearing smile,  
Maternal fondness greets her infant's smile;  
Long-sever'd friends, in transport doubly dear,  
Unite and join the interminable train—  
And hark! a well-known voice I hear  
I spy my sainted friend! I meet my Hows\* again!

## XI.

Hail, sacred shade! for not to dust consign'd,  
Lost in the grave, thine ardent spirit lies,  
Nor fail'd that warm benevolence of mind  
To claim the birthright of its native skies.  
What radiant glory and celestial grace,  
Immortal merit of piety and praise!  
Come to my visions, friend's shade,  
'Gainst all assaults my wayward weakness arm,  
Raise my low thoughts, my nobler wishes end,  
When passions rage, or vain allurements charm;  
The pomp of learning and the boast of art,  
The glow, that fires in genius' boundless range,  
The pride, that wings the keen, uncur'd dart,  
And haile the triumph of revenge,  
Teach me, like thee, to feel and know  
Our humble station in the vale of woe,  
Twofold of life, illum'd with feeble ray,  
The infant dawning of eternal day,  
With heart expansive, through this scene improve  
The social soul of harmony and love;  
To heavenly hopes above aspire and prize  
The virtue, knowledge, bliss, and glory of the  
skies.

\* Rev. JOSEPH HOWE, pastor of a church in Boston; some time a fellow-laborer with the author at Yale College. He died in 1775. The conclusion of this ode was varied, by inserting this tribute of affection.

## THE COUNTRY CLOWN.\*

BRED in distant woods, the clown  
Brings all his country airs to town ;  
The odd address, with awkward grace,  
That bows with all-averted face ;  
The half-heard compliments, whose note  
Is swallow'd in the trembling throat ;  
The stiffen'd gait, the drawling tone,  
By which his native place is known ;  
The blush, that looks, by vast degrees,  
Too much like modesty to please ;  
The proud displays of awkward dress,  
That all the country fop express :  
The suit right gay, though much belated,  
Whose fashion's superannuated ;  
The watch, depending far in state,  
Whose iron chain might form a grate  
The silver buckle, dread to view,  
O'ershadowing all the clumsy shoe ;  
The white-gloved hand, that tries to peep  
From ruffle, full five inches deep ;  
With fifty odd affairs beside,  
The foppishness of country pride.

Poor DICK ! though first thy airs provoke  
The obstreperous laugh and scornful joke.  
Doom'd all the ridicule to stand,  
While each gay dunce shall lend a hand ;  
Yet let not scorn dismay thy hope  
To shine a witling and a fop.  
Blest impudence the prize shall gain,  
And bid thee sigh no more in vain.  
Thy varied dress shall quickly show  
At once the spendthrift and the beau.  
With pert address and noisy tongue,  
That scorns the fear of prating wrong  
'Mongst listening coxcombs shalt thou shine,  
And every voice shall echo thine.

## THE FOP.†

How blest the brainless fop, whose praise  
Is doom'd to grace these happy days,  
When well-bred vice can genius teach,  
And fame is placed in folly's reach ;  
Impertinence all tastes can hit,  
And every rascal is a wit.  
The lowest dunce, without despairing,  
May learn the true sublime of swearing ;  
Learn the nice art of jests obscene,  
While ladies wonder what they mean ;  
The heroism of brazen lungs,  
The rhetoric of eternal tongues ;  
While whim usurps the name of spirit,  
And impudence takes place of merit,  
And every money'd clown and dunce  
Commences gentleman at once.

For now, by easy rules of trade,  
Mechanic gentlemen are made !  
From handicrafts of fashion born ;  
Those very arts so much their scorn.

To tailors half themselves they owe,  
Who make the clothes that make the beau.

Lo ! from the seats, where, fops to bless,  
Learn'd artists fix the forms of dress,  
And sit in consultation grave  
On folded skirt, or straiten'd sleeve,  
The coxcomb trips with sprightly haste,  
In all the flush of modern taste ;  
Oft turning, if the day be fair,  
To view his shadow's graceful air ;  
Well pleased, with eager eye runs o'er  
The laced suit glittering gay before ;\*  
The ruffle, where from open'd vest  
The rubied brooch adorns the breast ;  
The coat, with lengthening waist behind,  
Whose short skirts dangle in the wind ;  
The modish hat, whose breadth contains  
The measure of its owner's brains ;  
The stockings gay, with various hues ;  
The little toe-encircling shoes ;  
The cane, on whose carved top is shown  
A head, just emblem of his own ;  
While, wrapp'd in self, with lofty stride,  
His little heart elate with pride,  
He struts in all the joys of show  
That tailors give, or beaux can know.

And who for beauty need repine,  
That's sold at every barber's sign ;  
Nor lies in features or complexion,  
But curls disposed in meet direction,  
With strong pomatum's grateful odour,  
And *quantum sufficit* of powder ?  
These charms can shed a sprightly grace  
O'er the dull eye and clumsy face ;  
While the trim dancing-master's art  
Shall gestures, trips, and bows impart,  
Give the gay piece its final touches,  
And lend those airs, would lure a duchess.

Thus shines the form, nor aught behind,  
The gifts that deck the coxcomb's mind ;  
Then hear the daring muse disclose  
The sense and piety of beaux.

To grace his speech, let France bestow  
A set of compliments for show.  
Land of politeness ! that affords  
The treasure of new-fangled words,  
And endless quantities disburses  
Of bows and compliments and curses ;  
The soft address, with airs so sweet,  
That cringes at the ladies' feet ;  
The pert, vivacious, play-house style,  
That wakes the gay assembly's smile ;  
Jests that his brother beaux may hit,  
And pass with young coquettes for wit,  
And prized by fops of true discerning,  
Outface the pedantry of learning.  
Yet learning too shall lend its aid  
To fill the coxcomb's spongy head ;  
And studious oft he shall peruse  
The labours of the modern muse.  
From endless loads of novels gain  
Soft, simpering tales of amorous pain,

\* From the "Progress of Dulness."

† From the same.

\* This passage alludes to the mode of dress then in fashion.

With double meanings, neat and handy,  
 From ROCHESTER and TRISTRAM SHANDY.\*  
 The blundering aid of weak reviews,  
 That forge the fetters of th' muse,  
 Shall give him airs of critic sing  
 On faults of books, he ne'er set eyes on.  
 The magazines shall teach the fashion,  
 And commonplace of conversation,  
 And where his knowledge fails, afford  
 The aid of many a sounding word.

Then, lest religion he should need,  
 Of pious HUME he'll learn his creed,  
 By strongest demonstration shown,  
 Evince that nothing can be known;  
 Take arguments, unweav'd by doubt,  
 On VOLTAIRE'S trust, or go without;  
 'Gainst Scripture rail in modern lore,  
 As thousand fools have rail'd before;  
 Or pleased a nicer art display  
 To expound its doctrines all away,  
 Suit it to modern tastes and fashions  
 By various notes and emendations;  
 The rules the ten commands contain,  
 With new provisos well explain;  
 Prove all religion was but fashion,  
 Beneath the Jewish dispensation.  
 A ceremonial law, deep hooded  
 In types and figures long exploded;  
 Its stubborn fetters all unfit  
 For these free times of gospel light,  
 This ruck's millennium, since the day  
 When Sabbaths first were done away;  
 Since pander-conscience holds the door,  
 And lewdness is a vice no more;  
 And shame, the worst of deadly fiends,  
 On virtue, as its squire, attends.

Alike his poignant wit displays  
 The darkness of the former days,  
 When men the paths of duty sought,  
 And own'd what revelation taught;  
 Ere human reason grew so bright,  
 Men could see all things by its light,  
 And summon'd Scripture to appear,  
 And stand before its bar severe,  
 To clear its page from charge of fiction,  
 And answer pleas of contradiction;  
 Ere miracles were held in scorn,  
 Or BOLINGBROKE, or HUME were born.

And now the fop, with great energy,  
 Levels at priestcraft and the clergy,  
 At holy cant and godly prayers,  
 And bigots' hypocritic airs;  
 Musters each veteran jest to aid,  
 Calls pious the parson's trade;  
 Cries out 't is shame, past all abiding,  
 The world should still be so priest-ridden;  
 Applauds free thought that scorns control,  
 And generous nobleness of soul,  
 That acts its pleasure, good or evil,  
 And fears nor deity nor devil.  
 These standing topics never fail  
 To prompt our little wits to rail,

\* *SHANDY'S* Tristram Shandy was then in the highest vogue, and in the zenith of its transitory reputation.

With mimic drollery of grimace,  
 And pleased impertinence of face,  
 'Gainst virtue arm their feeble forces,  
 And sound the charge in peals of curses.  
 Blest be his ashes! under ground  
 If any particles be found,  
 Who, friendly to the coxcomb race,  
 First taught those arts of commonplace,  
 Those topics fine, on which the beau  
 May all his little wits bestow,  
 Secure the simple laugh to raise,  
 And gain the dunce's palm of praise.  
 For where 's the theme that beaux could hit  
 With least similitude of wit,  
 Did not religion and the priest  
 Supply materials for the jest;  
 The poor in purse, with metals vile  
 For current coins, the world beguile;  
 The poor in brain, for genuine wit  
 Pass off a viler counterfeit;  
 While various thus their doom appears,  
 These lose their souls, and those their ears;  
 The want of fancy, whim supplies,  
 And native humour, mad caprice;  
 Loud noise for argument goes off,  
 For mirth polite, the ribald's scoff;  
 For sense, lewd drolleries entertain us,  
 And wit is mimick'd by profaneness.

#### CHARACTER OF McFINGAL.\*

WAZZ Yankess, skill'd in martial rule,  
 First put the British troops to school;  
 Instructed them in warlike trade,  
 And new manœuvres of parade;  
 The true war-dance of Yankee-reels,  
 And *manual exercise* of heels;  
 Made them give up, like saints complete,  
 The arm of flesh, and trust the feet,  
 And work, like Christians undismembering,  
 Salvation out by fear and trembling;  
 Taught Percy fashionable races,  
 And modern modes of Chevy-Chases;†  
 From Boston, in his best array,  
 Great SQUIRE McFINGAL took his way,  
 And, graced with ensigns of renown,  
 Steer'd homeward to his native town.

His high descent our heralds trace  
 To Ossian's famed Fingalian race;  
 For though their name some part may lack,  
 Old FINGAL spelt it with a Mac;  
 Which great McPHERSON, with submission,  
 We hope will add the next edition.

His fathers flourish'd in the Highlands  
 Of Scotia's fog-benighted island;  
 Whence gain'd our squire two gifts by right,  
 Rebellion and the second-sight.

\* From "McFingal."

† LORD PERCY commanded the party that was first opposed by the Americans at Lexington. This allusion to the family renown of Chevy-Chace arises from the precipitate manner of his quitting the field of battle, and returning to Boston.

Of these the first, in ancient days,  
 Had gain'd the noblest palms of praise ;  
 'Gainst kings stood forth, and many a crown'd  
 With terror of its might confounded ; [head  
 Till rose a king with potent charm  
 His foes by goodness to disarm ;  
 Whom every Scot and Jacobite  
 Straight fell in love with—at first sight ;  
 Whose gracious speech, with aid of pensions,  
 Hush'd down all murmurs of dissensions,  
 And with the sound of potent metal,  
 Brought all their blust'ring swarms to settle ;  
 Who rain'd his ministerial mannas,  
 'Till loud sedition sung hosannas ;  
 The good lords-bishops and the kirk  
 United in the public work ;  
 Rebellion from the northern regions,  
 With BUTE and MANSFIELD swore allegiance,  
 And all combined to raze, as nuisance,  
 Of church and state, the constitutions ;  
 Pull down the empire, on whose ruins  
 They meant to edify their new ones ;  
 Enslave the American wildernesses,  
 And tear the provinces in pieces.  
 For these our squire, among the valiant'st,  
 Employ'd his time, and tools, and talents ;  
 And in their cause, with manly zeal,  
 Used his first virtue—to rebel ;  
 And found this new rebellion pleasing  
 As his old king-destroying treason.

Nor less avail'd his optic sleight,  
 And Scottish gift of second-sight.  
 No ancient sibyl, famed in rhyme,  
 Saw deeper in the womb of time ;  
 No block in old Dodona's grove  
 Could ever more oracular prove.  
 Nor only saw he all that was,  
 But much that never came to pass ;  
 Whereby all prophets far outwent he,  
 Though former days produced a plenty :  
 For any man with half an eye  
 What stands before him may espy ;  
 But optics sharp it needs, I ween,  
 To see what is not to be seen.  
 As in the days of ancient fame,  
 Prophets and poets were the same,  
 And all the praise that poets gain  
 Is but for what they invent and feign :  
 So gain'd our squire his fame by seeing  
 Such things as never would have being ;  
 Whence he for oracles was grown  
 The very tripod of his town.  
 Gazettes no sooner rose a lie in,  
 But straight he fell to prophesying ;  
 Made dreadful slaughter in his course,  
 O'erthrew provincials, foot and horse ;  
 Brought armies o'er by sudden pressings  
 Of Hanoverians, Swiss, and Hessians ;\*

\* This prophecy, like some of the prayers of Homer's heroes, was but half accomplished. The Hanoverians, &c., indeed came over, and much were they feasted with blood ; but the hanging of the rebels and the dividing their estates remain unfulfilled. This, however, cannot be the fault of the hero, but rather the British minister, who left off the war before the work was completed.

Feasted with blood his Scottish clan,  
 And hang'd all rebels to a man ;  
 Divided their estates and pelf,  
 And took a goodly share himself.  
 All this, with spirit energetic,  
 He did by second-sight prophetic.

Thus stored with intellectual riches,  
 Skill'd was our squire in making speeches,  
 Where strength of brains united centres  
 With strength of lungs surpassing Stentor's.  
 But as some muskets so contrive it,  
 As oft to miss the mark they drive at,  
 And, though well aim'd at duck or plover,  
 Bear wide and kick their owners over :  
 So fared our squire, whose reas'ning toil  
 Would often on himself recoil,  
 And so much injured more his side,  
 'The stronger arguments he applied ;  
 As old war-elephants, dismay'd,  
 Trod down the troops they came to aid,  
 And hurt their own side more in battle  
 Than less and ordinary cattle :  
 Yet at town meetings ev'ry chief  
 Pinn'd faith on great McFINGAL's sleeve.  
 And, as he motioned, all, by rote,  
 Raised sympathetic hands to vote.

The town, our hero's scene of action,  
 Had long been torn by feuds of faction ;  
 And as each party's strength prevails,  
 It turn'd up different heads or tails ;  
 With constant rattling, in a trice  
 Show'd various sides, as oft as dice :  
 As that famed weaver, wife to Ulysses,  
 By night each day's work pick'd in pieces  
 And though she stoutly did bestir her,  
 Its finishing was ne'er the nearer :  
 So did this town, with steadfast zeal,  
 Weave cobwebs for the public weal ;  
 Which when completed, or before,  
 A second vote in pieces tore.  
 They met, made speeches full long-winded,  
 Resolved, protested, and rescinded ;  
 Addresses sign'd, then chose committees,  
 To stop all drinking of Bohea-teas ;  
 With winds of doctrine veer'd about,  
 And turn'd all Whig committees out.  
 Meanwhile our hero, as their head,  
 In pomp the Tory faction led,  
 Still following, as the squire should please  
 Successive on, like files of geese.

#### EXTREME HUMANITY.\*

THUS GAGE's arms did fortune bless  
 With triumph, safety, and success :  
 But mercy is without dispute  
 His first and darling attribute ;  
 So great, it far outwent, and conquer'd,  
 His military skill at Concord.  
 There, when the war he chose to wage,  
 Shone the benevolence of GAGE ;

\* From "McFingal."

Sent troops to that ill-omen'd place  
 On errands mere of special grace,  
 And all the work he chose them for  
 Was to prevent a civil war;  
 And for that purpose he projected  
 The only certain way to effect it,  
 To take your powder, stores, and arms,  
 And all your means of doing harms:  
 As prudent folks take knives away,  
 Lest children cut themselves at play.  
 And yet, though this was all his scheme,  
 This war you still will charge on him;  
 And though he oft has sworn and said it,  
 Stick close to facts, and give no credit,  
 Think you, he wish'd you'd brave and beard  
 him?

Why, 'twas the very thing that scared him.  
 He'd rather you should all have run,  
 Than stay'd to fire a single gun.  
 And for the civil law you lament,  
 Faith, you yourselves must take the blame in't;  
 For had you then, as he intended,  
 Given up your arms, it must have ended;  
 Since that's no war, each mortal knows,  
 Where one side only gives the blows,  
 And the other bear 'em; on reflection  
 The most you'll call it, is correction.  
 Nor could the contest have gone higher,  
 If you had ne'er return'd the fire;  
 But when you shot and not before,  
 It then commenced a civil war.  
 Else GAZ, to end this controversy,  
 Had but corrected you in mercy:  
 Whom mother Britain, old and wise,  
 Sent o'er the colonies to chastise;  
 Command obedience on their peril  
 Of ministerial whip and serule,  
 And, since they ne'er must come of age,  
 Govern'd and tutor'd them by GAZ.  
 Still more, that this was all their errand,  
 The army's conduct makes apparent.  
 What though at Lexington you can say  
 They kill'd a few they did not fancy,  
 At Concord then, with manful popping,  
 Discharg'd a round, the ball to open—  
 Yet, when they saw your rebel-rout  
 Determined still to hold it out;  
 Did they not show their love to peace,  
 And wish that discord straight might cease,  
 Demonstrate, and by proofs uncommon,  
 Their orders were to injure no man!  
 For did not every regular run  
 As soon as e'er you fired a gun?  
 Take the first shot you sent them greeting,  
 As meant their signal for retreating;

And fearful, if they stay'd for sport,  
 You might by accident be hurt,  
 Convey themselves with speed away  
 Full twenty miles in half a day;  
 Race till their legs were grown so weary,  
 They'd scarce suffice their weight to carry!  
 Whence GAZ extols, from general hearsay,  
 The great activity of LORD PEXER,  
 Whose brave example led them on,  
 And spirited the troops to run;  
 And now may boast, at royal levees,  
 A Yankee chace worth forty Chevy.  
 Yet you, as vile as they were kind,  
 Pursued, like tigers, still behind;  
 Fired on them at your will, and shut  
 The town, as though you'd starve them out  
 And with parade preposterous hedged,  
 Affect to hold him there besieged.

#### THE DECAYED COQUETTE.\*

NEW beauties push her from the stage;  
 She trembles at the approach of age,  
 And starts to view the alter'd face  
 That wrinkles at her in her glass:  
 So Satan, in the monk's tradition,  
 Fear'd, when he met his apparition.  
 At length her name each coxcomb cancels  
 From standing lists of toasts and angels;  
 And slighted where she shone before,  
 A grace and goddess now no more,  
 Despised by all, and doom'd to meet  
 Her lovers at her rival's feet,  
 She flies assemblies, shuns the ball,  
 And cries out, vanity, on all;  
 Affects to scorn the tinsel-shows  
 Of glittering belles and gaudy beaux;  
 Nor longer hopes to hide by dress  
 The tracks of age upon her face.  
 Now careless grown of airs polite,  
 Her noonday nightcap meets the sight;  
 Her hair uncomb'd collects together,  
 With ornaments of many a feather;  
 Her stays for easiness thrown by,  
 Her rumpled handkerchief awry,  
 A careless figure half undress'd,  
 (The reader's wits may guess the rest;)  
 All points of dress and neatness carried,  
 As though she'd been a twelvemonth married,  
 She spends her breath, as years prevail,  
 At this sad wicked world to rail,  
 To slander all her sex *impromptu*,  
 And wonder what the times will come to.

\* From the "Progress of Dulness."

# TIMOTHY DWIGHT.

[Born 1752. Died 1817.]

TIMOTHY DWIGHT, D. D., LL. D., was born in Northampton, Massachusetts, on the fourteenth day of January, 1752. His father was a merchant, of liberal character and liberal education; and his mother, a daughter of the great JONATHAN EDWARDS, was one of the noblest matrons of her age, distinguished not less for her maternal solicitude, ardent temperament, and patriotism, than for her intellectual qualities which made so illustrious the name of the New England metaphysician. She early perceived the indications of genius in her son; and we are told by his mother that under her direction he became conversant with the rudiments of the Latin language when he was six years old, and at the same time early laid the foundation of his remarkable knowledge of history, geography, and the kindred sciences of learning. When thirteen years of age he entered Yale College. His previous unrelaxing attention to study had impaired his health, and he made little progress during the first two years of his residence at New Haven; but his constant and uninterrupted application enabled him to graduate in 1769, the first scholar of the institution. Immediately after obtaining the degree of bachelor of arts, he opened a grammar-school in New Haven, in which he continued for several years, at the end of which time he was elected to the presidency of his *alma mater*. Yale College was founded in the year 1700 by several Congregational clergymen, and had, before the period at which DWIGHT returned to it, become generally unpopular, in consequence of the alleged illiberality of the trustees towards other denominations of Christians. At this time two of the tutors had died, leaving in office Mr. JOSEPH HOWE, a man of erudition and liberal sentiments, and Mr. JOHN TRUMBULL were chosen in their places. The regeneration of the seminary commenced; the study of belles lettres was fully introduced; its character rapidly rose, and popular did DWIGHT become with the students, that when, at the age of twenty-five, he resigned his office, they drew up and almost unanimously signed a petition to the corporation that he might be elected to the presidency. He, however, interfered and prevented the formal presentation of the application.

In 1771, DWIGHT commenced writing the "Conquest of Canaan," an "epic poem in eleven books," which he finished in 1774, before he was twenty-years of age. The subject probably was not the most fortunate that could have been chosen, but he treated it with passion and a brilliant imagination, attempting to paint the manners of the time and the moral characteristics of the oriental world, and he treated it more successfully. DWIGHT

"endeavoured to represent such manners as are removed from the peculiarities of any age or country, and might belong to the amiable and virtuous of any period; elevated without design, refined without ceremony, elegant without fashion, and agreeable because they are ornamented with sincerity, dignity, and religion;" his poem therefore has no distinctive features, and with very slight changes would answer as well for any other land or period as for Judea at the time of its conquest by JOSHUA. Its versification is harmonious, but monotonous, and the work is free from all the extravagances of expression and sentiment which so frequently lessen the worth of poetry by youthful and inexperienced writers. Some of the passages which I have quoted from the "Conquest of Canaan" are doubtless equal to any American poetry produced at this period.

In 1777, the classes in Yale College were separated on account of the war, and, in the month of May, DWIGHT repaired with a number of students to Weathersfield, in Connecticut, where he remained until the autumn, when, having been licensed to preach as a Congregational minister, he joined the army as a chaplain. In this office he won much regard by his professional industry and eloquence, and at the same time exerted considerable influence by writing patriotic songs, which became popular throughout New England. The death of his father, in 1778, induced him to resign his situation in the army, and return to Northampton, to assist his mother to support and educate her family. He remained there five years, labouring on a farm, preaching, and superintending a school, and was in that period twice elected a member of the Legislature of Massachusetts. Declining offers of political advancement, he was, in 1783, ordained a minister in the parish of Greenfield, in Connecticut, where he remained twelve years, discharging his pastoral duties in a manner that was perfectly satisfactory to his people, and taking charge of an academy, established by himself, which soon became the most popular school of the kind that had ever existed in America.

The "Conquest of Canaan," although finished ten years before, was not printed until the spring of 1785. It was followed by "Greenfield Hill," a descriptive, historical, and didactic poem, which was published in 1794. This work is divided into seven parts, entitled "The Prospect," "The Flourishing Village," "The Burning of Fairfield," "The Destruction of the Pequods," "The Clergyman's Advice to the Villagers," "The Farmer's Advice to the Villagers," and "The Vision, or Prospect of the Future Happiness of America." It contains some pleasing pictures of rural life, but added little to the author's reputation as a



poet. The "Triumph of Infidelity," a satire, occasioned by the appearance of a defence of Universalism, was his next attempt in poetry. It was printed anonymously, and his name would not have been less had its authorship been still a secret.

On the death of Dr. STYLES, in 1795, DWIGHT was elected to the presidency of Yale College, which at this time was in a disordered condition, and suffering from pecuniary embarrassments. The reputation of the new president as a teacher soon brought around him a very large number of students; new professorships were established, the library and philosophical apparatus were extended, the course of study and system of government changed, and the college rapidly rose in the public favour. Besides acting as president, DWIGHT was the stated preacher, professor of theology, and teacher of the senior class, for nearly twenty-one years, during which time the reputation of the college was inferior to that of no other in America.

Dr. DWIGHT died at his residence in New Haven on the eleventh of January, 1817, in the sixty-fifth year of his age. The following catalogue of his works is probably complete: "America," a poem in the style of Pope's "Windsor Forest," 1772; "The History, Eloquence and Poetry of the Bible," 1772; "The Conquest of Canaan," a poem, 1785; "An Election Sermon," 1791; "The Genuineness and Authenticity of the New Testament," 1793; "Greenfield Hill," a poem, 1794; "The Triumph of Infidelity," a satire, and two "Discourses on the Nature and Danger of Infidel Philosophy," 1797; "The

Duty of Americans in the Present Crisis," 1798; "Discourse on the Character of Washington," 1800; "Discourse on some Events in the last Century," 1801; "Sermons," on the death of E. G. Marsh, 1804; on Duelling, 1805; at the Andover Theological Seminary, 1808; on the ordination of E. Pearson, 1808; on the death of Governor Trumbull, 1809; on Charity, 1810; at the ordination of N. W. Taylor, 1812; on two days of public fasting, 1812; and before the American Board of Foreign Missions, 1813; "Remarks on a Review of Inchiquin's Letters," 1815; "Observations on Language," and an "Essay on Light," 1816; and "Theology Explained and Defended," in a series of sermons, and "Travels in New England and New York," in which is given an account of various spring and autumn vacation excursions, each in four volumes, published after his death.

As a poet DWIGHT was little inferior to any of his contemporaries in America; but it was not on his poetry that his claims to the respect of mankind were based. As an instructor probably he was never surpassed in this country, and as a theologian he had few if any equals. An eloquent preacher, with a handsome person, an expressive countenance, polished and affable manners, brilliant conversational abilities, and vast stores of learning, it was almost impossible that he should fail of success in any effort, and least of all in the administration of the important office which he so long and so honourably filled. The best account of his life and character which has appeared is that by Dr. SENECA.

### AN INDIAN TEMPLE.

THREE too, with awful rites, the hoary priest,  
Without, beside the moss-grown altar stood,  
(His sable form in magic cincture dress'd.)  
And heap'd the mingled offering to his god.  
What time with golden light calm evening glow'd,  
The mystic dust, the flower of silver bloom  
And spicy herb, his hand in order strew'd;  
Bright rose the curling flame, and rich perfume  
On smoky wings upflew or settled round the tomb.

Then o'er the circus danced the maddening throng  
As erst the Thyas roam'd dread Nyas round,  
And struck to forest notes the ecstatic song,  
While slow beneath them heaved the wavy ground.  
With a low, lingering groan of dying sound,  
The woodland rumbled; murmur'd deep each  
stream;

Shrill sung the leaves; the ether sigh'd profound;  
Pale tufts of purple topp'd the silver flame,  
And many-colour'd forms on evening breezes came:

Thin, twilight forms, attired in changing sheen  
(Of plumes, high-tinctured in the western ray—  
Bending, they peep'd the fleecy folds between,  
Their wings light-rustling in the breath of May;

Soft-hovering round the fire in mystic play,  
They snuff'd the incense waved in clouds afar,  
Then silent floated toward the setting day;  
Eve redden'd each fine form, each misty car,  
And through them faintly gleam'd, at times, the  
western star.

Then—so tradition sings—the train behind,  
In plummy zones of rainbow beauty dress'd,  
Rode the Great Spirit, in the obedient wind,  
In yellow clouds slow-sailing from the west.  
With dawning smiles the god his votaries blest,  
And taught where deer retired to ivy dell;  
What chosen chief with proud command t'invest;  
Where crept the approaching foe, with purpose fell,  
And where to wind the scout, and war's dark storm  
dispel.

There, on her lover's tomb in silence laid, (beams,  
While still and sorrowing shower'd the moon's pale  
At times expectant, slept the widow'd maid,  
Her soul far-wandering on the sylph-wing'd dream.  
Wasted from evening skies on sunny stream,  
Her darling youth with silver pinions shone;  
With voice of music, tuned to sweetest theme,  
He told of shell-bright bowers beyond the sun,  
Where years of endless joy o'er Indian lovers run.

## ENGLAND AND AMERICA.\*

Soon fleets the sunbright form, by man adored!—  
 Soon fell the head of gold to Time a prey,  
 The arms, the trunk, his cankering tooth devour'd,  
 And whirlwinds blew the iron dust away.  
 Where dwelt imperial Timur, far astray  
 Some lonely-musing pilgrim now inquires;  
 And, rack'd by storms and hastening to decay,  
 Mohammed's mosque foresees its final fires,  
 And Rome's more lordly temple day by day expires.

As o'er proud Asian realms the traveller winds,  
 His manly spirit, hush'd by terror, falls  
 When some forgotten town's lost site he finds;  
 Where ruin wild his pondering eye appals,  
 Where silence swims along the moulder'd walls,  
 And broods upon departed Grandeur's tomb,  
 Through the lone, hollow aisles, sad Echo calls  
 At each slow step; deep sighs the breathing gloom,  
 And weeping fields around bewail their empress'  
 doom.

Where o'er a hundred realms the throne uprose  
 The screech-owl nests, the panther builds his home;  
 Sleep the dull newts, the lazy adders doze  
 Where pomp and luxury danced the golden room;  
 Low lies in dust the sky-resembled dome,  
 Tall grass around the broken column waves,  
 And brambles climb and lonely thistles bloom;  
 The moulder'd arch the weedy streamlet laves,  
 And low resound, beneath, unnumber'd sunken  
 graves.

In thee, O Albion! queen of nations, live [known;  
 Whatever splendours earth's wide realms have  
 In thee proud Persia sees her pomp revive,  
 And Greece her arts, and Rome her lordly throne;  
 By every wind thy Tyrian fleets are blown;  
 Supreme, on Fame's dread roll, thy heroes stand;  
 All ocean's realms thy naval sceptre own;  
 Of bards, of sages, how august thy band!  
 And one rich Eden blooms around thy garden'd land.

But, O how vast thy crimes! Through Heaven's  
 great year,  
 When few centurial suns have traced their way;  
 When Southern Europe, worn by feuds severe,  
 Weak, dotting, fallen, has bow'd to Russian sway,  
 And setting Glory beam'd her farewell ray,  
 To wastes, perchance, thy brilliant fields shall turn;  
 In dust thy temples, towers, and towns decay;  
 The forest howl where London turrets burn,  
 And all thy garlands deck thy sad funereal urn.

Some land, scarce glimmering in the light of fame,  
 Scepter'd with arts and arms, (if I divine,)  
 Some unknown wild, some shore without a name,  
 In all thy pomp shall then majestic shine.  
 As silver-headed Time's slow years decline,  
 Not ruins only meet the inquiring eye;  
 Where round yon mouldering oak vain brambles  
 The filial stem, already towering high, [twine,  
 Ere long shall stretch his arms, and nod in yonder  
 sky.

\* The extract above and the one which precedes it are from the canto on the destruction of the Pequod Indians, in "Greenfield Hill."

Where late resounded the wild woodland roar  
 Now heaves the palace, now the temple smiles;  
 Where frown'd the rude rock and the desert shore  
 Now Pleasure sports, and Business want beguiles,  
 And Commerce wings her flight to thousand isles;  
 Culture walks forth, gay laugh the loaded fields,  
 And jocund Labour plays his harmless wiles;  
 Glad Science brightens, Art her mansion builds,  
 And Peace uplifts her wand, and HEAVEN his bless-  
 ing yields.

## THE SOCIAL VISIT.\*

YE Muses! dames of dignified renown,  
 Revered alike in country and in town,  
 Your bard the mysteries of a visit show;  
 (For sure your ladyships those mysteries know:)  
 What is it, then, obliging sisters! say,  
 The debt of social visiting to pay?  
 'Tis not to toil before the idol pier;  
 To shine the first in fashion's lunar sphere;  
 By sad engagements forced abroad to roam,  
 And dread to find the expecting fair at home!  
 To stop at thirty doors in half a day,  
 Drop the gilt card, and proudly roll away;  
 To alight, and yield the hand with nice parade;  
 Up stairs to rustle in the stiff brocade;  
 Swim through the drawing-room with studied air,  
 Catch the pink'd beau, and shade the rival fair;  
 To sit, to curb, to toss with bridled mien,  
 Mince the scant speech, and lose a glance between;  
 Unfurl the fan, display the snowy arm,  
 And ope, with each new motion, some new charm:  
 Or sit in silent solitude, to spy  
 Each little failing with malignant eye;  
 Or chatter with incessancy of tongue,  
 Careless if kind or cruel, right or wrong;  
 To trill of us and ours, of mine and me,  
 Our house, our coach, our friends, our family,  
 While all the excluded circle sit in pain,  
 And glance their cool contempt or keen disdain:  
 To inhale from proud Nanking a sip of tea,  
 And wave a courtesy trim and flirt away:  
 Or waste at cards peace, temper, health, and life,  
 Begin with sullenness, and end in strife;  
 Lose the rich feast by friendly converse given,  
 And backward turn from happiness and heaven.

It is in decent habit, plain and neat,  
 To spend a few choice hours in converse sweet,  
 Careless of forms, to act the unstudied part,  
 To mix in friendship, and to blend the heart;  
 To choose those happy themes which all must feel,  
 The moral duties and the household weal,  
 The tale of sympathy, the kind design,  
 Where rich affections soften and refine,  
 'To amuse, to be amused, to bless, be bless'd,  
 And tune to harmony the common breast;  
 To cheer with mild good-humour's sprightly ray,  
 And smooth life's passage o'er its thorny way;  
 'To circle round the hospitable board,  
 And taste each good our generous climes afford;  
 To court a quick return with accents kind,  
 And leave, at parting, some regret behind.

\* From "Greenfield Hill."



## THE COUNTRY PASTOR.\*

Ah! knew he but his happiness, of men†  
 Not the least happy he, who, free from broils  
 And base ambition, vain and bustling pomp,  
 Amid a friendly cure, and competence,  
 Tastes the pure pleasures of parochial life.  
 What though no crowd of clients, at his gate,  
 To falsehood and injustice bribe his tongue,  
 And flatter into guilt!—what though no bright  
 And gilded prospects lure ambition on  
 To legislative pride, or chair of state?  
 What though no golden dreams entice his mind  
 To burrow, with the mole, in dirt and mire?  
 What though no splendid villa, Eden'd round  
 With gardens of enchantment, walks of state,  
 And all the grandeur of superfluous wealth,  
 Invite the passenger to stay his steed,  
 And ask the liveried foot-boy, "Who dwells here?"  
 What though no swarms, around his sumptuous  
 board,

Of soothing flatterers, humming in the shine  
 Of opulence, and honey from its flowers  
 Devouring, till their time arrives to sting,  
 Inflate his mind; his virtues round the year  
 Repeating, and his faults, with microscope  
 Inverted, lessen, till they steal from sight!—  
 Yet from the dire temptations these present  
 His state is free; temptations, few can stem;  
 Temptations, by whose sweeping torrent hurl'd  
 Down the dire steep of guilt, unceasing fall  
 Sad victims, thousands of the brightest minds  
 That time's dark reign adorn; minds, to whose grasp  
 Heaven seems most freely offer'd; to man's eye,  
 Most hopeful candidates for angels' joys.

His lot, that wealth, and power, and pride forbids,  
 Forbids him to become the tool of fraud,  
 Injustice, misery, ruin; saves his soul  
 From all the needless labours, griefs, and cares,  
 That avarice and ambition agonize;  
 From those cold nerves of wealth, that, palsied, feel  
 No anguish, but its own; and ceaseless lead  
 To thousand meannesses, as gain allures.

Though oft compell'd to meet the gross attack  
 Of shameless ridicule and towering pride,  
 Sufficient good is his; good, real, pure,  
 With guilt unmingled. Rarely forced from home,  
 Around his board his wife and children smile;  
 Communion sweetest, nature here can give,  
 Each fond endearment, office of delight,  
 With love and duty blending. Such the joy  
 My bosom oft has known. His, too, the task  
 To rear the infant plants that bud around;  
 To open their little minds to truth's pure light;  
 To take them by the hand, and lead them on  
 In that straight, narrow road where virtue walks;  
 To guard them from a vain, deceiving world,

\* From "Greenfield Hill."

† Ah! knew he but his happiness, of men  
 The happiest he, &c. THOMSON.

O fortunatus nimium, sua si bona noriat,  
 Agricolas! VIRGIL, Georg. 2.

And point their course to realms of promised life.  
 His too the esteem of those who weekly hear  
 His words of truth divine; unnumber'd acts  
 Of real love attesting to his eye  
 Their filial tenderness. Where'er he walks,  
 The friendly welcome and inviting smile  
 Wait on his steps, and breathe a kindred joy.

Oft too in friendliest association join'd,  
 He greets his brethren, with a flowing heart,  
 Flowing with virtue; all rejoiced to meet,  
 And all reluctant parting; every aim,  
 Benevolent, aiding with purpose kind;  
 While, season'd with unblemish'd cheerfulness,  
 Far distant from the tainted mirth of vice,  
 Their hearts disclose each contemplation sweet  
 Of things divine; and blend in friendship pure,  
 Friendship sublimed by piety and love.

All virtue's friends are his: the good, the just,  
 The pious, to his house their visits pay,  
 And converse high hold of the true, the fair,  
 The wonderful, the moral, the divine:  
 Of saints and prophets, patterns bright of truth,  
 Lent to a world of sin, to teach mankind  
 How virtue in that world can live and shine;  
 Of learning's varied realms; of Nature's works;  
 And that bless'd book which gilds man's darksome  
 way

With light from heaven; of bless'd Messiah's throne  
 And kingdom; prophecies divine fulfill'd,  
 And prophecies more glorious yet to come  
 In renovated days; of that bright world,  
 And all the happy trains which that bright world  
 Inhabit, whither virtue's sons are gone:  
 While God the whole inspires, adorns, exalts;  
 The source, the end, the substance, and the soul.

This too the task, the bless'd, the useful task,  
 To invigour order, justice, law, and rule;  
 Peace to extend, and bid contention cease;  
 To teach the words of life; to lead mankind  
 Back from the wild of guilt and brink of woe  
 To virtue's house and family; faith, hope,  
 And joy to inspire; to warm the soul  
 With love to God and man; to cheer the sad,  
 To fix the doubting, rouse the languid heart;  
 The wandering to restore; to spread with down  
 The thorny bed of death; console the poor,  
 Departing mind, and aid its lingering wing.

To him her choicest pages Truth expands,  
 Unceasing, where the soul-entrancing scenes  
 Poetic fiction boasts are real all:  
 Where beauty, novelty, and grandeur wear  
 Superior charms, and moral works unfold  
 Sublimities transporting and divine.

Not all the scenes Philosophy can boast,  
 Though them with nobler truths he ceaseless blends,  
 Compare with these. They, as they found the mind,  
 Still leave it; more inform'd, but not more wise.  
 These wiser, nobler, better, make the man.

Thus every happy mean of solid good  
 His life, his studies, and profession yield.  
 With motives hourly new, each rolling day  
 Allures, through wisdom's path and truth's fair field,  
 His feet to yonder skies. Before him heaven  
 Shines bright, the scope sublime of all his prayers,  
 The meed of every sorrow, pain, and toil.

## THE COUNTRY SCHOOLMASTER.\*

Where yonder humble spire salutes the eye,  
 Its vane slow-turning in the liquid sky,  
 Where, in light gambols, healthy striplings sport,  
 Ambitious learning builds her outer court;  
 A grave preceptor, there, her usher stands,  
 And rules without a rod her little bands.  
 Some half-grown sprigs of learning graced his brow:  
 Little he knew, though much he wish'd to know;  
 Enchanted hung o'er VIRGIL's honey'd lay,  
 And smiled to see desipient HORACE play;  
 Glean'd scraps of Greek; and, curious, traced afar,  
 Through POPE's clear glass the bright Mæonian star.  
 Yet oft his students at his wisdom stared,  
 For many a student to his side repair'd;  
 Surprised, they heard him DILWORTH's knots untie,  
 And tell what lands beyond the Atlantic lie.

Many his faults; his virtues small and few;  
 Some little good he did, or strove to do;  
 Laborious still, he taught the early mind,  
 And urged to manners meek and thoughts refined;  
 Truth he impress'd, and every virtue praised;  
 While infant eyes in wondering silence gazed;  
 The worth of time would day by day unfold,  
 And tell them every hour was made of gold.

## THE BATTLE OF AI†

Now near the burning domes the squadrons stood,  
 Their breasts impatient for the scenes of blood:  
 On every face a death-like glimmer sat,  
 The unblest'd harbinger of instant fate. [spires,  
 High through the gloom, in pale and dreadful  
 Rose the long terrors of the dark-red fires;  
 Torches, and torrent sparks, by whirlwinds driven,  
 Stream'd through the smoke, and fired the clouded  
 heaven;  
 As oft tall turrets sunk, with rushing sound,  
 Broad flames burst forth, and sweep the ethereal  
 round;  
 The bright expansion lighten'd all the scene,  
 And deeper shadows lengthen'd o'er the green.  
 Loud through the walls, that cast a golden gleam,  
 Crown'd with tall pyramids of bending flame,  
 As thunders rumble down the darkening vales,  
 Roll'd the deep, solemn voice of rushing gales:  
 The bands, admiring, saw the wondrous sight,  
 And expectation trembled for the fight.

At once the sounding clarion breathed alarms;  
 Wide from the forest burst the flash of arms;  
 Thick gleam'd the helms; and o'er astonish'd fields,  
 Like thousand meteors rose the flame-bright shields.  
 In gloomy pomp, to furious combat roll'd [gold;  
 Ranks sheath'd in mail, and chiefs in glimmering  
 In floating lustre bounds the dim-seen steed,  
 And cars unfinish'd, swift to cars succeed:  
 From all the host ascends a dark-red glare,  
 Here in full blaze, in distant twinklings there;

Slow waves the dreadful light, as round the shore  
 Night's solemn blasts with deep confusion roar:  
 So rush'd the footsteps of the embattled train,  
 And send an awful murmur o'er the plain.

Tall in the opposing van, bold IRAD stood,  
 And bid the clarion sound the voice of blood.  
 Loud blew the trumpet on the sweeping gales,  
 Rock'd the deep groves, and echoed round the vales;  
 A ceaseless murmur all the concave fills,  
 Waves through the quivering camp, and trembles  
 o'er the hills.

High in the gloomy blaze the standards flew;  
 The impatient youth his burnish'd falchion drew;  
 Ten thousand swords his eager bands display'd,  
 And crimson terrors danced on every blade.  
 With equal rage, the bold, Hazorian train  
 Pour'd a wide deluge o'er the shadowy plain;  
 Loud rose the songs of war, loud clang'd the shields,  
 Dread shouts of vengeance shook the shuddering  
 fields;

With mingled din, shrill, martial music rings,  
 And swift to combat each fierce hero springs.  
 So broad, and dark, a midnight storm ascends,  
 Bursts on the main, and trembling nature rends;  
 The red foam burns, the watery mountains rise,  
 One deep, unmeasured thunder heaves the skies;  
 The bark drives lonely; shivering and forlorn,  
 The poor, sad sailors wish the lingering morn:  
 Not with less fury rush'd the vengeful train;  
 Not with less tumult roar'd the embattled plain.  
 Now in the oak's black shade they fought conceal'd;  
 And now they shouted through the open field;  
 The long, pale splendours of the curling flame  
 Cast o'er their polish'd arms a livid gleam;  
 An umber'd lustre floated round their way,  
 And lighted falchions to the fierce affray.  
 Now the swift chariots 'gainst the stubborn oak  
 Dash'd; and the earth re-echoes to the shock.  
 From shade to shade the forms tremendous stream,  
 And their arms flash a momentary flame.  
 Mid hollow tombs as fleets an airy train,  
 Lost in the skies, or fading o'er the plain;  
 So visionary shapes, around the fight,  
 Shoot through the gloom, and vanish from the sight;  
 Through twilight paths the maddening coursers  
 bound,

The shrill swords crack, the clashing shields resound.  
 There, lost in grandeur, might the eye behold  
 The dark-red glimmerings of the steel and gold;  
 The chief; the steed; the nimbly-rushing car;  
 And all the horrors of the gloomy war.  
 Here the thick clouds, with purple lustre bright,  
 Spread o'er the long, long host, and gradual sunk  
 in night;

Here half the world was wrapp'd in rolling fires,  
 And dreadful valleys sunk between the spires.  
 Swift ran black forms across the livid flame,  
 And oaks waved slowly in the trembling beam:  
 Loud rose the mingled noise; with hollow sound,  
 Deep rolling whirlwinds roar, and thundering  
 flames resound.

As drives a blast along the midnight heath,  
 Rush'd raging IRAD on the scenes of death;  
 High o'er his shoulder gleam'd his brandish'd blade,  
 And scatter'd ruin round the twilight shade.

\* From "Greenfield Hill."

† This and the three following extracts are from "The Conquest of Canaan."

Full on a giant hero's sweeping car  
 He pour'd the tempest of resistless war;  
 His twinkling lance the heathen raised on high,  
 And hurl'd it, fruitless, through the gloomy sky;  
 From the bold youth the maddening coursers wheel,  
 Gash'd by the vengeance of his slaughtering steel;  
 'Twixt two tall oaks the helpless chief they drew;  
 The shrill car dash'd; the crack'd wheels rattling  
     flew;  
 Crush'd in his arms, to rise he strove in vain,  
 And lay unpitied on the dreary plain.

### THE LAMENTATION OF SELIMA.

CANST thou forget, when, call'd from southern  
     bowers,  
 Love tuned the groves, and spring awaked the  
     flowers,  
 How, loosed from slumbers by the morning ray,  
 O'er balmy plains we bent our frequent way?  
 On thy fond arm, with pleasing gaze, I hung,  
 And heard sweet music murmur o'er thy tongue;  
 Hand lock'd in hand, with gentle ardour press'd,  
 Pour'd soft emotions through the heaving breast;  
 In magic transport heart with heart entwined,  
 And in sweet languor lost the melting mind.

'T was then thy voice, attuned to wisdom's lay,  
 Show'd fairer worlds, and traced the immortal way;  
 In virtue's pleasing paths my footsteps tried,  
 My sweet companion and my skilful guide;  
 Through varied knowledge taught my mind to soar,  
 Search hidden truths, and new-found walks explore:  
 While still the tale, by nature learn'd to rove,  
 Slid, unperceived, to scenes of happy love.  
 Till, weak and lost, the faltering converse fell,  
 And eyes disclosed what eyes alone could tell;  
 In rapturous tumult bade the passions roll,  
 And spoke the living language of the soul.  
 With what fond hope, through many a blissful hour,  
 We gave the soul to fancy's pleasing power;  
 Lost in the magic of that sweet employ  
 To build gay scenes, and fashion future joy!  
 We saw mild peace o'er fair Canaan rise,  
 And shower her pleasures from benignant skies.  
 On airy hills our happy mansion rose,  
 Built but for joy, nor room reserved for woe.  
 Round the calm solitude, with ceaseless song,  
 Soft roll'd domestic ecstasy along:  
 Sweet as the sleep of innocence, the day,  
 By raptures number'd, lightly danced away:  
 To love, to bliss, the blended soul was given,  
 And each, too happy, ask'd no brighter heaven.  
 Yet then, even then, my trembling thoughts would  
     rove,

And steal an hour from Iman, and from love,  
 Through dread futurity all anxious roam,  
 And cast a mournful glance on ills to come. . . .

And must the hours in ceaseless anguish roll?  
 Must no soft sunshine cheer my clouded soul?  
 Spring charm around me brightest scenes, in vain,  
 And youth's angelic visions wake to pain?  
 O, come once more; with fond endearments come!  
 Burst the cold prison of the sullen tomb;

Through favourite walks thy chosen maid attend,  
 Where well known shades for thee their branches  
     bend;

Shed the sweet poison from thy speaking eye,  
 And look those raptures lifeless words deny!  
 Still be the tale rehearsed, that ne'er could tire,  
 But, told each eve, fresh pleasure could inspire;  
 Still hoped those scenes which love and fancy drew,  
 But, drawn a thousand times, were ever new!

Again all bright shall glow the morning beam,  
 Again soft suns dissolve the frozen stream,  
 Spring call young breezes from the southern skies,  
 And, clothed in splendour, flowery millions rise—  
 In vain to thee! No morn's indulgent ray  
 Warms the cold mansion of thy slumbering clay.  
 No mild, ethereal gale, with tepid wing,  
 Shall fan thy locks, or waft approaching spring:  
 Unfelt, unknown, shall breathe the rich perfume,  
 And unheard music wave around thy tomb.

A cold, dumb, dead repose invests thee round;  
 Still as a void, ere Nature form'd a sound.  
 O'er thy dark region, pierced by no kind ray,  
 Slow roll the long, oblivious hours away.  
 In these wide walks, this solitary round,  
 Where the pale moonbeam lights the glimmering  
     ground,

At each sad turn, I view thy spirit come,  
 And glide, half-seen, behind a neighbouring tomb;  
 With visionary hand, forbid my stay,  
 Look o'er the grave, and beckon me away.

### PREDICTION TO JOSHUA RELATIVE TO AMERICA.

FAR o'er yon azure main thy view extend,  
 Where seas and skies in blue confusion blend:  
 Lo, there a mighty realm, by Heaven design'd  
 The last retreat for poor, oppress'd mankind;  
 Form'd with that pomp which marks the hand  
     divine,  
 And clothes yon vault where worlds unnumber'd  
     shine.

Here spacious plains in solemn grandeur spread,  
 Here cloudy forests cast eternal shade;  
 Rich valleys wind, the sky-tall mountains brave,  
 And inland seas for commerce spread the wave.  
 With nobler floods the sea-like rivers roll,  
 And fairer lustre purples round the pole.  
 Here, warm'd by happy suns, gay mines unfold  
 The useful iron and the lasting gold;  
 Pure, changing gems in silence learn to glow,  
 And mock the splendours of the covenant bow.  
 On countless hills, by savage footsteps trod,  
 That smile to see the future harvest nod,  
 In glad succession plants unnumber'd bloom,  
 And flowers unnumber'd breathe a rich perfume.  
 Hence life once more a length of days shall claim,  
 And health, reviving, light her purple flame.  
 Far from all realms this world imperial lies,  
 Seas roll between, and threatening tempests rise.  
 Alike removed beyond ambition's pale,  
 And the bold pinions of the venturous sail;

Till circling years the destined period bring,  
 And a new Moses lift the daring wing,  
 Through trackless seas an unknown flight explores,  
 And hails a new Canaan's promised shores.  
 On yon far strand behold that little train  
 Ascending venturous o'er the unmeasured main;  
 No dangers fright, no ills the course delay;  
 'Tis virtue prompts, and God directs the way.  
 Speed—speed, ye sons of truth! let Heaven befriend,  
 Let angels waft you, and let peace attend.  
 O! smile, thou sky serene; ye storms, retire;  
 And airs of Eden every sail inspire.  
 Swift o'er the main behold the canvass fly,  
 And fade and fade beneath the farthest sky;  
 See verdant fields the changing waste unfold;  
 See sudden harvests dress the plains in gold;  
 In lofty walls the moving rocks ascend,  
 And dancing woods to spires and temples bend. . .  
 Here empire's last and brightest throne shall rise,  
 And Peace, and Right, and Freedom greet the  
     skies;  
 To morn's far realms her trading ships shall sail,  
 Or lift their canvass to the evening gale:  
 In wisdom's walks her sons ambitious soar,  
 Tread starry fields, and untried scenes explore.  
 And, hark! what strange, what solemn breaking  
     strain  
 Swells, wildly murmuring, o'er the far, far main!  
 Down Time's long, lessening vale the notes decay,  
 And, lost in distant ages, roll away.

#### —◆— EVENING AFTER A BATTLE. —◆—

Above tall western hills, the light of day  
 Shot far the splendours of his golden ray;  
 Bright from the storm, with tenfold grace he smiled,  
 The tumult soften'd, and the world grew mild.  
 With pomp transcendent, robed in heavenly dyes,  
 Arch'd the clear rainbow round the orient skies;  
 Its changeless form, its hues of beam divine—  
 Fair type of truth and beauty—endless shine  
 Around the expanse, with thousand splendours rare;  
 Gay clouds sail wanton through the kindling air;  
 From shade to shade unnumber'd tinctures blend,  
 Unnumber'd forms of wondrous light extend;  
 In pride stupendous, glittering walls aspire,  
 Graced with bright domes, and crown'd with towers  
     of fire;  
 On cliffs cliffs burn; o'er mountains mountains roll:  
 A burst of glory spreads from pole to pole:  
 Rapt with the splendour, every songster sings,  
 Tops the high bough, and claps his glistening wings;  
 With new-born green reviving nature blooms,  
 And sweeter fragrance freshening air perfumes.  
 Far south the storm withdrew its troubled reign,  
 Descending twilight dimm'd the dusky plain;  
 Black night arose, her curtains hid the ground:  
 Less roar'd, and less, the thunder's solemn sound;  
 The bended lightning shot a brighter stream,  
 Or wrapp'd all heaven in one wide, mantling flame;  
 By turns, o'er plains, and woods, and mountains  
     spread  
 Faint, yellow glimmerings, and a deeper shade.

From parting clouds, the moon out-breaking shone,  
 And sate, sole empress, on her silver throne;  
 In clear, full beauty, round all nature smiled,  
 And claimed, o'er heaven and earth, dominion mild;  
 With humbler glory, stars her court attend,  
 And bless'd, and union'd, silent lustre blend.

#### —◆— COLUMBIA. —◆—

COLUMBIA, Columbia, to glory arise,  
 The queen of the world and the child of the skies;  
 Thy genius commands thee; with rapture behold,  
 While ages on ages thy splendours unfold.  
 Thy reign is the last and the noblest of time;  
 Most fruitful thy soil, most inviting thy clime;  
 Let the crimes of the east ne'er encrimson thy name;  
 Be freedom and science, and virtue thy fame.

To conquest and slaughter let Europe aspire;  
 Whelm nations in blood and wrap cities in fire;  
 Thy heroes the rights of mankind shall defend,  
 And triumph pursue them, and glory attend.  
 A world is thy realm; for a world be thy laws,  
 Enlarged as thine empire, and just as thy cause;  
 On Freedom's broad basis that empire shall rise,  
 Extend with the main, and dissolve with the skies.

Fair Science her gates to thy sons shall unbar;  
 And the east see thy morn hide the beams of her  
     star;

New bards and new sages, unrivall'd, shall soar  
 To fame, unextinguish'd when time is no more;  
 To thee, the last refuge of virtue design'd,  
 Shall fly from all nations the best of mankind;  
 Here, grateful, to Heaven with transport shall bring  
 Their incense, more fragrant than odours of spring.

Nor less shall thy fair ones to glory ascend,  
 And genius and beauty in harmony blend;  
 The graces of form shall awake pure desire,  
 And the charms of the soul ever cherish the fire:  
 Their sweetness unmingled, their manners refined,  
 And virtue's bright image enstamp'd on the mind,  
 With peace and soft rapture shall teach life to glow,  
 And light up a smile in the aspect of wo.

Thy fleets to all regions thy power shall display,  
 The nations admire, and the ocean obey;  
 Each shore to thy glory its tribute unfold,  
 And the east and the south yield their spices and  
     gold.

As the day-spring unbounded, thy splendour shall  
     flow,  
 And earth's little kingdoms before thee shall bow,  
 While the ensigns of union, in triumph unfurl'd,  
 Hush the tumult of war, and give peace to the world.

Thus, as down a lone valley, with cedars o'erspread,  
 From war's dread confusion I pensively stray'd—  
 The gloom from the face of fair heaven retired,  
 The winds ceased to murmur, the thunders expired;  
 Perfumes, as of Eden, flow'd sweetly along,  
 And a voice, as of angels, enchantingly sung:  
 "Columbia, Columbia, to glory arise,  
 The queen of the world, and the child of the skies."  
     E



## DAVID HUMPHREYS.

[Born 1753. Died 1818.]

DAVID HUMPHREYS, LL. D., was the son of a Congregational clergyman, at Derby, in Connecticut, where he was born in 1753. He was educated at Yale College, with DWIGHT, TURNBULL, and BARLOW, and soon after being graduated, in 1771, joined the revolutionary army, under General PAINSON, with the rank of captain. He was for several years attached to the staff of General PUTNAM, and in 1780 was appointed aid-de-camp to General WASHINGTON, with the rank of colonel. He continued in the military family of the commander-in-chief until the close of the war, enjoying his friendship and confidence, and afterward accompanied him to Mount Vernon, where he remained until 1784, when he went abroad with FRANKLIN, ADAMS, and JEFFERSON, who were appointed commissioners to negotiate treaties of commerce with foreign powers, as their secretary of legation.\* Soon after his return to the United States, in 1786, he was elected by the citizens of his native town a member of the Legislature of Connecticut, and by that body was appointed to command a regiment to be raised by order of the national government. On receiving his commission, Colonel HUMPHREYS established his head-quarters and recruiting rendezvous at Hartford; and there renewed his intimacy with his old friends TURNBULL and BARLOW, with whom, and Doctor LEMUEL HOPKINS, he engaged in writing the "Anarchiad," a political satire, in imitation of the "Rolliad," a work attributed to SHERIDAN and others, which he had seen in London. He retained his commission until the suppression of the insurrection in 1787, and in the following year accepted an invitation to visit Mount Vernon, where he continued to reside until he was appointed minister to Portugal, in 1790. He remained in Lisbon seven years, at the end of which period he was transferred to the court of Madrid, and in 1802, when Mr. PICKENS was made minister to Spain, returned to the United States. From 1802 to 1812, he devoted his attention to agricultural and manufacturing pursuits; and on the breaking out of the second war

with Great Britain, was appointed commander of the militia of Connecticut, with the rank of brigadier-general. His public services terminated with the limitation of that appointment. He died at New Haven, on the twenty-first day of February, 1818, in the sixty-fifth year of his age.

The principal poems of Colonel HUMPHREYS are an "Address to the Armies of the United States," written in 1772, while he was in the army; "A Poem on the Happiness of America," written during his residence in London and Paris, as secretary of legation; "The Widow of Malabar, or The Tyranny of Custom, a Tragedy, imitated from the French of M. LE MIERRE," written at Mount Vernon; and a "Poem on Agriculture," written while he was minister at the court of Lisbon. The "Address to the Armies of the United States" passed through many editions in this country and in Europe, and was translated into the French language by the Marquis de CHATELAIN, and favourably noticed in the Parisian gazettes. The "Poem on the Happiness of America" was reprinted nine times in three years; and the "Widow of Malabar" is said, in the dedication of it to the author of "McFingal," to have met with "extraordinary success" on the stage. The "Miscellaneous Works of Colonel HUMPHREYS" were published in an octavo volume, in New York, in 1790, and again in 1804. The Works contain, besides the author's poems, an interesting biography of his early friend and commander, General PUTNAM, and several orations and other prose compositions. They are dedicated to the Duke de ROUILLON, who had been his intimate friend in France. In the dedication he says: "In presenting for your amusement the trifles which have been composed during my leisure hours, I assume nothing beyond the negative merit of not having ever written any thing unfavourable to the interests of religion, humanity, and virtue." He seems to have aimed only at an elegant mediocrity, and his pieces are generally simple and correct, in thought and language. He was one of the "four bards with Scripture names," satirized in some verses published in London, commencing

"David and Jonathan, Joel and Timothy,  
Over the water, set up the hymn of the"—etc.,

and is generally classed among the "poets of the Revolution." The popularity he enjoyed while he lived, and his connection with TURNBULL, BARLOW, and DWIGHT, justify the introduction of a sketch of his history and writings into this volume. The following extracts exhibit his style. The first alludes to the departure of the British fleet from New York.

\* In a letter to Doctor FRANKLIN, written soon after the appointment of HUMPHREYS to this office, General WASHINGTON, says: "His zeal in the cause of his country, his good sense, prudence, and attachment to me, have rendered him dear to me; and I persuade myself you will find no confidence which you may think proper to repose in him, misplaced. He possesses an excellent heart, good natural and acquired abilities, and sterling integrity, as well as civility, and an obliging disposition. A full conviction of his possessing all these good qualities makes me less scrupulous of recommending him to your patronage and friendship."—SPARKS'S *Life of Washington*, vol. ix. p. 46.

## ON THE PROSPECT OF PEACE.

E'EN now, from half the threaten'd horrors freed,  
See from our shores the lessening sails recede;  
See the proud flags that, to the wind unfurl'd,  
Waved in proud triumph round a vanquish'd world,  
Inglorious fly; and see their haggard crew,  
Despair, shame, rage, and infamy pursue.

Hail, heaven-born peace! thy grateful blessings pour  
On this glad land, and round the peopled shore;  
Thine are the joys that gild the happy scene,  
Propitious days, and happy nights serene;  
With thee gay Pleasure frolics o'er the plain,  
And smiling Plenty leads the prosperous train.

Then, O blest land! with genius unconfined,  
With polish'd manners, and the illumined mind,  
Thy future race on daring wing shall soar,  
Each science trace, and all the arts explore.  
Till bright religion, beckoning to the skies,  
Shall bid thy sons to endless glory rise.

## WESTERN EMIGRATION.

With all that's ours, together let us rise,  
Seek brighter plains, and more indulgent skies;  
Where fair Ohio rolls his amber tide,  
And nature blossoms in her virgin pride;  
Where all that Beauty's hand can form to please  
Shall crown the toils of war with rural ease.

The shady coverts and the sunny hills,  
The gentle lapse of ever-murmuring rills,  
The soft repose amid the noontide bowers,  
The evening walk among the blushing flowers,  
The fragrant groves, that yield a sweet perfume,  
And vernal glories in perpetual bloom  
Await you there; and heaven shall bless the toil:  
Your own the produce, and your own the soil.

There, free from envy, cankering care and strife,  
Flow the calm pleasures of domestic life;  
There mutual friendship soothes each placid breast:  
Blest in themselves, and in each other blest.  
From house to house the social glee extends,  
For friends in war in peace are doubly friends.

There cities rise, and spiry towns increase,  
With gilded domes and every art of peace.  
There Cultivation shall extend his power,  
Rear the green blade, and nurse the tender flower;  
Make the fair villa in full splendours smile,  
And robe with verdure all the genial soil.  
There shall rich Commerce court the favouring gales,  
And wondering wilds admire the passing sails,  
Where the bold ships the stormy Huron brave,  
Where wild Ontario rolls the whitening wave,  
Where fair Ohio his pure current pours,  
And Mississippi laves the extended shores.  
And thou Supreme! whose hand sustains this ball,  
Before whose nod the nations rise and fall,  
Propitious smile, and shed diviner charms  
On this blest land, the queen of arts and arms;  
Make the great empire rise on wisdom's plan,  
The seat of bliss, and last retreat of man.

## AMERICAN WINTER.

Then doubling clouds the wintry skies deform,  
And, wrapt in vapour, comes the roaring storm;  
With snows surcharged, from tops of mountains  
sails,

Loads leafless trees, and fills the whiten'd vales.

Then Desolation strips the faded plains,

'Then tyrant Death o'er vegetation reigns;

The birds of heaven to other climes repair,

And deepening glooms invade the turbid air.

Nor then, unjoyous, winter's rigours come,

But find them happy and content with home;

Their granaries fill'd—the task of culture past—

Warm at their fire, they hear the howling blast,

While pattering rain and snow, or driving sleet,

Rave idly loud, and at their window beat:

Safe from its rage, regardless of its roar,

In vain the tempest rattles at the door.

'Tis then the time from hoarding cribs to feed

The ox laborious, and the noble steed;

'Tis then the time to tend the bleating fold,

To strew with litter, and to fence from cold.

The cattle fed, the fuel piled within,

At setting day the blissful hours begin;

'Tis then, sole owner of his little cot,

The farmer feels his independent lot;

Hears, with the crackling blaze that lights the wall,

The voice of gladness and of nature call;

Beholds his children play, their mother smile,

And tastes with them the fruit of summer's toil.

From stormy heavens the mantling clouds unroll'd,

The sky is bright, the air serenely cold.

The keen north-west, that heaps the drifted snows,

For months entire o'er frozen regions blows;

Man braves his blast; his gelid breath inhales,

And feels more vigorous as the frost prevails.

## REVOLUTIONARY SOLDIERS.

O, WHAT avails to trace the fate of war  
Through fields of blood, and paint each glorious  
scar!

Why should the strain your former woes recall,  
The tears that wept a friend's or brother's fall,  
When by your side, first in the adventurous strife,  
He dauntless rush'd, too prodigal of life!

Enough of merit has each honour'd name,  
To shine untarnish'd on the rolls of fame,  
To stand the example of each distant age,  
And add new lustre to the historic page;  
For soon their deeds illustrious shall be shown

In breathing bronze or animated stone,

Or where the canvass, starting into life,

Revives the glories of the crimson strife.

And soon some bard shall tempt the untried themes,

Sing how we dared, in fortune's worst extremes;

What cruel wrongs the indignant patriot bore,

What various ills your feeling bosoms tore,

What boding terrors gloom'd the threatening hour,

When British legions, arm'd with death-like power,

Bade desolation mark their crimson'd way,

And lured the savage to his destined prey.

JOEL BARLOW.

(Born 1758. Died 1812.)

THE author of the "Columbiad" was born in the village of Reading, in Connecticut, in 1755. He was the youngest in a family of ten, and his father died while he was yet a child, leaving to him property sufficient only to defray the costs of his education. On the completion of his preparatory studies he was placed by his guardians at Dartmouth College, but was soon induced to remove to New Haven, where he was graduated, in 1778. Among his friends here were DWIGHT, then a college tutor, Colonel HUMPHREYS, a revolutionary hero of some reputation, and TRUMBULL, the author of "McFingal." BARLOW recited an original poem, on taking his bachelor's degree, which is preserved in the "American Poems," printed at Litchfield in 1793. It was his first attempt of so ambitious a character, and possesses little merit. During the vacations of the college he had on several occasions joined the army, in which four of his brothers were serving; and he participated in the conflict at White Plains, and a number of minor engagements, in which he is said to have displayed much intrepidity.

For a short time after completing his academic course, BARLOW devoted his attention chiefly to the law; but being urged by his friends to qualify himself for the office of chaplain, he undertook the study of theology, and in six weeks became a licensed minister. He joined the army immediately, and remained with it until the establishment of peace, cultivating the while his taste for poetry, by writing patriotic songs and ballads, and composing, in part, his "Vision of Columbus," afterward expanded into the "Columbiad." When the army was disbanded, in 1783, he removed to Hartford, to resume his legal studies; and to add to his revenue established "The Mercury," a weekly gazette, to which his writings gave reputation and an immediate circulation. He had previously married at New Haven a daughter of the Honourable ABRAHAM BALDWIN, and had lost his early patron and friend, the Honourable TITUS HOSMER, on whom he wrote an elegant elegy. In 1785 he was admitted to the bar, and in the same year, in compliance with the request of an association of Congregational ministers, he prepared and published an enlarged and improved edition of WATTS'S version of the Psalms,\* to which were appended a

\* Of the psalms omitted by Watts and included in this edition, only the eighty-eighth and one hundred and thirty-seventh were paraphrased by Massow. His version of the latter added much to his reputation, and has been considered the finest translation of the words of David that has been written, though they have received a metrical dress from some of the best poets of England and America. Recently the origin of this paraphrase has been a subject of controversy, but a memorandum found among the papers of the late Judge TREVILL,

collection of hymns, several of which were written by himself.

"The Vision of Columbus" was published in 1787. It was dedicated to Louis XVI., with strong expressions of admiration and gratitude, and in the poem were corresponding passages of applause; but BENTLEY's feelings toward the amiable and unfortunate monarch appear to have changed in after time, for in the "Columbiad" he is coldly alluded to, and the adulatory lines are suppressed. The "Vision of Columbus" was reprinted in London and Paris, and was generally noticed favourably in the reviews. After its publication the author relinquished his newspaper and established a bookstore, principally to sell the poem and his edition of the Psalms, and as soon as this end was attained, resumed the practice of the law. In this he was, however, unfortunate, for his forensic abilities were not of the most popular description, and his mind was too much devoted to political and literary subjects to admit of the application to study and attention to business necessary to secure success. He was engaged with Colonel HUMPHREYS, JOHN TRENELL, and Dr. LEWELL HOPKINS, a man of some wit, of the coarser kind, in the "Anarchiad," a satirical poem published at Hartford, which had considerable political influence, and in some other works of a similar description; but, obtaining slight pecuniary advantage from his literary labours, he was induced to accept a foreign agency from the "Sciota Land Company," and sailed for Europe, with his family, in 1788. In France he sold some of the lands held by this association, but deriving little or no personal benefit from the transactions, and becoming aware of the fraudulent character of the company, he relinquished his agency and determined to rely on his pen for support.

who aided in the preparation of the Connecticut edition of WATTS, settled the question in favour of BANTON. The following is the version to which we have alluded:

### THE BABYLONIAN CAPTIVITY.

[illegible]

In 1791, BARLOW published in London "Advice to the Privileged Orders," a work directed against the distinguishing features of kingly and aristocratic governments; and in the early part of the succeeding year, "The Conspiracy of Kings," a poem of about four hundred lines, educed by the first coalition of the continental sovereigns against republican France. In the autumn of 1792, he wrote a letter to the French National Convention, recommending the abolition of the union between the church and the state, and other reforms; and was soon after chosen by the "London Constitutional Society," of which he was a member, to present in person an address to that body. On his arrival in Paris he was complimented with the rights of citizenship, an "honour" which had been previously conferred on WASHINGTON and HAMILTON. From this time he made France his home. In the summer of 1793, a deputation, of which his friend GREGOIRE, who before the Revolution had been Bishop of Blois, was a member, was sent into Savoy, to organize it as a department of the republic. He accompanied it to Chamberry, the capital, where, at the request of its president, he wrote an address to the inhabitants of Piedmont, inciting them to throw off allegiance to "the man of Turin who called himself their king." Here too he wrote "Hasty Pudding," the most popular of his poems.

On his return to Paris, BARLOW's time was principally devoted to commercial pursuits, by which, in a few years, he obtained a considerable fortune. The atrocities which marked the progress of the Revolution prevented his active participation in political controversies, though he continued under all circumstances an ardent republican. Toward the close of 1795, he visited the North of Europe, on some private business, and on his return to Paris was appointed by WASHINGTON consul to Algiers, with power to negotiate a commercial treaty with the dey, and to ransom all the Americans held in slavery on the coast of Barbary. He accepted and fulfilled the mission to the satisfaction of the American Government, concluding treaties with Algiers, Tunis, and Tripoli, and liberating more than one hundred Americans, who were in prisons or in slavery to the Mohammedans. He then returned to Paris, where he purchased the splendid hotel of the Count CLERMONT DE TONNERRE, and lived several years in a fashionable and costly manner, pursuing still his fortunate mercantile speculations, revising his "great epic," and writing occasionally for the political gazettes.

Finally, after an absence of nearly seventeen years, the poet, statesman, and philosopher returned to his native country. He was received with kindness by many old friends, who had corresponded with him while abroad or been remembered in all his wanderings; and after spending a few months in travel, marking, with patriotic pride, the rapid progress which the nation had made in greatness, he fixed his home on the banks of the Potomac, near the city of Washington, where he built the splendid mansion, known afterward as "Kalorama," and expressed an intention to spend

there the remainder of his life. In 1806, he published a prospectus of a National Institution, at Washington, to combine a university with a naval and military school, academy of fine arts, and learned society. A bill to carry his plan into effect was introduced into Congress, but never became a law.

In the summer of 1808, appeared the "Columbiad," in a splendid quarto volume, surpassing in the beauty of its typography and embellishments any work before that time printed in America. From his earliest years BARLOW had been ambitious to raise the epic song of his nation. The "Vision of Columbus," in which the most brilliant events in American history had been described, occupied his leisure hours when in college, and afterward, when, as a chaplain, he followed the standard of the liberating army. That work was executed too hastily and imperfectly, and for twenty years after its appearance, through every variety of fortune, its enlargement and improvement engaged his attention.

The events of the Revolution were so recent and so universally known, as to be inflexible to the hand of fiction; and the poem could not therefore be modelled after the regular epic form, which would otherwise have been chosen. It is a series of visions, presented by HESPER, the genius of the western continent, to COLUMBUS, while in the prison at Valladolid, where he is introduced to the reader uttering a monologue on his ill-requited services to Spain. These visions embrace a vast variety of scenes, circumstances, and characters: Europe in the middle ages, with her political and religious reformers; Mexico and the South American nations, and their imagined history; the progress of discovery; the settlement of the states now composing the federation; the war of the Revolution, and establishment of republicanism; and the chief actors in the great dramas which he attempts to present.

The poem, having no unity of fable, no regular succession of incidents, no strong exhibition of varied character, lacks the most powerful charms of a narrative; and has, besides, many dull and spiritless passages, that would make unpopular a work of much more faultless general design. The versification is generally harmonious, but mechanical and passionless, the language sometimes incorrect, and the similes often inappropriate and inelegant. Yet there are in it many bursts of eloquence and patriotism, which should preserve it from oblivion. The descriptions of nature and of personal character are frequently condensed and forceful; and passages of invective, indignant and full of energy. In his narrative of the expedition against Quebec, under ARNOLD, the poet exclaims:

Ah, gallant troop! deprived of half the praise  
That deeds like yours in other times repays,  
Since your prime chief (the favourite erst of Fame,)  
Hath sunk so deep his hateful, hideous name,  
That every honest muse with horror flings  
It forth unsounded from her sacred strings;  
Else what high tones of rapture must have told  
The first great actions of a chief so bold!

These lines are characteristic of his manner.



The "Columbiad" was reprinted in Paris and London, and noticed in the leading critical gazettes, but generally with little praise. The London "Monthly Magazine" attempted in an elaborate article to prove its title to a place in the first class of epics, and expressed a belief that it was surpassed only by the "Illiad," the "Æneid" and "Paradise Lost." In America, however, it was regarded by the judicious as a failure, and reviewed with even more wit and severity than in England. Indeed, the poet did not in his own country receive the praise which he really merited; and faults were imputed to his work which it did not possess. Its sentiments were said to be hostile to Christianity,\* and the author was declared an infidel; but there is no line in the "Columbiad" unfavourable to the religion of New England, the Puritan faith which is the basis of the national greatness; and there is no good reason for believing that BARLOW at the time of his death doubted the creed of which in his early manhood he had been a minister.

After the publication of the "Columbiad," BARLOW made a collection of documents, with an intention to write a history of the United States; but, in 1811, he was unexpectedly appointed minister plenipotentiary to the French government, and immediately sailed for Europe. His attempts to negotiate a treaty of commerce and indemnification for spoliation were unsuccessful at Paris;

and in the autumn of 1812 he was invited by the Duke of BASSANO to a conference with NAPOLEON at Wilna, in Poland. He started from Paris, and travelled without intermission until he reached Zarnowitch, an obscure village near Cracow, where he died, from an inflammation of the lungs, induced by fatigue and exposure in an inhospitable country, in an inclement season, on the twenty-second day of December, in the fifty-fourth year of his age. In Paris, honours were paid to his memory as an important public functionary and a man of letters; his eulogy was written by DESSERT DE NAMOURA, and an account of his life and writings was drawn up and published, accompanied by a canto of the "Columbiad," translated into French heroic verse. In America, too, his death was generally lamented, though without any public exhibition of mourning.

BARLOW was much respected in private life for his many excellent social qualities. His manners were usually grave and dignified, though when with his intimate friends he was easy and familiar. He was an honest and patient investigator, and would doubtless have been much more successful as a metaphysical or historical writer than as a poet. As an author he belonged to the first class of his time in America; and for his ardent patriotism, his public services, and the purity of his life, he deserves a distinguished rank among the men of our golden age.

## THE HASTY PUDDING.

### CANTO I.

Ye Alps audacious, through the heavens that rise,  
To cramp the day and hide me from the skies;  
Ye Gallic flags, that, o'er their heights unfurl'd,  
Bear death to kings and freedom to the world,  
I sing not you. A softer theme I choose,  
A virgin theme, unconscious of the muse,  
But fruitful, rich, well suited to inspire  
The purest frenzy of poetic fire.

Despise it not, ye bands to terror steel'd,  
Who hurl your thunders round the epic field;  
Nor ye who strain your midnight throats to sing  
Joys that the vineyard and the stillhouse bring;  
Or on some distant fair your notes employ,  
And speak of raptures that you ne'er enjoy.

\* It is now generally believed that BARLOW, while in France, abjured the Christian religion. The Reverend THOMAS ROBBINS, a venerable clergyman of Rochester, Massachusetts, in a letter written in 1840, remarks that "BARLOW's distasteful opinions were not suspected previous to the publication of his 'Vision of Columbus,' in 1787;" and further, that "when at a later period he lost his character, and became an open and bitter reviler of Christianity, his poem-book was laid aside; but for that cause only, as competent judges still maintained that no revision of WATTS possesses as much poetic merit as BARLOW's." I have seen two letters written by BARLOW during the last year of his life, in which he declares himself "a sincere believer of Christianity, divested of its

I sing the sweets I know, the charms I feel,  
My morning incense, and my evening meal,—  
The sweets of Hasty Pudding. Come, dear bowl,  
Glide o'er my palate, and inspire my soul.  
The milk beside thee, smoking from the kine,  
Its substance mingled, married in with thine,  
Shall cool and temper thy superior heat,  
And save the pains of blowing while I eat.

O! could the smooth, the emblematic song  
Flow like thy round juices o'er my tongue,  
Could those sad verses in my numbers chime,  
And, as they roll in substance, roll in rhyme,  
No more thy awkward, unpoetic name  
Should shun the muse or grieve thee thy fame;  
But, rising grateful to the custom'd car,  
All bars should catch it, and all realms revere!

Assist me first with pious toil to trace  
Through wrecks of time thy lineage and thy race;

corruptions." In a letter to M. GARGNEY, published in the second volume of DUNN's "Port Folio," pages 471 to 479, he says, "the sect of Puritans, in which I was born and educated, and to which I still adhere, for the same reason that you adhere to the Catholics, a conviction that they are right," etc. The idea that BARLOW disbelieved in his later years the religion of his youth, was probably first derived from an engraving in the "Vision of Columbus," in which the cross, by which he intended to represent monkish superstition, is placed among the "symbols of prejudice." He never lost his character as a man of honourable sentiments and high moral feelings, and I could present numerous other evidences that he did not abandon his religion, were not the above apparently conclusive

Declare what lovely squaw, in days of yore,  
(Ere great Columbus sought thy native shore,) First gave thee to the world; her works of fame  
Have lived indeed, but lived without a name.  
Some tawny Ceres, goddess of her days,  
First learn'd with stones to crack the well-dried  
maize,

Through the rough sieve to shake the golden  
shower,

In boiling water stir the yellow flour:  
The yellow flour, bestrew'd and stirr'd with haste,  
Swells in the flood and thickens to a paste,  
Then puffs and wallops, rises to the brim,  
Drinks the dry knobs that on the surface swim;  
The knobs at last the busy ladle breaks,  
And the whole mass its true consistence takes.

Could but her sacred name, unknown so long,  
Rise, like her labours, to the son of song,  
To her, to them I'd consecrate my lays,  
And blow her pudding with the breath of praise.  
Not through the rich Peruvian realms alone  
The fame of Sol's sweet daughter should be known,  
But o'er the world's wide clime should live secure,  
Far as his rays extend, as long as they endure.

Dear Hasty Pudding, what unpromised joy  
Expands my heart, to meet thee in Savoy!  
Doom'd o'er the world through devious paths to  
roam,

Each clime my country, and each house my home,  
My soul is soothed, my cares have found an end:  
I greet my long-lost, unforgotten friend.

For thee through Paris, that corrupted town,  
How long in vain I wander'd up and down,  
Where shameless Bacchus, with his drenching  
hoard,

Cold from his cave usurps the morning board.  
London is lost in smoke and steep'd in tea;  
No Yankee there can lisp the name of thee;  
The uncouth word, a libel on the town,  
Would call a proclamation from the crown.  
For climes oblique, that fear the sun's full rays,  
Chill'd in their fogs, exclude the generous maize:  
A grain whose rich, luxuriant growth requires  
Short, gentle showers, and bright, ethereal fires.

But here, though distant from our native shore,  
With mutual glee, we meet and laugh once more.  
The same! I know thee by that yellow face,  
That strong complexion of true Indian race,  
Which time can never change, nor soil impair,  
Nor Alpine snows, nor Turkey's morbid air;  
For endless years, through every mild domain,  
Where grows the maize, there thou art sure to  
reign.

But man, more fickle, the bold license claims,  
In different realms to give thee different names.  
Thee the soft nations round the warm Levant  
*Polanta* call; the French, of course, *Polante*.  
E'en in thy native regions, how I blush  
To hear the Pennsylvanians call thee *Mush*!  
On Hudson's banks, while men of Belgic spawn  
Insult and eat thee by the name *Suppawn*.  
All spurious appellations, void of truth;  
I've better known thee from my earliest youth:  
Thy name is *Hasty Pudding*! thus our sires  
Were wont to greet thee fuming from the fires;

And while they argued in thy just defence  
With logic clear, they thus explained the sense:  
"In *haste* the boiling caldron, o'er the blaze,  
Receives and cooks the ready powder'd maize;  
In *haste* 'tis served, and then in equal *haste*,  
With cooling milk, we make the sweet repast.  
No carving to be done, no knife to grate  
The tender ear and wound the stony plate;  
But the smooth spoon, just fitted to the lip,  
And taught with art the yielding mass to dip,  
By frequent journeys to the bowl well stored,  
Performs the *hasty* honours of the board."  
Such is thy name, significant and clear,  
A name, a sound to every Yankee dear,  
But most to me, whose heart and palate chaste  
Preserve my pure, hereditary taste.

There are who strive to stamp with disrepute  
The luscious food, because it feeds the brute;  
In tropes of high-strain'd wit, while gaudy prigs  
Compare thy nursing man to pamper'd pigs;  
With sovereign scorn I treat the vulgar jest,  
Nor fear to share thy bounties with the beast.  
What though the generous cow gives me to  
quaff

The milk nutritious; am I then a calf?  
Or can the genius of the noisy swine,  
Though nursed on pudding, thence lay claim to  
mine?

Sure the sweet song I fashion to thy praise,  
Runs more melodious than the notes they raise.

My song, resounding in its grateful glee,  
No merit claims: I praise myself in thee.  
My father loved thee through his length of days!  
For thee his fields were shaded o'er with maize;  
From thee what health, what vigour he possess'd,  
Ten sturdy freemen from his loins attest;  
Thy constellation ruled my natal morn,  
And all my bones were made of Indian corn.  
Delicious grain! whatever form it take,  
To roast or boil, to smother or to bake,  
In every dish 'tis welcome still to me,  
But most, my *Hasty Pudding*, most in thee.

Let the green succotash with thee contend;  
Let beans and corn their sweetest juices blend;  
Let butter drench them in its yellow tide,  
And a long slice of bacon grace their side;  
Not all the plate, how famed soe'er it be,  
Can please my palate like a bowl of thee.  
Some talk of *Hoe-Cake*, fair Virginia's pride!  
Rich *Johnny-Cake* this mouth hath often tried;  
Both please me well, their virtues much the same.  
Alike their fabric, as allied their fame,  
Except in dear New England, where the last  
Receives a dash of pumpkin in the paste,  
To give it sweetness and improve the taste.  
But place them all before me, smoking hot,  
The big, round dumpling, rolling from the pot;  
The pudding of the bag, whose quivering breast,  
With suet lined, leads on the Yankee feast;  
The *Charlotte* brown, within whose crusty sides  
A belly soft the pulpy apple hides;  
The yellow bread, whose face like amber glows,  
And all of Indian that the bakepan knows,—  
You tempt me not; my favourite greets my eyes,  
To that loved bowl my spoon by instinct flies.

## CANTO II.

To mix the food by vicious rules of art,  
To kill the stomach and to sink the heart,  
To make mankind to social virtue sour,  
Cram o'er each dish, and be what they devour;  
For this the kitchen muse first framed her book,  
Commanding sweat to stream from every cook;  
Children no more their antic gambols tried,  
And friends to physic wonder'd why they died.

Not so the Yankee: his abundant feast,  
With simples furnish'd and with plainness dress'd,  
A numerous off-spring gathers round the board,  
And cheers alike the servant and the lord; (taste,  
Whose well-bought hunger prompts the joyous  
And health attends them from the short repast.

While the full pail rewards the milkmaid's toil,  
The mother sees the morning caldron boil;  
To stir the pudding next demands their care;  
To spread the table and the bowls prepare:  
To feed the children as their portions cool,  
And comb their heads, and send them off to school.

Yet may the simplest dish some rules impart,  
For nature scorns not all the aids of art.  
E'en *Hasty Pudding*, purest of all food,  
May still be bad, indifferent, or good,  
As sage experience the short process guides,  
Or want of skill, or want of care presides.  
Whoe'er would form it on the surest plan,  
To rear the child and long sustain the man;  
To shield the morals while it mends the size,  
And all the powers of every food supplies.—  
Attend the lesson that the muse shall bring;  
Suspend your spoons, and listen while I sing.

But since, O man! thy life and health demand  
Not food alone, but labour from thy hand,  
First, in the field, beneath the sun's strong rays,  
Ask of thy mother earth the needful maize;  
She loves the race that courts her yielding soil,  
And gives her bounties to the sons of toil.

When now the ox, obedient to thy call,  
Repay's the loan that fill'd the winter stall,  
Pursue his traces o'er the furrow'd plain,  
And plant in measured hills the golden grain.  
But when the tender germ begins to shoot,  
And the green spire declares the sprouting root,  
Then guard your nursling from each greedy foe,  
The insidious worm, the all-devouring crow.  
A little ashes sprinkled round the spire,  
Soon steep'd in ruin, will bid the worm retire;  
The feather'd robber, with his hungry maw  
Swift flies the field before your man of straw,  
A frightful image, such as schoolboys bring,  
When met to burn the pope or hang the king.

Thrice in the season, through each verdant row,  
Wield the strong ploughshare and the faithful hoe;  
The faithful hoe, a double task that takes,  
To till the summer corn and roast the winter cakes.

Slow springs the blade, while check'd by chilling  
rains,

Ere yet the sun the seat of Cancer gains;  
But when his fiercest fires emblaze the land,  
Then start the juices, then the roots expand;  
Then, like a column of Corinthian mould,  
The stalk struts upward and the leaves unfold;

The busy branches all the ridges fill,  
Entwine their arms, and kiss from hill to hill.  
Here cease to vex them; all your cares are done:  
Leave the last labours to the parent sun;  
Beneath his genial smiles, the well-dress'd field,  
When autumn calls, a plenteous crop shall yield.

Now the strong foliage bears the standards high,  
And shoots the tall top-gallants to the sky;  
The suckling ears the silken fringes bend,  
And, pregnant grown, their swelling coats distend;  
The loaded stalk, while still the burden grows,  
O'erhangs the space that runs between the rows;  
High as a hop-field waves the silent grove,  
A safe retreat for little thefts of love,  
When the pledged roasting-ears invite the maid  
To meet her swain beneath the new-form'd shade;  
His generous hand unloads the cumbrous hill,  
And the green spoils her ready basket fill;  
Small compensation for the twofold bliss,  
The promised wedding, and the present kiss.

Slight depredations these; but now the moon  
Calls from his hollow trees the sly raccoon;  
And while by night he bears his prize away,  
The bolder squirrel labours through the day.  
Both thieves alike, but provident of time,  
A virtue rare, that almost hides their crime.  
Then let them steal the little stores they can,  
And fill their granaries from the toils of man;  
We've one advantage where they take no part—  
With all their wiles, they ne'er have found the art  
To boil the *Hasty Pudding*; here we shine  
Superior far to tenants of the pine;  
This envied boon to man shall still belong,  
Unshared by them in substance or in song.

At last the closing season browns the plain,  
And ripe October gathers in the grain;  
Deep-loaded carts the spacious cornhouse fill;  
The sack distended marches to the mill;  
The labouring mill beneath the burden groans,  
And showers the future pudding from the stones;  
Till the glad housewife greets the powder'd gold,  
And the new crop exterminates the old.

## CANTO III.

The days grow short; but though the falling sun  
To the glad swain proclaims his day's work done,  
Night's pleasing shades his various tasks prolong,  
And yield new subjects to my various song.  
For now, the corn-house fill'd, the harvest home,  
The invited neighbours to the husking come;  
A frolic scene, where work, and mirth, and play,  
Unite their charms to chase the hours away.

Where the huge heap lies center'd in the hall,  
The lamp suspended from the cheerful wall,  
Brown, corn-fed nymphs, and strong, hand-handed  
Alternate ranged, extend in circling rows. (beans,  
Assume their seats, the solid mass attack;  
The dry husks rustle, and the corncocks crack;  
The song, the laugh, alternate notes resound,  
And the sweet cider trips in silence round.

The laws of husking every wight can tell,  
And sure no laws he ever keeps so well:  
For each red ear a general kiss he gains,  
With each smut ear he smuts the luckless swains;

But when to some sweet maid a prize is cast,  
 Red as her lips and taper as her waist,  
 She walks the round and culls one favour'd bean,  
 Who leaps the luscious tribute to bestow.  
 Various the sport, as are the wits and brains  
 Of well-pleased lasses and contending swains;  
 Till the vast mound of corn is swept away,  
 And he that gets the last ear wins the day.

Meanwhile, the housewife urges all her care,  
 The well-earn'd feast to hasten and prepare.  
 The sifted meal already waits her hand,  
 The milk is strain'd, the bowls in order stand,  
 The fire flames high; and as a pool (that takes  
 The headlong stream that o'er the milldam breaks)  
 Foams, roars, and rages with incessant toils,  
 So the vex'd caldron rages, roars, and boils.

First with clean salt she seasons well the food,  
 Then strews the flour, and thickens all the flood.  
 Long o'er the simmering fire she lets it stand;  
 To stir it well demands a stronger hand;  
 The husband takes his turn: and round and round  
 The ladle flies; at last the toil is crown'd;  
 When to the board the thronging huskers pour,  
 And take their seats as at the corn before.

I leave them to their feast. There still belong  
 More copious matters to my faithful song.  
 For rules there are, though ne'er unfolded yet,  
 Nice rules and wise, how pudding should be ate.

Some with molasses line the luscious treat,  
 And mix, like bards, the useful with the sweet.  
 A wholesome dish, and well deserving praise;  
 A great resource in those bleak wintry days,  
 When the chill'd earth lies buried deep in snow,  
 And raging Boreas dries the shivering cow.

Bless'd cow! thy praise shall still my notes employ,

Great source of health, the only source of joy;  
 Mother of Egypt's god—but sure, for me,  
 Were I to leave my God, I'd worship thee.  
 How oft thy teats these precious hands have press'd!  
 How oft thy bounties proved my only feast!  
 How oft I've fed thee with my favourite grain!  
 And roar'd, like thee, to find thy children slain!

Yes, swains who know her various worth to prize,  
 Ah! house her well from winter's angry skies.  
 Potatoes, pumpkins should her sadness cheer,  
 Corn from your crib, and mashies from your beer;  
 When spring returns, she'll well acquit the loan,  
 And nurse at once your infants and her own.

Milk then with pudding I would always choose;  
 To this in future I confine my muse,  
 Till she in haste some further hints unfold,  
 Well for the young, nor useless to the old.  
 First in your bowl the milk abundant take,  
 Then drop with care along the silver lake  
 Your flakes of pudding; these at first will hide  
 Their little bulk beneath the swelling tide;  
 But when their growing mass no more can sink,  
 When the soft island looms above the brink,  
 Then check your hand; you've got the portion due:  
 So taught our sires, and what they taught is true.

There is a choice in spoons. Though small appear  
 The nice distinction, yet to me 't is clear.  
 The deep-bowl'd Gallic spoon, contrived to scoop  
 In ample draughts the thin, diluted soup,

Performs not well in those substantial things,  
 Whose mass adhesive to the metal clings;  
 Where the strong labial muscles must embrace  
 The gentle curve, and sweep the hollow space.  
 With ease to enter and discharge the freight,  
 A bowl less concave, but still more dilate,  
 Becomes the pudding best. The shape, the size,  
 A secret rests, unknown to vulgar eyes.  
 Experienced feeders can alone impart  
 A rule so much above the lore of art.  
 These tuneful lips, that thousand spoons have tried,  
 With just precision could the point decide,  
 Though not in song; the muse but poorly shines  
 In cones, and cubes, and geometric lines;  
 Yet the true form, as near as she can tell,  
 Is that small section of a goose-egg shell,  
 Which in two equal portions shall divide  
 The distance from the centre to the side.

Fear not to slaver; 'tis no deadly sin:  
 Like the free Frenchman, from your joyous chin  
 Suspend the ready napkin; or, like me,  
 Poise with one hand your bowl upon your knee  
 Just in the zenith your wise head project;  
 Your full spoon, rising in a line direct,  
 Bold as a bucket, heeds no drops that fall,—  
 The wide-mouth'd bowl will surely catch them all!

#### BURNING OF THE NEW ENGLAND VILLAGES.\*

THROUGH solid curls of smoke, the bursting fires  
 Climb in tall pyramids above the spires,  
 Concentring all the winds; whose forces, driven  
 With equal rage from every point of heaven,  
 Whirl into conflict, round the scantling pour  
 The twisting flames, and through the rafters roar,  
 Suck up the cinders, send them sailing far,  
 To warn the nations of the raging war;  
 Bend high the blazing vortex, swell'd and curl'd,  
 Careering, brightening o'er the lustred world:  
 Seas catch the splendour, kindling skies resound,  
 And falling structures shake the smouldering  
 ground.

Crowds of wild fugitives, with frantic tread,  
 Flit through the flames that pierce the midnight  
 shade,

Back on the burning domes revert their eyes,  
 Where some lost friend, some perish'd infant lies.  
 Their maim'd, their sick, their age-enfeebled sires  
 Have sunk sad victims to the sateless fires;  
 They greet with one last look their tottering walls,  
 See the blaze thicken, as the ruin falls,  
 Then o'er the country train their dumb despair,  
 And far behind them leave the dancing glare;  
 Their own crush'd roofs still lend a trembling light,  
 Point their long shadows and direct their flight.  
 Till, wandering wide, they seek some cottage door,  
 Ask the vile pittance due the vagrant poor;  
 Or, faint and faltering on the devious road,  
 They sink at last and yield their mortal load.

\* This and the following extracts are from the "Columbiad."



### TO FREEDOM.

SUN of the moral world! effulgent source  
Of man's best wisdom and his steadiest force,  
Soul-searching Freedom! here assume thy stand,  
And radiate hence to every distant land;  
Point out and prove how all the scenes of strife,  
The shock of states, the impassion'd broils of life,  
Spring from unequal sway; and how they fly  
Before the splendour of thy peaceful eye;  
Unfold at last the genuine social plan,  
The mind's full scope, the dignity of man,  
Bold nature bursting through her long disguise,  
And nations daring to be just and wise.  
Yea! righteous Freedom, heaven and earth and sea  
Yield or withhold their various gifts for thee;  
Protected Industry beneath thy reign  
Leads all the virtues in her filial train;  
Courageous Probité, with brow serene,  
And Temperance calm presents her placid mien;  
Contentment, Moderation, Labour, Art,  
Mould the new man and humanize his heart;  
To public plenty private ease dilates,  
Domestic peace to harmony of states.  
Protected Industry, careering far,  
Detects the cause and cures the rage of war,  
And sweeps, with forceful arm, to their last graves,  
Kings from the earth and pirates from the waves.

### MORGAN AND TELL.

MORGAN in front of his bold riflers towers,  
His host of keen-eyed marksmen, skill'd to pour  
Their slugs unerring from the twisted bore.  
No sword, no bayonet they learn to wield,  
They gall the flank, they skirt the battling field,  
Cull out the distant foe in full horse speed,  
Couch the long tube, and eye the silver head,  
Turn as he turns, dismiss the whizzing lead,  
And lodge the death-ball in his heedless head.  
So toil'd the huntsman TELL. His quivering dart,  
Press'd by the bended bowstring, fears to part,  
Dread the tremendous task, to graze but shun  
The tender temples of his infant son;  
As the loved youth (the tyrant's victim led)  
Bears the poised apple tottering on his head.  
The sullen father, with reverted eye,  
Now marks the satrap, now the bright-hair'd boy;  
His second shaft impatient lies, athirst  
To mend the expected error of the first,  
To pierce the monster, mid the insulted crowd,  
And steep the pangs of nature in his blood.  
Deep doubling toward his breast, well poised and  
slow,  
Curve the strain'd horns of his indignant bow;  
His left arm straightens as the dexter bends,  
And his nerved knuckle with the gripe distends;  
Soft slides the reed back with the stiff drawn strand,  
Till the steel point has reach'd his steady hand;  
Then to his keen fix'd eye the shank he brings;  
Twangs the loud cord, the feather'd arrow sings,

Picks off the pippin from the smiling boy,  
And Uri's rocks resound with shouts of joy.  
Soon by an equal dart the tyrant bleeds;  
The cantons league, the work of fate proceeds;  
Till Austria's titled hordes, with their own guns,  
Fat the fair fields they lorded long before;  
On Gothard's height while Freedom first unroll'd  
Her infant banner o'er the modern world.

### THE ZONES OF AMERICA.

Where Spring's coy steps in cold Canada  
stray,  
And joyless seasons hold unequal sway,  
He saw the pine its daring mantle rear,  
Break the rude blast, and mock the brumal year,  
Shag the green zone that bounds the boreal skies,  
And bid all southern vegetation rise.  
Wild o'er the vast, impenetrable round  
The untrod bowers of shadowy nature frown'd;  
Millennial cedars wave their honours wide,  
The fir's tall boughs, the oak's umbrageous pride,  
The branching beech, the aspen's trembling shade  
Veil the dim heaven, and brown the dusky glade.  
For in dense crowds these sturdy sons of earth,  
In frosty regions, claim a stronger birth;  
Where heavy beams the sheltering dome requires,  
And copious trunks to feed its wintry fires.  
But warmer suns, that southern zones emblaze,  
A cool, thin umbrage o'er their woodland raise;  
Florida's shores their blooms around him spread,  
And Georgian hills erect their shady head;  
Whose flowery shrubs regale the passing air  
With all the untasted fragrance of the year.  
Beneath tall trees, dispersed in loose array,  
The rice-grown lawns their humble garb display;  
The infant maize, unconscious of its worth,  
Points the green spire and bends the foliage  
forth;  
In various forms unbidden harvests rise,  
And blooming life repays the genial skies.  
Where Mexic hills the breezy gulf defend,  
Spontaneous groves with richer burlens bend:  
Anana's stalk its shaggy honours yields;  
Acacia's flowers perfume a thousand fields;  
Their cluster'd dates the mast-like palms unfold;  
The spreading orange waves a load of gold;  
Connubial vines o'ertop the larch they climb;  
The long-lived olive mocks the moth of time;  
Pomona's pride, that old Grenada claims,  
Here smiles and reddens in diviner flames;  
Pimento, citron scent the sky serene;  
White, woolly clusters fringe the cotton's green;  
The sturdy fig, the frail, deciduous cane,  
And foeful cocoa fan the sultry plain.  
Here, in one view, the same glad branches bring  
The fruits of autumn and the flowers of spring;  
No wintry blasts the unchanging year deform,  
Nor boasts unshelter'd fear the pinching storm;  
But vernal breezes o'er the blossoms rove,  
And breathe the ripen'd juices through the grove.

# RICHARD ALSOP.

[Born 1759. Died 1815.]

RICHARD ALSOP was a native of Middletown, Connecticut, where he resided during the greater part of his life. He commenced writing for the gazettes at a very early age, but was first known to the public as the author of satires on public characters and events, entitled "The Echo," "The Political Greenhouse," etc., printed in periodicals at New York and Hartford, and afterward collected and published in an octavo volume, in 1807. In these works he was aided by TRUMBULL, HOPKINS, THEODORE DWIGHT, and others, though he was himself their principal author. "The Echo" was at first designed to exhibit the wretched style of the newspaper writers, and the earliest numbers contain extracts from contemporary journals, on a variety of subjects, "done into heroic verse and printed beside the originals." ALSOP and his associates were members of the Federal party, and the "Echo" contained many ludicrous travesties of political speeches and essays made by the opponents of the administration of JOHN ADAMS. The work had much wit and sprightliness, and was very popular in its time; but, with the greater part of the characters and circumstances to which it related, it is now nearly forgotten. In 1800, ALSOP published a "Monody on the Death of Washington," which was much admired; and in the following year a translation of the second canto of BERNI'S "Orlando Innamorato," under the title of "The Fairy

of the Lake," and another of the Poem of SILIUS ITALICUS on the Second Punic War. In 1807, he translated from the Italian the "History of Chili," by the Abbe MOLINA, to which he added original notes, and others from the French and Spanish versions of the same history. At different periods he translated several less important works from the Greek, Latin, Italian, Spanish, and French languages, and wrote a number of poems and essays for the periodicals. His last publication was "The Adventures of John Jewett," printed in 1815. He died on the twentieth of August, in that year, at Flatbush, Long Island, in the fifty-sixth year of his age. He had, for a considerable period, been writing "The Charms of Fancy," a poem; and besides this, he left manuscript fragments of a poem on the Conquest of Scandinavia by ODIN; "Aristodemus," a tragedy, from the Italian of MONTI; the poem of QUINTUS CALABER on the Trojan war, from the Greek, and a prose translation of a posthumous work by FLORIAN. As a poet ALSOP was often elegant, but his verse was generally without energy. Probably no other American of his time was so well acquainted with the literature of England, France, and Italy, and few were more familiar with the natural sciences. He is said to have been deficient in strength and decision of character, but he was amiable and honourable, and had many friends and few enemies.

## FROM "A MONODY ON THE DEATH OF WASHINGTON."

BEFORE the splendours of thy high renown,  
How fade the glow-worm lustres of a crown!  
How sink, diminish'd, in that radiance lost,  
The glare of conquest and of power the boast!  
Let Greece her ALEXANDER'S deeds proclaim,  
Or CÆSAR'S triumphs gild the Roman name;  
Stript of the dazzling glare around them cast,  
Shrinks at their crimes humanity aghast;  
With equal claim to honour's glorious meed,  
See ATTILA his course of havoc lead;  
O'er Asia's realm, in one vast ruin hurl'd,  
See furious ZINGERS' bloody flag unfurl'd.  
On base far different from the conqueror's claim,  
Rests the unsullied column of thy fame;  
His on the graves of millions proudly based,  
With blood cemented and with tears defaced;  
Thine on a nation's welfare fixed sublime,  
By freedom strengthen'd, and revered by time:  
He, as the comet whose portentous light  
Spreads baleful splendour o'er the glooms of night,  
With dire amazement chills the startled breast,  
While storms and earthquakes dread its course attest;

And nature trembles, lest in chaos hurl'd  
Should sink the tottering fragment of the world;  
Thine, like the sun, whose kind, propitious ray,  
Opes the glad morn, and lights the fields of day,  
Dispels the wintry storm, the chilling rain,  
With rich abundance clothes the fertile plain,  
Gives all creation to rejoice around,  
And light and life extends, o'er nature's utmost bound.  
Though shone thy life a model bright of praise,  
Not less the example bright thy death portrays;  
When, plunged in deepest wo around thy bed,  
Each eye was fix'd, despairing sunk each head,  
While nature struggled with extremest pain,  
And scarce could life's last lingering powers retain;  
In that dread moment, awfully serene,  
No trace of suffering marked thy placid mien,  
No groan, no murmuring plaint escaped thy tongue;  
No longing shadows o'er thy brow were hung;  
But, calm in Christian hope, undamp'd with fear,  
Thou sawest the high reward of virtue near.  
On that bright meed, in surest trust reposed,  
As thy firm hand thine eyes expiring closed,  
Pleased, to the will of Heaven resign'd thy breath,  
And smiled, as nature's struggles closed in death.

# ST. JOHN HONEYWOOD.

[Born 1738. Died 1798.]

ST. JOHN HONEYWOOD was a native of Leicester, Massachusetts, and was educated at Yale College. In 1785, being at that time about twenty years old, he removed to Schenectady, New York, where, during the two succeeding years, he was the principal of a classical school. In 1787 he became a law student in the office of PETER W. YATES, Esquire, of Albany, and on being admitted to the bar removed to Salem, in the same state, where he remained until his death, in September, 1798. He was one of the electors of President of the United States when Mr.

ADAMS became the successor of General Washington, and he held other honourable offices. He was a man of much professional and general learning, rare conversational abilities, and scrupulous integrity; and would probably have been distinguished as a man of letters and a jurist, had he lived to a riper age. The poems embraced in the volume of his writings published in 1801, are generally political, and are distinguished for wit and vigour. The longest in the collection was addressed to M. ADER, on his leaving this country for France.

## CRIMES AND PUNISHMENTS.\*

Of crimes, empoison'd source of human woes,  
Whence the black flood of shame and sorrow flows,  
How best to check the venom's deadly force,  
To stem its torrent, or direct its course,  
To scan the merits of vindictive codes,  
Nor pass the faults humanity explodes,  
I sing—what theme more worthy to engage  
The poet's song, the wisdom of the sage!  
Ah! were I equal to the great design,  
Were thy bold genius, blest BECCARIA! mine,  
Then should my work, ennobled as my aim,  
Like thine, receive the meed of deathless fame.  
O JAY! deserving of a purer age,  
Pride of thy country, statesman, patriot, sage,  
Beneath whose guardian care our laws assume  
A milder form, and lose their Gothic gloom,  
Read with indulgent eyes, nor yet refuse  
This humble tribute of an artless muse.

Great is the question which the learn'd contest,  
What grade, what mode of punishment is best;  
In two famed sects the disputants decide,  
These ranged on Terror's, those on Reason's side;  
Ancient as empire Terror's temple stood,  
Capt with black clouds, and founded deep in blood;  
Grim despots here their trembling honours paid,  
And guilty offerings to their idol made:  
The monarch led—a servile crowd ensued,  
Their robes distain'd in gore, in gore imbrued;  
O'er mangled limbs they held infernal feast,  
MOLCH the god, and DRACO's self the priest.  
Mild Reason's fane, in later ages rear'd,  
With sunbeams crown'd, in Attic grace appear'd;  
In just proportion finish'd every part,  
With the fine touches of enlighten'd art.  
A thinking few, selected from the crowd,  
At the fair shrine with filial reverence bow'd;  
The sage of Milan led the virtuous choir,  
To them sublime he strung the tuneful lyre:

\* This poem was found among the author's manuscripts, after his decease; and was, doubtless, unfinished.

Of laws, of crimes, and punishments he sung,  
And on his glowing lips persuasion hung:  
From Reason's source each inference just he drew,  
While truths fresh polish'd struck the mind as new.  
Full in the front, in vestal robes array'd,  
The holy form of Justice stood display'd:  
Firm was her eye, not vengeful, though severe,  
And e'er she frown'd she check'd the starting tear.  
A sister form, of more benignant face,  
Celestial Mercy, held the second place;  
Her hands outspread, in suppliant guise she stood,  
And oft with eloquence resistless sued;  
But where 'twas impious e'en to deprecate,  
She sigh'd assent, and wept the wretch's fate.

In savage times, fair Freedom yet unknown,  
The despot, clad in vengeance, fill'd the throne;  
His gloomy caprice scrawl'd the ambiguous code,  
And dyed each page in characters of blood:  
The laws transgress'd, the prince in judgment sat,  
And Rage decided on the culprit's fate:  
Nor stopp'd he here, but, skill'd in murderous art,  
The scepter'd brute usurp'd the hangman's part;  
With his own hands the trembling victim hew'd,  
And basely wallow'd in a subject's blood.  
Pleased with the fatal game, the royal mind  
On modes of death and cruelty refined:  
Hence the dank caverns of the cheerless mine,  
Where, shut from light, the famish'd wretches  
pine;

The face divine, in scars unsightly scar'd,  
The eyeballs gouged, the wheel with gore besear'd,  
The Russian knout, the suffocating flame,  
And forms of torture wanting yet a name.  
Nor was this rage to savage times confined;  
It reach'd to later years and courts refined.  
Blush, polish'd France, nor let the muse relate  
The tragic story of your DAVIER's fate;  
The bed of steel, where long the assassin lay,  
In the dark vault, secluded from the day:  
The quivering flesh which burning pincers tore,  
The pitch, pour'd flaming in the recent ore;  
His carcase, warm with life, convulsed with pain,  
By steeds dismember'd, dragg'd along the plain.

As daring quacks, unskill'd in medic lore,  
 Prescribed the nostrums quacks prescribed before;  
 Careless of age or sex, whate'er befall,  
 The same dull recipe must serve for all:  
 Our senates thus, with reverence be it said,  
 Have been too long by blind tradition led:  
 Our civil code, from feudal dross refined,  
 Proclaims the liberal and enlighten'd mind;  
 But till of late the penal statutes stood  
 In Gothic rudeness, smear'd with civic blood;  
 What base memorials of a barbarous age,  
 What monkish whimsies sullied every page!  
 The clergy's benefit, a trifling brand,  
 Jest of the law, a holy sleight of hand:  
 Beneath this saintly cloak what crimes abhor'd,  
 Of sable dye, were shelter'd from the lord;  
 While the poor starveling, who a cent purloin'd,  
 No reading saved, no juggling trick essoin'd;  
 His was the servile lash, a foul disgrace,  
 Through time transmitted to his hapless race;  
 The fort and dure, the traitor's motley doom,  
 Might blot the story of imperial Rome.  
 What late disgraced our laws yet stand to stain  
 The splendid annals of a GEORGE'S reign.

Say, legislators, for what end design'd  
 This waste of lives, this havoc of mankind?  
 Say, by what right (one case exempt alone)  
 Do ye prescribe, that blood can crimes atone?  
 If, when our fortunes frown, and dangers press,  
 To act the Roman's part be to transgress;  
 For man the use of life alone commands,  
 The fee residing in the grantor's hands.  
 Could man, what time the social pact he seal'd,  
 Cede to the state a right he never held?  
 For all the powers which in the state reside,  
 Result from compact, actual or implied.  
 Too well the savage policy we trace  
 To times remote, Humanity's disgrace;  
 E'en while I ask, the trite response recurs,  
 Example warns, severity deters.  
 No milder means can keep the vile in awe,  
 And state necessity compels the law.  
 But let Experience speak, she claims our trust;  
 The data false, the inference is unjust.  
 Ills at a distance, men but slightly fear;  
 Delusive Fancy never thinks them near:  
 With stronger force than fear temptations draw,  
 And Cunning thinks to parry with the law.  
 "My brother swung, poor novice in his art,  
 He blindly stumbled on a hangman's cart;  
 But wiser I, assuming every shape,  
 As PROTEUS erst, am certain to escape."  
 The knave, thus jeering, on his skill relies,  
 For never villain deem'd himself unwise.

When earth convulsive heaved, and, yawning  
 wide,  
 Engulf'd in darkness Lisbon's spiry pride,  
 At that dread hour of ruin and dismay,  
 'Tis famed the harden'd felon prowld for prey;  
 Nor trembling earth, nor thunders could restrain  
 His daring feet, which trod the sinking fane;  
 Whence, while the fabric to its centre shook,  
 By impious stealth the hallow'd vase he took.  
 What time the gaping vulgar throng to see  
 Some wretch expire on Tyburn's fatal tree;

Fast by the crowd the luckier villain clings,  
 And pilfers while the hapless culprit swings.  
 If then the knave can view, with careless eyes,  
 The bolt of vengeance darting from the skies,  
 If Death, with all the pomp of Justice join'd,  
 Scarce strikes a panic in the guilty mind,  
 What can we hope, though every penal code,  
 As DRACO'S once, were stamp'd in civic blood?

The blinded wretch, whose mind is bent on ill,  
 Would laugh at threats, and sport with halters still;  
 Temptations gain more vigour as they throng,  
 Crime fosters crime, and wrong engenders wrong;  
 Fondly he hopes the threaten'd fate to shun,  
 Nor sees his fatal error till undone.

Wise is the law, and godlike is its aim,  
 Which frowns to mend, and chastens to reclaim,  
 Which seeks the storms of passion to control,  
 And wake the latent virtues of the soul;  
 For all, perhaps, the vilest of our race,  
 Bear in their breasts some smother'd sparks of grace;  
 Nor vain the hope, nor mad the attempt to raise  
 Those smother'd sparks to Virtue's purer blaze.  
 When, on the cross accursed, the robber writhed,  
 The parting prayer of penitence he breathed;  
 Cheer'd by the Saviour's smile, to grace restored,  
 He died distinguish'd with his suffering Lord.  
 As seeds long sterile in a poisonous soil,  
 If nurs'd by culture and assiduous toil,  
 May wake to life and vegetative power,  
 Protrude the germ and yield a fragrant flower:  
 E'en thus may man, rapacious and unjust,  
 The slave of sin, the prey of lawless lust,  
 In the drear prison's gloomy round confined,  
 To awful solitude and toil consign'd;  
 Debarr'd from social intercourse, nor less  
 From the vain world's seductions and caress,  
 With late and trembling steps he measures back  
 Life's narrow road, a long abandon'd track;  
 By Conscience roused, and left to keen Remorse,  
 The mind at length acquires its pristine force:  
 Then pardoning Mercy, with cherubic smile,  
 Dispels the gloom, and smooths the brow of Toil,  
 Till friendly Death, full oft implored in vain,  
 Shall burst the ponderous bar and loose the chain;  
 Fraught with fresh life, an offering meet for God,  
 The rescued spirit leaves the dread abode.

Nor yet can laws, though SOLON'S self should  
 frame,  
 Each shade of guilt discriminate and name;  
 For senates well their sacred trust fulfil,  
 Who general cures provide for general ill.  
 Much must by his direction be supplied,  
 In whom the laws the pardoning power confide;  
 He best can measure every varying grade  
 Of guilt, and mark the bounds of light and shade:  
 Weigh each essoin, each incident review,  
 And yield to Mercy, where she claims her due:  
 And wise it were so to extend his trust,  
 With power to mitigate—when 'twere unjust  
 Full amnesty to give—for though so dear  
 The name of Mercy to a mortal's ear,  
 Yet should the chief, to human weakness steel'd  
 Rarely indeed to suits for pardon yield;  
 For neither laws nor pardons can efface  
 The sense of guilt and memory of disgrace



Say, can the man whom Justice doom'd to shame,  
 With front erect, his country's honours claim?  
 Can he with cheek unblushing join the crowd,  
 Claim equal rights, and have his claim allow'd?  
 What though he mourn, a penitent sincere;  
 Though every dawn be usher'd with a tear;  
 The world, more prone to censure than forgive,  
 Quick to suspect, and tardy to believe,  
 Will still the hapless penitent despise,  
 And watch his conduct with invidious eyes:  
 But the chief end of justice once achieved,  
 The public weal secured, a soul reprieved,  
 'T were wise in laws, 't were generous to provide  
 Some place where blushing penitence might hide;  
 Yes, 't were humane, 't were godlike to protect  
 Returning virtue from the world's neglect  
 And taunting scorn, which pierce with keener pains  
 The feeling mind, than dungeons, racks, and chains:  
 Enlarge their bounds; admit a purer air;  
 Dismiss the servile badge and scanty fare;  
 The stint of labour lessen or suspend,  
 Admit at times the sympathizing friend.

Repentance courts the shade; alone she roves  
 By ruin'd towers and night-embrowning groves;  
 Or midst dark vaults, by Melancholy led,  
 She holds ideal converse with the dead:  
 Lost to the world and each profaner joy,  
 Her solace tears, and prayer her best employ.

#### A RADICAL SONG OF 1786.

HUZZA, my Jo Bunkers! no taxes we'll pay;  
 Here's a pardon for WHEELER, SHAYS, PARSONS,  
 and DAY;<sup>\*</sup>

Put green boughs in your hats, and renew the old  
 cause;

Stop the courts in each county, and bully the laws:  
 Constitutions and oaths, sir, we mind not a rush;  
 Such trifles must yield to us lads of the bush.  
 New laws and new charters our books shall display,  
 Composed by conventions and Counsellor GRAY.

Since Boston and Salem so haughty have grown,  
 We'll make them to know we can let them alone.  
 Of Glasgow or Pelham we'll make a seaport,  
 And there we'll assemble our General Court:  
 Our governor, now, boys, shall turn out to work,  
 And live, like ourselves, on molasses and pork;  
 In Adams or Greenwich he'll live like a peer  
 On three hundred pounds, paper money, a year.

Grand jurors, and sheriffs, and lawyers we'll spurn,  
 As judges, we'll all take the bench in our turn,  
 And sit the whole term, without pension or fee,  
 Nor CRANFIE or SKWAL look graver than we.  
 Our wigs, though they're rusty, are decent enough;  
 Our aprons, though black, are of durable stuff;

<sup>\*</sup> Names of the leaders of the insurrection that arose, in 1786, in the state of Massachusetts, chiefly in the counties of Hampshire, Berkshire, and Worcester; which, after convulsing the state for about a year, was finally quelled by a military force under the command of General LINCOLN and General SUMNER. The leaders fled from the state, and were afterwards pardoned. See MINOR'S History of the Insurrection in Massachusetts.

Array'd in such gear, the laws we'll explain,  
 That poor people no more shall have cause to com-  
 plain.

To Congress and impost we'll plead a release;  
 The French we can beat half-a-dozen a piece;  
 We want not their guineas, their arms, or alliance;  
 And as for the Dutchmen, we bid them defiance.  
 Then huzza, my Jo Bunkers! no taxes we'll pay;  
 Here's a pardon for WHEELER, SHAYS, PARSONS,  
 and DAY;

Put green boughs in your hats, and renew the old  
 cause;

Stop the courts in each county, and bully the laws.

#### REFLECTIONS ON SEEING A BULL SLAIN IN THE COUNTRY.

THE sottish clown who never knew a charm  
 Beyond the powers of his nervous arm,  
 Proud of his might, with self-importance full,  
 Or climbs the spire, or fights the maddening bull;  
 The love of praise, impatient of control,  
 O'erflows the scanty limits of his soul;  
 In uncouth jargon, turbulently loud,

He hawls his triumphs to the wondering crowd:  
 "This well-strung arm dispensed the deadly blow,  
 Fell'd the proud bull and sunk his glories low:"

Not thoughts more towering fill'd PELIDES' breast,  
 When thus to Greece his haughty vaunts express'd:  
 "I sack'd twelve ample cities on the main,

And six lay smoking on the Trojan plain:"  
 Thus full and servid throbb'd the pulse of pride,  
 When "Veni, vidi, vici," CÆSAR cried.

Each vain alike, and differing but in names;  
 These poets flatter—those the mob acclaims;  
 Impartial Death soon stops the proud career,  
 And bids LENOX not with DRUMMER.  
 The God whose sovereign care o'er all extends,  
 Sees whence their madness springs, and where it  
 ends;

From his blest height, with just contempt, looks  
 down

On thundering heroes and the swaggering clown:  
 But if our erring reason may presume  
 The future to divine, more mild his doom

Whose pride was wreck'd on vanquish'd brutes  
 alone,

Than his whose conquests made whole nations  
 groan.

Can Ganges' sacred wave, or Lethe's flood,  
 Wash clear the garments smear'd with civic blood?  
 What hand from heaven's dread register shall tear  
 The page where, stamp'd in blood, the conqueror's  
 crimes appear!

#### IMPROMPTU ON AN ORDER TO KILL THE DOGS IN ALBANY.

'T is done! the dreadful sentence is decreed!  
 The town is mad, and all the dogs must bleed!  
 Ah me! what boots it that the dogs are slain,  
 Since the whole race of puppies yet remain!

# WILLIAM CLIFFTON.

Born 1772. Died 1799.]

THE father of WILLIAM CLIFFTON was a wealthy member of the society of Friends, in Philadelphia. The poet, from his childhood, had little physical strength, and was generally a sufferer from disease; but his mind was vigorous and carefully educated, and had he lived to a mature age, he would probably have won an enduring reputation as an author. His life was marked by few incidents. He made himself acquainted with the classical studies pursued in the universities, and with music, painting, and such field-sports as he supposed he could indulge in with most advantage to his health. He was considered an amiable and accomplished gentleman, and his society was courted alike by

the fashionable and the learned. He died in December, 1799, in the twenty-seventh year of his age.

The poetry of CLIFFTON has more energy of thought and diction, and is generally more correct and harmonious, than any which had been previously written in this country. Much of it is satirical, and relates to persons and events of the period in which he lived; and the small volume of his writings published after his death doubtless contains some pieces which would have been excluded from an edition prepared by himself, for this reason, and because they were unfinished and not originally intended to meet the eye of the world.

## TO WILLIAM GIFFORD, ESQ.\*

In these cold shades, beneath these shifting skies,  
Where Fancy sickens, and where Genius dies;  
Where few and feeble are the muse's strains,  
And no fine frenzy riots in the veins,  
There still are found a few to whom belong  
The fire of virtue and the soul of song;  
Whose kindling ardour still can wake the strings,  
When learning triumphs, and when GIFFORD sings.  
To thee the lowliest bard his tribute pays,  
His little wild-flower to thy wreath conveys;  
Pleased, if permitted round thy name to bloom,  
To boast one effort rescued from the tomb.

While this delirious age enchanted seems  
With hectic Fancy's desultory dreams;  
While wearing fast away is every trace  
Of Grecian vigour, and of Roman grace,  
With fond delight, we yet one bard behold,  
As Horace polish'd, and as Perseus bold,  
Reclaim the art, assert the muse divine,  
And drive obtrusive dulness from the shrine.  
Since that great day which saw the Tablet rise,  
A thinking block, and whisper to the eyes,  
No time has been that touch'd the muse so near,  
No Age when Learning had so much to fear,  
As now, *when love-lorn ladies light verse frame,*  
And every rebus-weaver talks of Fame.

When Truth in classic majesty appear'd,  
And Greece, on high, the dome of science rear'd,  
Patience and perseverance, care and pain  
Alone the steep, the rough ascent could gain:  
None but the great the sun-clad summit found;  
The weak were baffled, and the strong were crown'd.

The tardy transcript's nigh-wrought page confined  
To one pursuit the undivided mind.

No venal critic fatten'd on the trade;  
Books for delight, and not for sale were made;  
Then shone, superior, in the realms of thought,  
The chief who govern'd, and the sage who taught:  
The drama then with deathless bays was wreath'd,  
The statue quicken'd, and the canvass breathed.  
The poet, then, with unresisted art,  
Sway'd every impulse of the captive heart.  
Touch'd with a beam of Heaven's creative mind,  
His spirit kindled, and his taste refined:  
Incessant toil inform'd his rising youth;  
Thought grew to thought, and truth attracted truth,  
Till, all complete, his perfect soul display'd  
Some bloom of genius which could never fade.  
So the sage oak, to Nature's mandate true,  
Advanced but slow, and strengthen'd as it grew!  
But when, at length, (full many a season o'er,)  
Its virile head, in pride, aloft it bore;  
When steadfast were its roots, and sound its heart,  
It bade defiance to the insect's art,  
And, storm and time resisting, still remains  
The never-dying glory of the plains.

Then, if some thoughtless BAYERS dared appear,  
Short was his date, and limited his sphere;  
He could but please the changeling mob a day,  
Then, like his noxious labours, pass away:  
So, near a forest tall, some worthless flower  
Enjoys the triumph of its gaudy hour,  
Scatters its little poison through the skies,  
Then droops its empty, hated head, and dies.

Still, as from famed Ilyssus' classic shore,  
To Mincius' banks, the muse her laurel bore,  
The sacred plant to hands divine was given,  
And deathless MARO nursed the boon of Heaven.  
Exalted bard! to hear thy gentler voice,  
The valleys listen, and their swains rejoice;

\* Prefixed to WILLIAM COBBETT's edition of the "Baviad and Meviad," published in Philadelphia, in 1799.

But when, on some wild mountain's awful form,  
We hear thy spirit chanting to the storm,  
Of battling chiefs, and armies laid in gore,  
We rage, we sigh, we wonder, and adore.  
Thus Rome with Greece in rival splendour shone,  
But claim'd immortal satire for her own;  
While HORACE pierced, full oft, the wanton breast  
With sportive censure, and resistless jest;  
And that Etrurian, whose indignant lay  
Thy kindred genius can so well display,  
With many a well-aim'd thought, and pointed line,  
Drove the bold villain from his black design.  
For, as those mighty masters of the lyre,  
With temper'd dignity, or quenchless ire,  
Through all the various paths of science trod,  
Their school was NATURE and their teacher God.  
Nor did the muse decline till, o'er her head,  
The savage tempest of the north was spread;  
Till arm'd with desolation's bolt it came,  
And wrapp'd her temple in funereal flame.

But soon the arts once more a dawn diffuse,  
And DANTE hail'd it with his morning muse;  
PETRARCH and BOCCACC join'd the choral lay,  
And ARNO glisten'd with returning day.  
Thus science rose; and, all her troubles pass'd,  
She hoped a steady, tranquil reign at last;  
But FAUSTUS came: (indulge the painful thought,)  
Were not his countless volumes dearly bought!  
For, while to every clime and class they flew,  
Their worth diminish'd as their numbers grew.  
Some pressman, rich in HOMER's glowing page,  
Could give ten epics to one wondering age;  
A single thought supplied the great design,  
And clouds of Iliads spread from every line.  
Nor HOMER's glowing page, nor VIRGIL's fire  
Could one lone breast with equal flame inspire,  
But, lost in books, irregular and wild,  
The poet wonder'd, and the critic smiled:  
The friendly smile, a bulkier work repays;  
For fools will print, while greater fools will praise.

Touch'd with the mania, now, what millions rage  
To shine the laureat blockheads of the age.  
The dire contagion creeps through every grade;  
Girls, coxcombs, peers, and patriots drive the trade:  
And e'en the hind, his fruitful fields forgot,  
For rhyme and misery leaves his wife and cot.  
Ere to his breast the wasteful mischief spread,  
Content and plenty cheer'd his little shed;  
And, while no thoughts of state perplex'd his mind,  
His harvests ripening, and Pastora kind,  
He laugh'd at toil, with health and vigour bless'd,  
For days of labour brought their nights of rest:  
But now in rags, ambitious for a name,  
The fool of faction, and the dupe of fame,  
His conscience haunts him with his guilty life,  
His starving children, and his ruin'd wife.  
Thus swarming wits, of all materials made,  
Their Gothic hands on social quiet laid,  
And, as they rave, unmindful of the storm,  
Call lust, refinement; anarchy, reform.

No love to foster, no dear friend to wrong.  
Wild as the mountain flood, they drive along:  
And sweep, remorseless, every social bloom  
To the dark level of an endless tomb.

By arms assail'd we still can arms oppose,  
And rescue learning from her brutal foes;  
But when those foes to friendship make pretence,  
And tempt the judgment with the baits of sense,  
Carouse with passion, laugh at God's control,  
And sack the little empire of the soul,  
What warning voice can save? Alas! 'tis o'er,  
The age of virtue will return no more;  
The doating world, its manly vigour flown,  
Wanders in mind, and dreams on folly's throne.  
Come then, sweet bard, again the cause defend,  
Be still the muses' and religion's friend;  
Again the banner of thy wrath display,  
And save the world from DARWIN's tinseel lay.  
A soul like thine no listless pause should know;  
Truth bids thee strike, and virtue guides the blow  
From every conquest still more dreadful come,  
Till dulness fly, and folly's self be dumb.

### MARY WILL SMILE.

THE morn was fresh, and pure the gale,

When MARY, from her cot a rover,  
Pluck'd many a wild rose of the vale  
To bind the temples of her lover.

As near his little farm she stray'd,

Where birds of love were ever pairing,  
She saw her WILLIAM in the shade.

The arms of ruthless war preparing.  
"Though now," he cried, "I seek the hostile plain,  
MARY shall smile, and all be fair again."

She seized his hand, and "Ah!" she cried,

"Wilt thou, to camps and war a stranger,  
Desert thy MARY's faithful side,

And bare thy life to every danger?  
Yet, go, brave youth! to arms away!

My maiden hands for fight shall dress thee,  
And when the drum beats far away,

I'll drop a silent tear, and bless thee.  
Return'd with honour, from the hostile plain,  
MARY will smile, and all be fair again.

"The bugles through the forest wind,

The woodland soldiers call to battle:  
Be some protecting angel kind,

And guard thy life when cannons rattle!"  
She sung—and as the rose appears

In sunshine, when the storm is over,  
A smile beam'd sweetly through her tears—

The blush of promise to her lover.  
Return'd in triumph from the hostile plain,  
All shall be fair, and MARY smile again.

## ROBERT TREAT PAINE.

[Born, 1773. Died, 1811.]

THIS writer was once ranked by our American critics among the great masters of English verse; and it was believed that his reputation would endure as long as the language in which he wrote. The absurd estimate of his abilities shows the wretched condition of taste in his time, and perhaps caused some of the faults in his later works.

ROBERT TREAT PAINE, junior,\* was born at Taunton, Massachusetts, on the ninth of December, 1773. His father, an eminent lawyer, held many honourable offices under the state and national governments, and was one of the signers of the Declaration of Independence. The family having removed to Boston, when he was about seven years old, the poet received his early education in that city, and entered Harvard University in 1788. His career here was brilliant and honourable; no member of his class was so familiar with the ancient languages, or with elegant English literature; and his biographer assures us that he was personally popular among his classmates and the officers of the university. When he was graduated, "he was as much distinguished for the opening virtues of his heart, as for the vivacity of his wit, the vigour of his imagination, and the variety of his knowledge. A liberality of sentiment and a contempt of selfishness are usual concomitants, and in him were striking characteristics. Urbanity of manners and a delicacy of feeling imparted a charm to his benignant temper and social disposition."

While in college he had won many praises by his poetical "exercises," and on the completion of his education he was anxious to devote himself to literature as a profession. His father, a man of singular austerity, had marked out for him a different career, and obtained for him a clerkship in a mercantile house in Boston. But he was in no way fitted for the pursuits of business; and after a few months he abandoned the counting-room, to rely upon his pen for the means of living. In 1794 he established the "Federal Orrery," a political and literary gazette, and conducted it two years, but without industry or discretion, and therefore without profit. Soon after leaving the university, he had become a constant visiter of the theatre, then recently established in Boston. His intimacy with persons connected with the stage led to his marriage with an actress; and this to his exclusion from fashionable society, and a disagreement with his father, which lasted until his death.

He was destitute of true courage, and of that

\* He was originally called THOMAS PAINE; but on the death of an elder brother, in 1801, his name was changed by an act of the Massachusetts legislature to that of his father.

kind of pride which arises from a consciousness of integrity and worth. When, therefore, he found himself unpopular with the town, he no longer endeavoured to deserve regard, but neglected his personal appearance, became intemperate, and abandoned himself to indolence. The office of "master of ceremonies" in the theatre, an anomalous station, created for his benefit, still yielded him a moderate income, and, notwithstanding the irregularity of his habits, he never exerted his poetical abilities without success. For his poems and other productions he obtained prices unparalleled in this country, and rarely equalled by the rewards of the most popular European authors. For the "Invention of Letters," written at the request of the President of Harvard University, he received fifteen hundred dollars, or more than five dollars a line. "The Ruling Passion," a poem recited before the Phi Beta Kappa Society, was little less profitable; and he was paid seven hundred and fifty dollars for a song of half a dozen stanzas, entitled "Adams and Liberty."

His habits, in the sunshine, gradually improved, and his friends who adhered to him endeavoured to wean him from dissipation, and to persuade him to study the law, and establish himself in an honourable position in society. They were for a time successful; he entered the office of the Honourable THEOPHILUS PARSONS, of Newburyport; applied himself diligently to his studies; was admitted to the bar, and became a popular advocate. No lawyer ever commenced business with more brilliant prospects; but his indolence and recklessness returned; his business was neglected; his reputation decayed; and, broken down and disheartened by poverty, disease, and the neglect of his old associates, the evening of his life presented a melancholy contrast to its morning, when every sign gave promise of a bright career. In his last years, says his biographer, "without a library, wandering from place to place, frequently uncertain whence or whether he could procure a meal, his thirst for knowledge astonishingly increased; neither sickness nor penury abated his love of books and instructive conversation." He died in "an attic chamber of his father's house," on the eleventh of November, 1811, in the thirty-eighth year of his age.

Dr. JOHNSON said of DRYDEN, of whom PAINE was a servile but unsuccessful imitator, that "his delight was in wild and daring sallies of sentiment, in the irregular and eccentric violence of wit;" that he "delighted to tread upon the brink of meaning, where light and darkness begin to mingle; to approach the precipice of absurdity, and hover over the abyss of unideal vacancy." The censure is

more applicable to the copy than the original. There was no freshness in PAINE's writings; his subjects, his characters, his thoughts, were all commonplace and familiar. His mind was fashioned by books, and not by converse with the world. He had a brilliant fancy, and a singular command of language; but he was never content to be simple and natural. He endeavoured to be magnificent and striking; he was perpetually searching for conceits and extravagances; and in the multiplicity of his illustrations and ornaments, he was unintelligible and tawdry. From no other writer could so many instances of the false sublime be selected. He never spoke to the heart in its own language.

PAINE wrote with remarkable facility. It is related of him by his biographers, that he had finished "Adams and Liberty," and exhibited it to some gentlemen at the house of a friend. His host pronounced it imperfect, as the name of WASHINGTON was omitted, and declared that he should not approach the sideboard, on which bottles of wine had just been placed, until he had written an ad-

ditional stanza. The poet mused a moment, called for a pen, and wrote the following lines, which are, perhaps, the best in the song:

Should the tempest of war overshadow our land,  
Its bolts could ne'er rend Freedom's temple asunder;  
For, unmoved, at its portal would Washington stand,  
And repulse with his breast the assaults of the thunder!  
His sword from the scabbard  
Of its scabbard would leap.  
And conduct, with its point, every flash to the deep!  
For ne'er shall the sons, &c.

He had agreed to write the "opening address," on the rebuilding of the Boston Theatre, in 1793. HOBKINSON, the manager, called on him in the evening, before it was to be delivered, and upbraided him for his negligence; the first line of it being yet unwritten. "Pray, do not be angry," said PAINE, who was dining with some literary friends: "sit down and take a glass of wine."—"No, sir," replied the manager; "when you begin to write, I will begin to drink." PAINE took his pen, at a side-table, and in two or three hours finished the address, which is one of the best he ever wrote.

### ADAMS AND LIBERTY.

Ye sons of Columbia, who bravely have fought  
For those rights, which unstain'd from your sires  
Had descended,  
May you long taste the blessings your valour has bought,  
And your sons reap the soil which their fathers defended.  
Mid the reign of mild Peace  
May your nation increase,  
With the glory of Rome, and the wisdom of Greece;  
And ne'er shall the sons of Columbia be slaves,  
While the earth bears a plant, or the sea rolls  
its waves.  
In a clime whose rich vales feed the marts of the world,  
Whose shores are unshaken by Europe's commotion,  
The trident of commerce should never be hurl'd,  
To incense the legitimate powers of the ocean.  
But should pirates invade,  
Though in thunder array'd,  
Let your cannon declare the free charter of trade.  
For ne'er shall the sons, &c.  
The fame of our arms, of our laws the mild sway,  
Had justly ennobled our nation in story,  
"Till the dark clouds of faction obscured our young day,  
And envelop'd the sun of American glory.  
But let traitors be told,  
Who their country have sold,  
And barter'd their God for his image in gold,  
That ne'er will the sons, &c.  
While France her huge limbs bathes recumbent in blood,  
And society's base threats with wide dissolution,  
May Peace, like the dove who return'd from the flood,

Find an ark of abode in our mild constitution.  
But though peace is our aim,  
Yet the boon we disclaim,  
If bought by our sovereignty, justice, or fame.  
For ne'er shall the sons, &c.

'Tis the fire of the flint each American warms:  
Let Rome's haughty victors beware of collision;  
Let them bring all the vassals of Europe in arms;  
We're a world by ourselves, and disdain a division.

While, with patriot pride,  
To our laws we're allied,  
No foe can subdue us, no faction divide.  
For ne'er shall the sons, &c.

Our mountains are crowned with imperial oak,  
Whose roots, like our liberties, ages have nourish'd;

But long e'er our nation submits to the yoke,  
Not a tree shall be left on the field where it flourished.

Should invasion impend,  
Every grove would descend  
From the hilltops they shaded our shores to defend.  
For ne'er shall the sons, &c.

Let our patriots destroy Anarch's pestilential worm,  
Lest our liberty's growth should be checked by corrosion;

Then let clouds thicken round us; we heed not the storm;

Our realm fears no shock, but the earth's own explosion.

Foes assail us in vain,  
Though their fleets bridge the main,  
For our altars and laws with our lives we'll maintain.

For ne'er shall the sons, &c.

Should the tempest of war overshadow our land,  
Its bolts could ne'er rend Freedom's temple asunder;



For, unmoved, at its portal would WASHINGTON  
stand,  
And repulse, with his breast, the assaults of the  
thunder!

His sword from the sleep  
Of its scabbard would leap,  
And conduct with its point every flash to the deep!  
For ne'er shall the sons, &c.

Let Fame to the world sound America's voice;  
No intrigues can her sons from their government  
sever;

Her pride is her ADAMS; her laws are his choice,  
And shall flourish till Liberty slumbers forever.  
Then unite heart and hand,  
Like LEONIDAS' band,

And swear to the God of the ocean and land,  
That ne'er shall the sons of Columbia be slaves,  
While the earth bears a plant, or the sea rolls  
its waves!

#### FROM A "MONODY ON THE DEATH OF SIR JOHN MOORE."

His heart elate, with modest valour bold,  
Beat with fond rage to vie with chiefs of old.  
Great by resolve, yet by example warm'd,  
Himself the model of his glory form'd.

A glowing trait from every chief he caught:  
He paused like FABIUS, and like CESAR fought.  
His ardent hope survey'd the heights of fame,  
Deep on its rocks to grave a soldier's name;  
And o'er its cliffs to bid the banner wave,  
A Briton fights, to conquer and to save....

Inspired on fields, with trophied interest graced,  
He sigh'd for glory, where he mused from taste.  
For high emprise his dazzling helm was plumed,  
And all the polish'd patriot-hero bloom'd.  
Arm'd as he strode, his glorying country saw  
That fame was virtue, and ambition law;  
In him beheld, with fond delight, conspire [fire.  
Her MARLBOROUGH's fortune and her SIDNEY's  
Like Calvi's rock, with clefts abrupt deform'd,  
His path to fame toil'd up the breach he storm'd;  
Till o'er the clouds the victor chief was seen,  
Sublime in terror, and in height serene.

His equal mind so well could triumph greet,  
He gave to conquest charms that soothed defeat.  
The battle done, his brow, with thought o'ercast,  
Benign as Mercy, smiled on perils past.  
The death-choked fosse, the batter'd wall, inspired  
A sense, that sought him, from the field retired.  
Suspiring Pity touch'd that godlike heart,  
To which no peril could dismay impart;  
And melting pearls in that stern eye could shine,  
That lighten'd courage down the thundering line.  
So mounts the sea-bird in the boreal sky,  
And sits where steeps in beetling ruin lie;  
Though warring whirlwinds curl the Norway seas,  
And the rocks tremble, and the torrents freeze;  
Yet is the fleece, by beauty's bosom press'd,  
The down that warms the storm-beat eider's breast;  
Mid floods of frost, where Winter smites the deep,  
Are fledged the plumes on which the Graces sleep.

In vain thy cliffs, Hispania, lift the sky,  
Where CESAR's eagles never dared to fly!  
To rude and sudden arms while Freedom springs,  
NAPOLEON's legions mount on bolder wings.  
In vain thy sons their steely nerves oppose,  
Bare to the rage of tempests and of foes;  
In vain, with naked breast, the storm defy  
Of furious battle and of piercing sky:  
Five waning reigns had marked, in long decay,  
The gloomy glory of thy setting day;  
While bigot power, with dark and dire disgrace,  
Oppress'd the valour of thy gallant race.  
No martial phalanx, led by veteran art,  
Combined thy vigour, or confirmed thy heart:  
Thy bands dispersed, like Rome in wild defeat,  
Fled to the mountains, to entrench retreat....

Illustrious MOORE, by foe and famine press'd,  
Yet by each soldier's proud affection bless'd,  
Unawed by numbers, saw the impending host,  
With front extending, lengthen down the coast.  
"Charge! Britons, charge!" the exulting chief ex-  
claims:

Swift moves the field; the tide of armour flames;  
On, on they rush; the solid column flies,  
And shouts tremendous, as the foe defies.  
While all the battle rung from side to side,  
In death to conquer was the warrior's pride.  
Where'er the war its unequal tempest pour'd,  
The leading meteor was his glittering sword!  
Thrice met the fight, and thrice the vanquish'd Gaul  
Found the firm line an adamant wall.  
Again repulsed, again the legions drew,  
And Fate's dark shafts in volley'd shadows flew.  
Now storm'd the scene where soul could soul attest,  
Squadron to squadron join'd, and breast to breast;  
From rank to rank the intrepid valour glow'd,  
From rank to rank the inspiring champion rode  
Loud broke the war-cloud, as his charger sped;  
Pale the curved lightning quiver'd o'er his head;  
Again it bursts; peal, echoing peal, succeeds;  
The bolt is launch'd; the peerless soldier bleeds!  
Hark! as he falls, Fame's swelling clarion cries,  
"Britannia triumphs, though her hero dies!"  
The grave he fills is all the realm she yields,  
And that proud empire deathless honor shields.  
No fabled phoenix from his bier revives;  
His ashes perish, but his country lives.

Immortal dead! with musing awe thy foes  
Tread not the hillock where thy bones repose!  
There, sacring mourner, see, Britannia spreads  
A chaplet, glistening with the tears she sheds;  
With burning censer glides around thy tomb,  
And scatters incense where thy laurels bloom;  
With rapt devotion sainted vigil keeps—  
Shines with Religion, and with Glory weeps!  
Sweet sleep the brave! in solemn chant shall sound  
Celestial vespers o'er thy sacred ground!  
Long ages hence, in pious twilight seen,  
Shall choirs of seraphs sanctify thy green;  
At curfew-hour shall dimly hover there,  
And charm, with sweetest dirge, the listening air!  
With homage tranced, shall every pensive mind  
Weep, while the requiem passes on the wind!  
Till, sadly swelling Sorrow's softest notes,  
It dies in distance, while its echo floats!

## WILLIAM MUNFORD.

[Born, 1775. Died, 1825.]

WILLIAM MUNFORD, the translator of the "Iliad," was born in the county of Mecklenburg, in Virginia, on the fifteenth of August, 1775. His father, Colonel ROBERT MUNFORD, was honourably distinguished in affairs during the Revolution, and afterward gave much attention to literature. Some of his letters, to be found in collections relating to the time, are written with grace and vigour, and he was the author of several dramatic pieces, of considerable merit, which, with a few minor poems, were published by his son, the subject of the present article, at Petersburg, in 1799. In his best comedy, "The Candidates," in three acts, he exposes to contempt the falsehood and corruption by which it was frequently attempted to influence the elections. In "The Patriots," in five acts, he contrasts, probably with an eye to some instance in Virginia, a real and pretended love of country. He had commenced a translation of OVID's "Metamorphoses" into English verse, and had finished the first book, when death arrested his labours. He was a man of wit and humour, and was respected for many social virtues. His literary activity is referred to thus particularly, because I have not seen that the pursuits and character of the father, have been noticed by any of the writers upon the life of the son, which was undoubtedly in a very large degree influenced by them.

WILLIAM MUNFORD was transferred from an academy at Petersburg, to the college of William and Mary, when only twelve years of age. In a letter written soon after he entered his fourteenth year, we have some information in regard to his situation and prospects. "I received from nature," he says, "a weakly constitution and a sickly body; and I have the unhappiness to know that my poor mother is in want. I am absent from her and my dear sisters. Put this in the scale of evil. I possess the rare and almost inestimable blessing of a friend in Mr. WYTHE and in JOHN RANDOLPH; I have a mother in whose heart I have a large share; two sisters, whose affections I flatter myself are fixed upon me; and fair prospects before me, provided I can complete my education, and am not destitute of the necessities of life. Put these in the scale of good." This was a brave letter for a boy to write under such circumstances.

Mr. WYTHE here referred to was afterward the celebrated chancellor. He was at this time professor of law in the college, and young MUNFORD lived in his family; and, sharing the fine enthusiasm with which the retired statesman regarded the literature of antiquity, he became an object of his warm affection. His design to translate the "Iliad" was formed at an early period, and it was probably encouraged by Mr. WYTHE, who per-

sonally instructed him in ancient learning. In 1792, when Mr. WYTHE was made chancellor, and removed to Richmond, Mr. MUNFORD accompanied him, but he afterward returned to the college, where he had graduated with high honours, to attend to the law lectures of Mr. ST. GEORGE TREKKA. In his twentieth year he was called to the bar, in his native county, and his abilities and industry soon secured for him a respectable practice. He rose rapidly in his profession, and in the public confidence, and in 1797 was chosen a member of the House of Delegates, in which he continued until 1802, when he was elected to the senate, which he left after four years, to enter the Privy Council, of which he was a conspicuous member until 1811. He then received the place of clerk of the House of Delegates, which he retained until his death. This occurred at Richmond, where he had resided for nineteen years, on the twenty-first of July, 1825. In addition to his ordinary professional and political labours, he reported the decisions of the Virginia Supreme Court of Appeals, preparing six annual volumes without assistance, and four others, afterward, in connexion with Mr. W. W. HENRY. He possessed in a remarkable degree the affectionate respect of the people of the commonwealth; and the House of Delegates, upon his death, illustrated their regard for his memory by appointing his eldest son to the office which he had so long held, and which has thus for nearly a quarter of a century longer continued in his family.

The only important literary production of Mr. MUNFORD is his HOMER. This was his life-labour. The amazing splendour of the Tale of Troy captivated his boyish admiration, and the cultivation of his own fine mind enabled him but to see more and more its beauty and grandeur. It is not known at what time he commenced his version, but a large portion of it had been written in 1811, and the work was not completed until a short time before he died. In his modest preface he says: "The author of this translation was induced to undertake it by fond admiration of the almost unparalleled sublimity and beauty of the original; neither of which peculiar graces of HOMER'S muse has, he conceives, been sufficiently expressed in the smooth and melodious rhymes of POPE. It is true that the fine poem of that elegant writer, which was the delight of my boyish days, and will always be read by me with uncommon pleasure, appears in some parts more beautiful than even the work of HOMER himself; but frequently it is less beautiful; and seldom does it equal the sublimity of the Greek." He had not seen COWPER'S "Iliad" until his own was considerably advanced, and it does not appear that he

was ever acquainted with CHAPMAN'S or SOTHEBY'S. He wrote, too, before the Homeric poetry had received the attention of those German scholars whose masterly criticisms have given to its literature an entirely new character. But he had studied the "Iliad" until his own mind was thoroughly imbued with its spirit; he approached his task with the fondest enthusiasm; well equipped with the best learning of his day; a style fashioned upon the most approved models: dignified, various, and disciplined into uniform elegance; and a judicial habit of mind, joined with a consci-

entious determination to present the living HOMER, as he was known in Greece, to the readers of our time and language.

His manuscript remained twenty years in the possession of his family, and was finally published in two large octavo volumes, in Boston, in 1846. It received the attention due from our scholars to such a performance, and the general judgment appears to have assigned it a place near to CHAPMAN'S and COWPER'S in fidelity, and between COWPER'S and POPE'S in elegance, energy, and all the best qualities of an English poem.

### EXTRACTS FROM THE "ILIAD."

#### THE MEETING OF HECTOR AND ANDROMACHE.

To her the mighty HECTOR made reply:  
 "All thou hast said employs my thoughtful mind.  
 But from the Trojans much I dread reproach,  
 And Trojan dames whose garments sweep the  
 If, like a coward, I should shun the war; [ground,  
 Nor does my soul to such disgrace incline,  
 Since to be always bravest I have learn'd,  
 And with the first of Troy to lead the fight;  
 Asserting so my father's lofty claim  
 To glory, and my own renown in arms.  
 For well I know, in heart and mind convinced,  
 A day will come when sacred Troy must fall,  
 And PRIAM, and the people of renown'd  
 Spear-practised PRIAM! Yet for this, to me  
 Not such concern arises; not the woes  
 Of all the Trojans, not my mother's griefs,  
 Nor royal PRIAM'S nor my brethren's deaths,  
 Many and brave, who slain by cruel foes  
 Will be laid low in dust, so wring my heart  
 As thy distress, when some one of the Greeks  
 In brazen armour clad, shall drive thee hence,  
 Thy days of freedom gone, a weeping slave!  
 Perhaps at Argos thou mayst ply the loom,  
 For some proud mistress; or mayst water bring,  
 From Mepsea's or Hyperia's fountain, sad  
 And much reluctant, stooping to the weight  
 Of sad necessity: and some one, then,  
 Seeing thee weep, will say, 'Behold the wife  
 Of HECTOR, who was first in martial might  
 Of all the warlike Trojans, when they fought  
 Around the walls of Ilium!' So will speak  
 Some heedless passer-by, and grief renew'd  
 Excite in thee, for such a husband lost,  
 Whose arm might slavery's evil day avert.  
 But me may then a heap of earth conceal  
 Within the silent tomb, before I hear  
 Thy shrieks of terror and captivity."

This said, illustrious HECTOR stretch'd his arms  
 To take his child; but to the nurse's breast  
 The babe clung crying, hiding in her rube  
 His little face, affrighted to behold  
 His father's awful aspect; fearing too  
 The brazen helm, and crest with horse-hair crown'd,  
 Which, nodding dreadful from its lofty cone,  
 Alarm'd him. Sweetly then the father smiled,  
 And sweetly smiled the mother! Soon the chief  
 Removed the threatening helmet from his head,  
 And placed it on the ground, all beaming bright;

Then having fondly kiss'd his son beloved  
 And toss'd him playfully, he thus to Jove  
 And all the immortals pray'd: "O grant me, Jove,  
 And other powers divine, that this my son  
 May be, as I am, of the Trojan race  
 In glory chief. So! let him be renown'd  
 For warlike prowess and commanding sway  
 With power and wisdom join'd, of Ilium king!  
 And may the people say, 'This chief excels  
 His father much, when from the field of fame  
 Triumphant he returns, bearing aloft  
 The bloody spoils, some hostile hero slain,  
 And his fond mother's heart expands with joy!"  
 He said, and placed his child within the arms  
 Of his beloved spouse. She him received,  
 And softly on her fragrant bosom laid,  
 Smiling with tearful eyes. To pity moved,  
 Her husband saw: with kind consoling hand  
 He wiped the tears away, and thus he spake:  
 "My dearest love! grieve not thy mind for me  
 Excessively. No man can send me hence,  
 To Pluto's hall, before the appointed time;  
 And surely none of all the human race,  
 Base or e'en brave, has ever shunn'd his fate—  
 His fate foredoom'd, since first he saw the light.  
 But now, returning home, thy works attend,  
 The loom and distaff, and direct thy maids  
 In household duties, while the war shall be  
 Of men the care; of all, indeed, but most  
 The care of me, of all in Ilium born."

#### EMBARKATION OF THE GREEKS.

When with food and drink  
 All were supplied, the striplings crown'd with wine  
 The foaming bowls, and handed round to each,  
 In cups, a portion to libations due.  
 They, all day long, with hymns the god appeased;  
 The sons of Greece melodious peans sang  
 In praise of great Apollo—he rejoiced  
 To hear that pleasant song—and when the sun  
 Descended to the sea, and darkness came,  
 They near the cables of their vessels slept.  
 Soon as the rosy-finger'd queen appear'd,  
 Aurora, lovely daughter of the dawn,  
 Toward the camp of Greece they took their way,  
 And friendly Phœbus gave propitious gales.  
 They raised the mast, and stretch'd the snowy sheet,  
 To catch the breeze which fill'd the swelling sail.  
 Around the keel the darken'd waters roar,  
 As swift the vessel flies. The billows dark  
 She quickly mounting, stemm'd the watery way.



# JAMES KIRKE PAULDING.

[Born 1779.]

MR. PAULDING is known by his numerous novels and other prose writings, much better than by his poetry; yet his early contributions to our poetical literature, if they do not bear witness that he possesses, in an eminent degree, "the vision and the faculty divine," are creditable for their patriotic spirit and moral purity.

He was born in the town of Pawling,—the original mode of spelling his name,—in Dutchess county, New York, on the 22d of August, 1779, and is descended from an old and honourable family, of Dutch extraction.

His earliest literary productions were the papers entitled "Salmagundi," the first series of which, in two volumes, were written in conjunction with WASHINGTON IRVING, in 1807. These were succeeded, in the next thirty years, by the following works, in the order in which they are named: John Bull and Brother Jonathan, in one volume; The Lay of a Scotch Fiddle, a satirical poem, in one volume; The United States and England, in one volume; Second Series of Salmagundi, in two

volumes; Letters from the South, in two volumes; The Backwoodsman, a poem, in one volume; Koningsmarke, or Old Times in the New World, a novel, in two volumes; John Bull in America, in one volume; Merry Tales of the Wise Men of Gotham, in one volume; The Traveller's Guide, or New Pilgrim's Progress, in one volume; The Dutchman's Fireside, in two volumes; Westward Ho! in two volumes; Slavery in the United States, in one volume; Life of Washington, in two volumes; The Book of St. Nicholas, in one volume; and Tales, Fables, and Allegories, originally published in various periodicals, in three volumes. Beside these, and some less pretensive works, he has written much in the gazettes on political and other questions agitated in his time.

MR. PAULDING has held various honourable offices in his native state; and in the summer of 1838, he was appointed, by President VAN BUREN, Secretary of the Navy. He continued to be a member of the cabinet until the close of MR. VAN BUREN's administration, in 1841.

## ODE TO JAMESTOWN.

OLD cradle of an infant world,  
In which a nestling empire lay,  
Struggling a while, ere she unfurl'd  
Her gallant wing and soar'd away;  
All hail! thou birth-place of the glowing west,  
Thou seem'st the towering eagle's ruin'd nest!  
What solemn recollections throng,  
What touching visions rise,  
As, wandering these old stones among,  
I backward turn mine eyes,  
And see the shadows of the dead flit round,  
Like spirits, when the last dread trump shall sound!  
The wonders of an age combined,  
In one short moment memory supplies;  
They throng upon my waken'd mind,  
As time's dark curtains rise.  
The volume of a hundred buried years,  
Condensed in one bright sheet, appears.  
I hear the angry ocean rave,  
I see the lonely little barque  
Scudding along the crested wave,  
Freighted like old Noah's ark,  
As o'er the drowned earth 't was hurl'd,  
With the forefathers of another world.  
I see a train of exiles stand,  
Amid the desert, desolate,  
The fathers of my native land,  
The daring pioneers of fate,  
Who braved the perils of the sea and earth,  
And gave a boundless empire birth.

I see the sovereign Indian range  
His woodland empire, free as air;  
I see the gloomy forest change,  
The shadowy earth laid bare;  
And, where the red man chased the bounding deer,  
The smiling labours of the white appear.

I see the haughty warrior gaze  
In wonder or in scorn,  
As the pale faces sweat to raise  
Their scanty fields of corn,  
While he, the monarch of the boundless wood,  
By sport, or hair-brain'd rapine, wins his food.

A moment, and the pageant's gone;  
The red men are no more;  
The pale-faced strangers stand alone  
Upon the river's shore;  
And the proud wood-king, who their arts disdain'd,  
Finds but a bloody grave where once he reign'd.

The forest reels beneath the stroke  
Of sturdy woodman's axe;  
The earth receives the white man's yoke,  
And pays her willing tax  
Of fruits, and flowers, and golden harvest fields,  
And all that nature to blithe labour yields.

Then growing hamlets rear their heads,  
And gathering crowds expand,  
Far as my fancy's vision spreads,  
O'er many a boundless land,  
Till what was once a world of savage strife,  
Teems with the richest gifts of social life.

Empire to empire swift succeeds,  
Each happy, great, and free;  
One empires still another breeds,  
A giant progeny,  
Destined their daring race to run,  
Each to the regions of yon setting sun.

Then, as I turn my thoughts to trace  
The fount whence these rich waters sprung,  
I glance towards this lonely place,  
And find it, these rude stones among.  
Here rest the sires of millions, sleeping round,  
The Argonauts, the golden fleece that found.

Their names have been forgotten long;  
The stone, but not a word, remains;  
They cannot live in deathless song,  
Nor breathe in pious strains.  
Yet this sublime obscurity, to me  
More touching is, than poet's rhapsody.

They live in millions that now breathe;  
They live in millions yet unborn,  
And pious gratitude shall wreath  
As bright a crown as e'er was worn,  
And hang it on the green-leaved bough,  
That whispers to the nameless dead below.

No one that inspiration drinks;  
No one that loves his native land;  
No one that reasons, feels, or thinks,  
Can mid these lonely ruins stand,  
Without a moisten'd eye, a grateful tear  
Of reverent gratitude to those that moulder here.

The mighty shade now hovers round—  
Of HIM whose strange, yet bright career,  
Is written on this sacred ground  
In letters that no time shall sere;  
Who in the old world smote the turban'd crew,  
And founded Christian empires in the new.

And she! the glorious Indian maid,  
The tutelary of this land,  
The angel of the woodland shade,  
The miracle of God's own hand,  
Who join'd man's heart to woman's softest grace,  
And thrice redeem'd the scourges of her race.

Sister of charity and love,  
Whose life-blood was soft Pity's tide,  
Dear goddess of the sylvan grove,  
Flower of the forest, nature's pride,  
He is no man who does not bend the knee,  
And she no woman who is not like thee!

Jamestown, and Plymouth's hallow'd rock  
To me shall ever sacred be—  
I care not who my themes may mock,  
Or sneer at them and me.  
I envy not the brute who here can stand,  
Without a thrill for his own native land.

And if the recreant crawl *her* earth,  
Or breathe Virginia's air,  
Or, in New England claim his birth,  
From the old pilgrims there,  
He is a bastard, if he dare to mock  
Old Jamestown's shrine, or Plymouth's famous rock.

## PASSAGE DOWN THE OHIO.\*

As down Ohio's ever ebbing tide,  
Oarless and sailless, silently they glide,  
How still the scene, how lifeless, yet how fair  
Was the lone land that met the stranger there!  
No smiling villages or curling smoke  
The busy haunts of busy men bespoke;  
No solitary hut, the banks along,  
Sent forth blithe labour's homely, rustic song;  
No urchin gamboll'd on the smooth, white sand,  
Or hurl'd the skipping-stone with playful hand,  
While playmate dog plunged in the clear blue wave,  
And swam, in vain, the sinking prize to save.  
Where now are seen, along the river side,  
Young, busy towns, in buxom, painted pride,  
And fleets of gliding boats with riches crown'd,  
To distant Orleans or St. Louis bound.  
Nothing appear'd but nature unsubdued,  
One endless, noiseless woodland solitude,  
Or boundless prairie, that aye seem'd to be  
As level and as lifeless as the sea;  
They seem'd to breathe in this wide world alone,  
Heirs of the earth—the land was all their own!

'Twas evening now: the hour of toil was o'er,  
Yet still they durst not seek the fearful shore,  
Lest watchful Indian crew should silent creep,  
And spring upon and murder them in sleep;  
So through the livelong night they held their way,  
And 'twas a night might shame the fairest day;  
So still, so bright, so tranquil was its reign,  
They cared not though the day ne'er came again.  
The moon high wheel'd the distant hills above,  
Silver'd the fleecy foliage of the grove,  
That as the wooing zephyrs on it fell,  
Whisper'd it loved the gentle visit well  
That fair-faced orb alone to move appear'd,  
That zephyr was the only sound they heard.  
Nodeep-mouth'd hound the hunter's haunt betray'd,  
No lights upon the shore or waters play'd,  
No loud laugh broke upon the silent air,  
To tell the wanderers, man was nestling there  
All, all was still, on gliding bark and shore,  
As if the earth now slept to wake no more.

## EVENING.

'T WAS sunset's hallow'd time—and such an eve  
Might almost tempt an angel heaven to leave.  
Never did brighter glories greet the eye,  
Low in the warm and ruddy western sky:  
Nor the light clouds at summer eve unfold  
More varied tints of purple, red, and gold.  
Some in the pure, translucent, liquid breast  
Of crystal lake, fast anchor'd seem'd to rest,  
Like golden islets scatter'd far and wide,  
By elfin skill in fancy's fabled tide,  
Where, as wild eastern legends idly feign,  
Fairy, or genii, hold despotic reign.

\* This, and the two following extracts, are from the  
"Backwoodsman."

Others, like vessels gilt with burnish'd gold,  
 Their fitting, airy way are seen to hold,  
 All gallantly equipp'd with streamers gay,  
 While hands unseen, or chance directs their way;  
 Around, athwart, the pure ethereal tide,  
 With swelling purple sail, they rapid glide,  
 Gay as the bark where Egypt's wanton queen  
 Reclining on the shaded deck was seen,  
 At which as gazed the uxorious Roman fool,  
 The subject world slipt from his dotard rule.  
 Anon, the gorgeous scene begins to fade,  
 And deeper hues the ruddy skies invade;  
 The haze of gathering twilight nature shrouds,  
 And pale, and paler wax the changeeful clouds.  
 Then sunk the breeze into a breathless calm;  
 The silent dews of evening dropp'd like balm;  
 The hungry night-hawk from his lone haunt hies,  
 To chase the viewless insect through the skies;  
 The bat began his lantern-loving flight,  
 The lonely whip-poor-will, our bird of night,  
 Ever unseen, yet ever seeming near,  
 His shrill note quaver'd in the startled ear;  
 The buzzing beetle forth did gayly hie,  
 With idle hum, and careless, blundering eye;  
 The little trusty watchman of pale night,  
 The firefly, trimm'd anew his lamp so bright,  
 And took his merry airy circuit round  
 The sparkling meadow's green and fragrant bound,  
 Where blossom'd clover, bathed in palmy dew,  
 In fair luxuriance, sweetly blushing grew.

### CROSSING THE ALLEGHANIES.

As look'd the traveller for the world below,  
 The lively morning breeze began to blow;  
 The magic curtain roll'd in mists away,  
 And a gay landscape smiled upon the day.  
 As light the fleeting vapours upward glide,  
 Like sheeted spectres on the mountain side,  
 New objects open to his wondering view  
 Of various form, and combinations new.  
 A rocky precipice, a waving wood,  
 Deep, winding dell, and foaming mountain flood,  
 Each after each, with coy and sweet delay,  
 Broke on his sight, as at young dawn of day,  
 Bounded afar by peak aspiring bold,  
 Like giant capp'd with helm of burnish'd gold.  
 So when the wandering grandsire of our race  
 On Ararat had found a resting-place,  
 At first a shoreless ocean met his eye,  
 Mingling on every side with one blue sky;  
 But as the waters, every passing day,  
 Sunk in the earth or roll'd in mists away,  
 Gradual, the lofty hills, like islands, peep  
 From the rough bosom of the boundless deep,  
 Then the round hillocks, and the meadows green,  
 Each after each, in freshen'd bloom are seen,  
 Till, at the last, a fair and finish'd whole  
 Combined to win the gazing patriarch's soul.  
 Yet, oft he look'd, I ween, with anxious eye,  
 In lingering hope somewhere, perchance, to spy,

Within the silent world, some living thing,  
 Crawling on earth, or moving on the wing,  
 Or man, or beast—alas! was neither there  
 Nothing that breathed of life in earth or air;  
 'Twas a vast, silent, mansion rich and gay,  
 Whose occupant was drown'd the other day;  
 A churchyard, where the gayest flowers oft bloom  
 Amid the melancholy of the tomb;  
 A charnel-house, where all the human race  
 Had piled their bones in one wide resting-place;  
 Sadly he turn'd from such a sight of woe,  
 And sadly sought the lifeless world below.

### THE OLD MAN'S CAROUSAL.

DRINK! drink! to whom shall we drink?  
 To friend or a mistress! Come, let me think!  
 To those who are absent, or those who are here?  
 To the dead that we loved, or the living still dear?  
 Alas! when I look, I find none of the last!  
 The present is barren—let's drink to the past.

Come! here's to the girl with a voice sweet and low,  
 The eye all of fire and the bosom of snow,  
 Who erewhile in the days of my youth that are fled,  
 Once slept on my bosom, and pillow'd my head!  
 Would you know where to find such a delicate prize?  
 Go seek in yon churchyard, for there she lies.

And here's to the friend, the one friend of my youth,  
 With a head full of genius, a heart full of truth,  
 Who travell'd with me in the sunshine of life,  
 And stood by my side in its peace and its strife!  
 Would you know where to seek a blessing so rare?  
 Go drag the lone sea, you may find him there.

And here's to a brace of twin cherubs of mine,  
 With hearts like their mother's, as pure as this wine,  
 Who came but to see the first act of the play,  
 Grew tired of the scene, and then both went away.  
 Would you know where this brace of bright  
 cherubs have hid?  
 Go seek them in heaven, for there they abide.

A bumper, my boys! to a gray-headed pair,  
 Who watched o'er my childhood with tenderest care,  
 God bless them, and keep them, and may they look  
 down,  
 On the head of their son, without tear, sigh, or frown!  
 Would you know whom I drink to! go seek mid  
 the dead,  
 You will find both their names on the stone at  
 their head.

And here's—but, alas! the good wine is no more,  
 The bottle is emptied of all its bright store;  
 Like those we have toasted, its spirit is fled,  
 And nothing is left of the light that it shed.  
 Then, a bumper of tears, boys! the banquet here  
 ends,  
 With a health to our dead, since we've no living  
 friends.

# WASHINGTON ALLSTON

[Born, 1772. Died, 1843.]

MR. ALLSTON was born in South Carolina, of a family which has contributed some eminent names to our annals, though none that sheds more lustre upon the parent stock than his own. When very young, by the advice of physicians, he was sent to Newport, Rhode Island, where he remained until he entered Harvard College in 1796. In his boyhood he delighted to listen to the wild tales and traditions of the negroes upon his father's plantation; and while preparing for college, and after his removal to Cambridge, no books gave him so much pleasure as the most marvellous and terrible creations of the imagination. At Newport he became acquainted with MALBONE, the painter, and was thus, perhaps, led to the choice of his profession. He began to paint in oil before he went to Cambridge, and while there divided his attention between his pencil and his books. Upon being graduated he returned to South Carolina, to make arrangements for prosecuting his studies in Europe. He had friends who offered to assist him with money, and one of them, a Scottish gentleman named BOWMAN, who had seen and admired a head which he had painted of Peter hearing the cock crow, pressed him to accept an annuity of one hundred pounds while he should remain abroad; but he declined it, having already sold his paternal estate for a sum sufficient to defray his looked-for expenses; and, with his friend MALBONE, embarked for England in the summer of 1801.

Soon after his arrival in London, he became a student of the Royal Academy, then under the presidency of our countryman, WEST, with whom he contracted an intimate and lasting friendship. His abilities as an artist, brilliant conversation, and gentlemanly manners, made him a welcome guest at the houses of the great painters of the time; and within a year from the beginning of his residence in London, he was a successful exhibitor at Somerset House, and a general favourite with the most distinguished members of his profession.

In 1804, having been three years in England, he accompanied JOHN VANDERLYN to Paris. After passing a few months in that capital, he proceeded to Italy, where he remained four years. Among his fellow-students and intimate associates here, were VANDERLYN and the Danish sculptor THORWALDSEN. Another friend with whom he now became acquainted, was COLERIDGE. In one of his letters he says: "To no other man do I owe so much, *intellectually*, as to Mr. COLERIDGE, with whom I became acquainted in Rome, and who has honoured me with his friendship for more than five-and-twenty years. He used to call Rome the *silent* city; but I never could think of it as such, while with him; for meet him when or where I would, the fountain of

his mind was never dry, but, like the far-reaching aqueducts that once supplied this mistress of the world, its living stream seemed specially to flow for every classic ruin over which we wandered. And when I recall some of our walks under the pines of the villa Borghese, I am almost tempted to dream that I had once listened to PLATO in the groves of the Academy."

In 1809 ALLSTON returned to America, and was soon after married at Boston to a sister of Dr. CHANNING. In 1811 he went a second time to England. His reputation as a painter was now well established, and he gained by his picture of the "Dead Man raised by the Bones of Elisha"\* a prize of two hundred guineas, at the British Institution, where the first artists in the world were his competitors. A long and dangerous illness succeeded his return to London, and he removed to the village of Clifton, where he wrote "The Sylphs of the Seasons," and some of the other poems included in a volume which he published in 1813. Within two weeks after the renewal of his residence in the metropolis, in the last-mentioned year, his wife died, very suddenly; and the event, inducing the deepest depression and melancholy, caused a temporary suspension of his labours.

In 1818 he accompanied LESLIE to Paris, and in the autumn of the following year came back to America, having been previously elected an associate of the English Royal Academy. In 1830 he married a sister of RICHARD H. DANA, and the remainder of his life was tranquilly passed at Cambridgeport, near Boston, where he was surrounded by warm and genial friends, in assiduous devotion to his art. He died very suddenly, on the night of the eighth of July, 1843.

As a painter ALLSTON had no superior, perhaps not an equal, in his age. He differed from his contemporaries, as he said of MONALDI, "no less in kind than in degree. If he held any thing in common with others, it was with those of ages past, with the mighty dead of the fifteenth century. From them he had learned the language of his art, but his thoughts, and their turn of expression, were his own." Among his principal works are "The Dead Man restored to Life by Elisha;" the "Angel liberating Peter from Prison;" "Jacob's Dream;" "Elijah in the Desert;" the "Triumphant Song of Miriam;" "The Angel Uriel in the Sun;" "Saul and the Witch of Endor;" "Spalatro's Vision of the bloody Hand;" "Gabriel setting the Guard of the Heavenly Host;" "Anne Page and Slender;" "Rosalie;" "Donna Marcia in the Robber's Cave;" and "Belshazzar's Feast, or the

\* This work he subsequently sold to the Pennsylvania Academy of Fine Arts, for thirty-five hundred dollars.

Handwriting on the Wall." The last work, upon which he had been engaged at intervals for nearly twenty years, he left unfinished.

Besides the volume of poems already mentioned, and many short pieces which have since been given to the public, Mr. ALLSTON was the author of "MONALDI," a story of extraordinary power and interest, in which he displays a deep sensibility to beauty, and philosophic knowledge of human passion. He wrote also a series of discourses on art, and various essays and poems, which are unpublished.

Although ALLSTON owed his chief celebrity to his paintings, which will preserve for his name a place in the list of the greatest artists of all the nations and ages, his literary works alone would have given him a high rank among men of genius. A great painter, indeed, is of necessity a poet, though he may lack the power to express fittingly his conceptions in language. ALLSTON had in remarkable perfection all the faculties required for either art. "The Nymphs of the Seasons," his longest poem, in which he describes the scenery

of Spring, Summer, Autumn, and Winter, and the effects of each season on the mind, show that he regarded nature with a curious eye, and had power to exhibit her beauties with wonderful distinctness and fidelity. "The Two Painters" is an admirable satire, intended to ridicule attempts to reach perfection in one excellency in the art of painting, to the neglect of every other; the "Paint King" is a singularly wild, imaginative story; and nearly all his minor poems are strikingly original and beautiful. It was in his paintings, however, that the power and religious grandeur of his imagination were most strongly developed.

When this work was originally published, I dedicated it to Mr. ALLSTON, with whom I had the happiness to be personally acquainted, addressing him as "the eldest of the living poets, and the most illustrious of the painters" of our country. I retain the dedication in this edition, as an expression of the admiration and reverence in which I, with all who knew him, continue to hold his genius and character.

### THE PAINT KING.

FAIR Ellen was long the delight of the young,  
No damsel could with her compare; [tongue,  
Her charms were the theme of the heart and the  
And hards without number in ecstasies sung  
The beauties of Ellen the fair.  
Yet cold was the maid; and though legions advanced,  
All drill'd by Ovidian art,  
And languish'd, and ogled, protested and danced,  
Like shadows they came, and like shadows they  
From the hard polish'd ice of her heart. [glanced  
Yet still did the heart of fair Ellen implore  
A something that could not be found;  
Like a sailor she seem'd on a desolate shore,  
With nor house, nor a tree, nor a sound but the roar  
Of breakers high dashing around.  
From object to object still, still would she veer,  
Though nothing, alas, could she find; [clear,  
Like the moon, without atmosphere, brilliant and  
Yet doom'd, like the moon, with no being to cheer  
The bright barren waste of her mind.  
But rather than sit like a statue so still  
When the rain made her mansion a pound,  
Up and down would she go, like the sails of a mill,  
And pat every stair, like a woodpecker's bill,  
From the tiles of the roof to the ground.  
One morn, as the maid from her casement inclined,  
Passed a youth, with a frame in his hand.  
The casement she closed—not the eye of her mind;  
For, do all she could, no, she could not be blind;  
Still before her she saw the youth stand.  
"Ah, what can he do," said the languishing maid,  
"Ah, what with that frame can he do?"  
And she knelt to the goddess of secrets and pray'd,  
When the youth pass'd again, and again he display'd  
The frame and a picture to view.

"Oh, beautiful picture!" the fair Ellen cried,  
"I must see thee again or I die."  
Then under her white chin her bonnet she tied,  
And after the youth and the picture she hid,  
When the youth, looking back, met her eye.  
"Fair damsel," said he, (and he chuckled the while,)  
"This picture I see you admire:  
Then take it, I pray you, perhaps 't will beguile  
Some moments of sorrow; (nay, pardon my smile)  
Or, at least, keep you home by the fire."  
Then Ellen the gift with delight and surprise  
From the cunning young stripling received,  
But she knew not the poison that enter'd her eyes,  
When sparkling with rapture they gazed on her  
Thus, alas, are fair maidens deceived! [prize—  
"T was a youth o'er the form of a statue inclined,  
And the sculptor he seem'd of the stone;  
Yet he languish'd as though for its beauty he pined,  
And gazed as the eyes of the statue so blind  
Reflected the beams of his own.  
"T was the tale of the sculptor Pygmalion of old;  
Fair Ellen remember'd and sigh'd;  
"Ah, couldst thou but lift from that marble so cold,  
Thine eyes too imploring, thy arms should enfold,  
And press me this day as thy bride."  
She said: when, behold, from the canvas arose  
The youth, and he stepp'd from the frame:  
With a furious transport his arms did enclose  
The love-plighted Ellen: and, clasping, he froze  
The blood of the maid with his flame!  
She turn'd and beheld on each shoulder a wing.  
"Oh, Heaven!" cried she, "who art thou?"  
From the roof to the ground did his fierce answer  
ring.  
Aa, frowning, he thunder'd "I am the PAINT KING!  
And none, lovely maid, thou art now!"



Then high from the ground did the grim monster lift  
The loud-screaming maid like a blast;  
And he sped through the air like a meteor swift,  
While the clouds, wand'ring by him, did fearfully drift  
To the right and the left as he pass'd.

Now suddenly sloping his hurricane flight,  
With an eddying whirl he descends;  
The air all below him becomes black as night,  
And the ground where he treads, as if moved with  
Like the surge of the Caspian, bends. [affright,

"I am here!" said the fiend, and he thundering  
At the gates of a mountainous cave; [knocked  
The gates open flew, as by magic unlock'd,  
While the peaks of the mount, reeling to and fro,  
Like an island of ice on the wave. [rocked

"Oh, mercy!" cried Ellen, and swoon'd in his arms,  
But the PAINT-KING, he scoff'd at her pain.  
"Prithee, love," said the monster, "what mean these  
alarms?"

She hears not, she sees not the terrible charms,  
That work her to horror again.

She opens her lids, but no longer her eyes  
Behold the fair youth she would woo;  
Now appears the PAINT-KING in his natural guise;  
His face, like a palette of villanous dyes,  
Black and white, red and yellow, and blue.

On the skull of a Titan, that Heaven defied,  
Sat the fiend, like the grim giant Gog,  
While aloft to his mouth a huge pipe he applied,  
Twice as big as the Eddystone Lighthouse, descried  
As it looms through an easterly fog.

And anon, as he puff'd the vast volumes, were seen,  
In horrid festoons on the wall,  
Legs and arms, heads and bodies emerging between,  
Like the drawing-room grim of the Scotch Sawney  
By the Devil dressed out for a ball. [Beane,

"Ah me!" cried the damsel, and fell at his feet,  
"Must I hang on these walls to be dried?"  
"Oh, no!" said the fiend, while he sprung from his  
"A far nobler fortune thy person shall meet; [seat,  
Into paint will I grind thee, my bride!"

Then, seizing the maid by her dark auburn hair,  
An oil jug he plunged her within;  
Seven days, seven nights, with the shrieks of despair,  
Did Ellen in torment convulse the dun air,  
All covered with oil to the chin.

On the morn of the eighth, on a huge sable stone  
Then Ellen, all reeking, he laid;  
With a rock for his muller he crushed every bone,  
But, though ground to jelly, still, still did she groan;  
For life had forsook not the maid.

Now reaching his palette, with masterly care  
Each tint on its surface he spread;  
The blue of her eyes, and the brown of her hair,  
And the pearl and the white of her forehead so fair,  
And her lips' and her cheeks' rosy red.

Then, stamping his foot, did the monster exclaim,  
"Now I brave, cruel fairy, thy scorn!"  
When lo! from a chasm wide-yawning there came  
A light tiny chariot of rose-colour'd flame,  
By a team of ten glow-worms upborne.

Enthroned in the midst on an emerald bright,  
Fair Geraldine sat without peer;  
Her robe was a gleam of the first blush of light,  
And her mantle the fleece of a noon-cloud white,  
And a beam of the moon was her spear.

In an accent that stole on the still charmed air  
Like the first gentle language of Eve,  
Thus spake from her chariot the fairy so fair:  
"I come at the call, but, oh Paint-King, beware,  
Beware if again you deceive."

"'T is true," said the monster, "thou queen of my  
Thy portrait I oft have essay'd; [heart,  
Yet ne'er to the canvas could I with my art  
The least of thy wonderful beauties impart;  
And my failure with scorn you repaid.

"Now I swear by the light of the comet-king's tail!"  
And he tower'd with pride as he spoke,  
"If again with these magical colours I fail,  
The crater of Etna shall hence be my jail,  
And my food shall be sulphur and smoke.

"But if I succeed, then, oh, fair Geraldine!  
Thy promise with justice I claim,  
And thou, queen of fairies, shalt ever be mine,  
The bride of my bed; and thy portrait divine  
Shall fill all the earth with my fame."

He spake; when, behold, the fair Geraldine's form  
On the canvas enchantingly glow'd;  
His touches—they flew like the leaves in a storm;  
And the pure pearly white and the carnation warm  
Contending in harmony flow'd.

And now did the portrait a twin-sister seem  
To the figure of Geraldine fair:  
With the same sweet expression did faithfully teem  
Each muscle, each feature; in short not a gleam  
Was lost of her beautiful hair.

"'T was the fairy herself! but, alas, her blue eyes  
Still a pupil did ruefully lack;  
And who shall describe the terrific surprise  
That seized the PAINT-KING when, behold, he des-  
Not a speck on his palette of black! [cries

"I am lost!" said the fiend, and he shook like a leaf;  
When, casting his eyes to the ground,  
He saw the lost pupils of Ellen with grief  
In the jaws of a mouse, and the sly little thief  
Whisk away from his sight with a bound.

"I am lost!" said the fiend, and he fell like a stone;  
'Then rising the fairy in ire  
With a touch of her finger she loosen'd her zone,  
(While the limbs on the wall gave a terrible groan,)  
And she swell'd to a column of fire.

Her spear, now a thunder-bolt, flash'd in the air,  
And sulphur the vault fill'd around:  
She smote the grim monster; and now by the hair  
High-lifting, she hurl'd him in speechless despair  
Down the depths of the chasm profound.

Then over the picture thrice waving her spear,  
"Come forth!" said the good Geraldine;  
When, behold, from the canvas descending, appear  
Fair Ellen, in person more lovely than e'er,  
With grace more than ever divine!

## THE SYLPHS OF THE SEASONS,

## A POET'S DREAM.

Love has it been my fate to bear  
The slave of Mammon, with a sneer,  
My indolence reprove.

Ah, little knows he of the care,  
The toil, the hardship that I bear  
While lolling in my elbow-chair,  
And seeming scarce to move :

For, mounted on the poet's steed,  
I *there* my ceaseless journey speed  
O'er mountain, wood, and stream :  
And oft, within a little day,  
Mid comets fierce, 't is mine to stray,  
And wander o'er the milky-way  
To catch a poet's dream.

But would the man of lucre know  
What riches from my labours flow—  
A DREAM is my reply.

And who for wealth has ever pined,  
That had a world within his mind,  
Where every treasure he may find,  
And joys that never die !

One night, my task diurnal done,  
(For I had travell'd with the sun  
O'er burning sands, o'er snows,)  
Fatigued, I sought the couch of rest ;  
My wonted prayer to Heaven address'd ;  
But scarce had I my pillow press'd,  
When thus a vision rose :—

Methought, within a desert cave,  
Cold, dark, and solemn as the grave,  
I suddenly awoke.

It seem'd of sable night the cell,  
Where, save when from the ceiling fell  
An oozing drop, her silent spell  
No sound had ever broke.

There motionless I stood alone,  
Like some strange monument of stone  
Upon a barren wild ;  
Or like (so solid and profound  
The darkness seem'd that wall'd me round)  
A man that's buried under ground,  
Where pyramids are piled.

Thus fix'd, a dreadful hour I pass'd,  
And now I heard, as from a blast,  
A voice pronounce my name :  
Nor long upon my ear it dwelt,  
When round me 'gan the air to melt,  
And motion once again I felt  
Quick circling o'er my frame.

Again it call'd ; and then a ray,  
That seem'd a gushing fount of day,  
Across the cavern stream'd.  
Half-struck with terror and delight,  
I hail'd the little blessed light,  
And follow'd till my aching sight  
An orb of darkness seem'd.

Nor long I felt the blinding pain ;  
For soon upon a mountain plain  
I gazed with wonder new.  
There high a castle rear'd its head ;  
And far below a region spread,  
Where every season seem'd to shed  
Its own peculiar hue.

Now, at the castle's massy gate,  
Like one that's blindly urged by fate,  
A bugle-horn I blew.  
The mountain-plain it shook around,  
The vales return'd a hollow sound,  
And, moving with a sigh profound,  
The portals open flew.

Then entering, from a glittering hall  
I heard a voice seraphic call,  
That bade me " Ever reign !  
All hail !" it said in accent wild,  
" For thou art Nature's chosen child,  
Whom wealth nor blood has e'er defiled,  
Hail, lord of this domain !"

And now I paced a bright saloon,  
That seem'd illumined by the moon,  
So mellow was the light.  
The walls with jetty darkness seem'd,  
While down them crystal columns stream'd,  
And each a mountain torrent seem'd,  
High-flashing through the night.

Rear'd in the midst, a double throne  
Like burnish'd cloud of evening shone ;  
While, group'd the base around,  
Four damsels stood of fairy race ;  
Who, turning each with heavenly grace  
Upon me her immortal face,  
Transfix'd me to the ground.

And *thus* the foremost of the train :  
" Be thine the throne, and thine to reign  
O'er all the varying year !  
But ere thou rulest, the Fates command,  
That of our chosen rival hand  
A Sylph shall win thy heart and hand,  
Thy sovereignty to share.

" For we, the sisters of a birth,  
Do rule by turns the subject earth  
To serve ungrateful man ;  
But since our varied toils impart  
No joy to his capricious heart,  
'Tis now ordain'd that human art  
Shall rectify the plan."

Then spake the Sylph of Spring serene,  
" 'T is / thy joyous heart, I ween,  
With sympathy shall move :  
For I with living melody  
Of birds in choral symphony,  
First waked thy soul to poesy,  
To piety and love.

" When thou, at call of vernal breeze,  
And beckoning bough of budding trees,  
Hast left thy sullen fire ;

And stretch'd thee in some mossy dell,  
And heard the browsing wether's bell,  
Blithe echoes rousing from their cell  
To swell the tinkling choir :

"Or heard from branch of flowering thorn  
The song of friendly cuckoo warn  
The tardy-moving swain ;  
Hast bid the purple swallow hail ;  
And seen him now through ether sail,  
Now sweeping downward o'er the vale,  
And skimming now the plain ;

"Then, catching with a sudden glance  
The bright and silver-clear expanse  
Of some broad river's stream,  
Beheld the boats adown it glide,  
And motion wind again the tide,  
Where, chain'd in ice by winter's pride,  
Late roll'd the heavy team :

"Or, lured by some fresh-scented gale  
That woo'd the moored fisher's sail  
To tempt the mighty main,  
Hast watch'd the dim, receding shore,  
Now faintly seen the ocean o'er,  
Like hanging cloud, and now no more  
To bound the sapphire plain ;

"Then, wrapt in night, the scudding bark,  
(That seem'd, self-poised amid the dark,  
Through upper air to leap,)  
Beheld, from thy most fearful height,  
The rapid dolphin's azure light  
Cleave, like a living meteor bright,  
The darkness of the deep :

"'T was mine the warm, awakening hand  
That made thy grateful heart expand,  
And feel the high control  
Of Him, the mighty Power that moves  
Amid the waters and the groves,  
And through his vast creation proves  
His omnipresent soul.

"Or, brooding o'er some forest rill,  
Fringed with the early daffodil,  
And quivering maiden-hair,  
When thou hast mark'd the dusky bed,  
With leaves and water-rust o'erspread,  
That seem'd an amber light to shed  
On all was shadow'd there ;

"And thence, as by its murmur call'd,  
The current traced to where it brawl'd  
Beneath the noontide ray ;  
And there beheld the checker'd shade  
Of waves, in many a sinuous braid,  
That o'er the sunny channel play'd,  
With motion ever gay :

"'T was I to these the magic gave,  
That made thy heart, a willing slave,  
To gentle Nature bend ;  
And taught thee how with tree and flower,  
And whispering gale, and dropping shower,  
In converse sweet to pass the hour,  
As with an early friend :

"That mid the noontide, sunny haze  
Did in thy languid bosom raise  
The raptures of the boy ;  
When, waked as if to second birth,  
Thy soul through every pore look'd forth,  
And gazed upon the beauteous earth  
With myriad eyes of joy :

"That made thy heart, like HIS above,  
To flow with universal love  
For every living thing.  
And, O ! if I, with ray divine,  
Thus tempering, did thy soul refine,  
Then let thy gentle heart be mine,  
And bless the Sylph of Spring."

And next the Sylph of Summer fair ;  
The while her crisped, golden hair  
Half-veil'd her sunny eyes :  
"Nor less may I thy homage claim,  
At touch of whose exhaling flame  
The fog of Spring, that chill'd thy frame,  
In genial vapour flies.

"Oft, by the heat of noon oppress'd  
With flowing hair and open vest,  
Thy footsteps have I won  
To mossy couch of welling grot,  
Where thou hast bless'd thy happy lot,  
That thou in that delicious spot  
Mayst see, not feel, the sun :

"Thence tracing from the body's change,  
In curious philosophic range,  
The motion of the mind ;  
And how from thought to thought it flew,  
Still hoping in each vision new  
The fairy land of bliss to view,  
But ne'er that land to find.

"And then, as grew thy languid mood,  
To some embowering, silent wood  
I led thy careless way ;  
Where high from tree to tree in air  
Thou saw'st the spider swing her snare,  
So bright !—as if, entangled there,  
The sun had left a ray :

"Or lured thee to some beetling steep,  
To mark the deep and quiet sleep  
That wrapt the tarn below ;  
And mountain blue and forest green  
Inverted on its plane serene,  
Dim gleaming through the filmy sheen  
That glazed the painted show ;

"Perchance, to mark the fisher's skiff  
Swift from beneath some shadowy cliff  
Dart, like a gust of wind ;  
And, as she skimm'd the sunny lake,  
In many a playful wreath her wake  
Far-trailing, like a silvery snake,  
With sinuous length behind.

"Not less, when hill, and dale, and heath  
Still Evening wrapt in mimic death,  
Thy spirit true I proved :



Around thee as the darkness stole,  
Before thy wild, creative soul  
I bade each fairy vision roll  
Thine infancy had loved.

"Then o'er the silent, sleeping land,  
Thy fancy, like a magic wand,  
Forth call'd the elfin race :  
And now around the fountain's brim  
In circling dance they gayly skim ;  
And now upon its surface swim,  
And water-spiders chase ;

"Each circumstance of sight or sound  
Peopling the vacant air around  
With visionary life :  
For if amid a thicket stirr'd,  
Or flitting bat, or wakeful bird,  
Then straight thy eager fancy heard  
The din of fairy strife ;

"Now, in the passing beetle's hum  
The elfin army's goblin drum  
To pigmy battle sound ;  
And now, where dripping dew-drops plash  
On waving grass, their bucklers clash,  
And now their quivering lances flash,  
Wide-dealing death around :

"Or if the moon's effulgent form  
The passing clouds of sudden storm  
In quick succession veil ;  
Vast serpents now, their shadows glide,  
And, coursing now the mountain's side,  
A band of giants huge, they stride  
O'er hill, and wood, and dale.

"And still on many a service rare  
Could I descant, if need there were,  
My firmer claim to bind.  
But rest I most my high pretence  
On that, my genial influence,  
Which made the body's indolence  
The vigour of the mind."

And now, in accents deep and low,  
Like voice of fondly-cherish'd wo,  
The Sylph of Autumn said :  
"Though I may not of raptures sing,  
That graced the gentle song of Spring,  
Like Summer, playful pleasures bring,  
Thy youthful heart to glad ;

"Yet still may I in hope aspire  
Thy heart to touch with chaster fire,  
And purifying love :  
For I with vision high and holy,  
And spell of quickening melancholy,  
Thy soul from sublunary folly  
First raised to worlds above.

"What though be mine the treasures fair  
Of purple grape and yellow pear,  
And fruits of various hue,  
And harvests rich of golden grain,  
That dance in waves along the plain  
To merry song of reaping swain,  
Beneath the welkin blue ;

"With these I may not urge my suit,  
Of Summer's patient toil the fruit,  
For mortal purpose given ;  
Nor may it fit my sober mood  
To sing of sweetly murmuring flood,  
Or dyes of many-colour'd wood,  
That mock the bow of heaven.

"But, know, 't was mine the secret power  
That wak'd thee at the midnight hour  
In bleak November's reign :  
'T was I the spell around thee cast,  
When thou didst hear the hollow blast  
In murmurs tell of pleasures past,  
That ne'er would come again :

"And led thee, when the storm was o'er,  
To hear the sullen ocean roar,  
By dreadful calm oppress'd ;  
Which still, though not a breeze was there,  
Its mountain-billows heav'd in air,  
As if a living thing it were,  
That strove in vain for rest.

"'T was I, when thou, subdued by wo,  
Didst watch the leaves descending slow,  
To each a moral gave ;  
And as they moved in mournful train,  
With rustling sound, along the plain,  
Taught them to sing a seraph's strain  
Of peace within the grave.

"And then, upraised thy streaming eye,  
I met thee in the western sky  
In pomp of evening cloud ;  
That, while with varying form it roll'd,  
Some wizard's castle seem'd of gold,  
And now a crimson'd knight of old,  
Or king in purple proud.

"And last, as sunk the setting sun,  
And Evening with her shadows dun  
The gorgeous pageant past,  
'T was then of life a mimic show,  
Of human grandeur here below,  
Which thus beneath the fatal blow  
Of Death must fall at last.

"O, then with what aspiring gaze  
Didst thou thy tranced vision raise  
To yonder orbs on high,  
And think how wondrous, how sublime  
'T were upwards to their spheres to climb,  
And live, beyond the reach of Time,  
Child of Eternity !"

And last the Sylph of Winter spake ;  
The while her piercing voice did shake  
The castle-vaults below.

"O, youth, if thou, with soul refin'd,  
Hast felt the triumph pure of mind,  
And learn'd a secret joy to find  
In deepest scenes of wo ;

"If e'er with fearful ear at eve  
Hast heard the wailing tempests grieve  
Through chink of shatter'd wall ;

The while it conjured o'er thy brain  
Of wandering ghosts a mournful train,  
That low in fitful sobs complain  
Of Death's untimely call :

"Or feeling, as the storm increased,  
The love of terror nerve thy breast,  
Didst venture to the coast ;  
To see the mighty war-ship leap  
From wave to wave upon the deep,  
Like chamois goat from steep to steep,  
Till low in valley lost ;

"Then, glancing to the angry sky,  
Behold the clouds with fury fly  
The lurid moon athwart ;  
Like armies huge in battle, throng,  
And pour in volleying ranks along,  
While piping winds in martial song  
To rushing war exhort :

"O, then to me thy heart be given,  
To me, ordain'd by Him in heaven  
Thy nobler powers to wake.  
And O ! if thou, with poet's soul,  
High brooding o'er the frozen pole,  
Hast felt beneath my stern control  
The desert region quake ;

"Or from old Hecla's cloudy height,  
When o'er the dismal, half-year's night  
He pours his sulphurous breath,  
Hast known my petrifying wind  
Wild ocean's curling billows bind,  
Like bending sheaves by harvest hind,  
Erect in icy death ;

"Or heard adown the mountain's steep  
The northern blast with furious sweep  
Some cliff dis sever'd dash ;  
And seen it spring with dreadful bound  
From rock to rock, to gulf profound,  
While echoes fierce from caves resound  
The never-ending crash :

"If thus, with terror's mighty spell  
Thy soul inspired, was wont to swell,  
Thy heaving frame expand ;  
O, then to me thy heart incline ;  
For know, the wondrous charm was mine,  
That fear and joy did thus combine  
In magic union bland.

"Nor think confined my native sphere  
To horrors gaunt, or ghastly fear,  
Or desolation wild :  
For I of pleasures fair could sing,  
That steal from life its sharpest sting,  
And man have made around it cling,  
Like mother to her child.

"When thou, beneath the clear blue sky,  
So calm, no cloud was seen to fly,  
Hast gazed on snowy plain,  
Where Nature slept so pure and sweet,  
She seem'd a corse in winding-sheet,  
Whose happy soul had gone to meet  
The blest, angelic train ;

"Or mark'd the sun's declining ray  
In thousand varying colours play  
O'er ice-incrusted heath,  
In gleams of orange now, and green,  
And now in red and azure sheen,  
Like hues on dying dolphin seen,  
Most lovely when in death ;

"Or seen, at dawn of eastern light  
The frosty toil of fays by night  
On pane of casement clear,  
Where bright the mimic glaciers shine,  
And Alps, with many a mountain pine,  
And armed knights from Palestine  
In winding march appear :

"'T was I on each enchanting scene  
The charm bestow'd that banished spleen  
Thy bosom pure and light.  
But still a nobler power I claim ;  
That power allied to poets' fame,  
Which language vain has dared to name—  
The soul's creative might.

"Though Autumn grave, and Summer fair,  
And joyous Spring demand a share  
Of Fancy's hallow'd power,  
Yet these I hold of humbler kind,  
To grosser means of earth confined,  
Through mortal *sense* to reach the mind,  
By mountain, stream, or flower.

"But mine, of purer nature still,  
Is *that* which to thy secret will  
Did minister unseen,  
Unfelt, unheard ; when every sense  
Did sleep in drowsy indolence,  
And silence deep and night intense  
Enshrouded every scene ;

"That o'er thy teeming brain did raise  
The spirits of departed days  
Through all the varying year ;  
And images of things remote,  
And sounds that long had ceased to float,  
With every hue, and every note,  
As living now they were :

"And taught thee from the motley mass  
Each harmonizing part to class,  
(Like Nature's self employ'd ;)  
And then, as work'd thy wayward will,  
From these, with rare combining skill,  
With new-created worlds to fill  
Of space the mighty void.

"O then to me thy heart incline ;  
To me, whose plastic powers combine  
The harvest of the mind ;  
To me, whose magic coffers bear  
The spoils of all the toiling year,  
That still in mental vision wear  
A lustre more refined."

She ceased—And now, in doubtful mood,  
All motionless and mute I stood,  
Like one by charm oppress'd :

By turns from each to each I roved,  
And each by turns again I loved;  
For ages ne'er could one have proved  
More lovely than the rest.

"O blessed band, of birth divine,  
What mortal task is like to mine!"—  
And further had I spoke,  
When, lo! there pour'd a flood of light  
So fiercely on my aching sight,  
I fell beneath the vision bright,  
And with the pain awoke.

### AMERICA TO GREAT BRITAIN.\*

ALL hail! thou noble land,  
Our fathers' native soil!  
O stretch thy mighty hand,  
Gigantic grown by toil,  
O'er the vast Atlantic wave to our shore;  
For thou, with magic might,  
Canst reach to where the light  
Of Phœbus travels bright  
The world o'er!

The genius of our clime,  
From his pine-embattled steep,  
Shall hail the great sublime;  
While the Tritons of the deep  
With their conchs the kindred league shall proclaim.  
Then let the world combine—  
O'er the main our naval line,  
Like the milky-way, shall shine  
Bright in fame!

Though ages long have pass'd  
Since our fathers left their home,  
Their pilot in the blast,  
O'er untravell'd seas to roam,—  
Yet lives the blood of England in our veins!  
And shall we not proclaim  
That blood of honest fame,  
Which no tyranny can tame  
By its chains!

While the language free and bold  
Which the bard of Avon sung,  
In which our MILTON told  
How the vault of heaven rung,  
When Satan, blasted, fell with his host;  
While this, with reverence meet,  
Ten thousand echoes greet,  
From rock to rock repeat  
Round our coast;

While the manners, while the arts,  
That mould a nation's soul,  
Still cling around our hearts,  
Between let ocean roll,  
Our joint communion breaking with the sun:  
Yet, still, from either beach,  
The voice of blood shall reach,  
More audible than speech,  
"We are one!"

\* This poem was first published in COLMAN'S "By-billie Leaves," in 1810.

### THE SPANISH MAID.

FIVE weary months sweet Inez number'd  
From that unfading bitter day  
When last she heard the trumpet bray  
That call'd her Isidor away—  
That never to her heart has slumber'd;

She hears it now, and sees, far bending  
Along the mountain's misty side,  
His plumed troop, that, waving wide,  
Seems like a rippling, feathery tide,  
Now bright, now with the dim shore blending;

She hears the cannon's deadly rattle—  
And fancy hurries on to strife,  
And hears the drum and screaming life  
Mix with the last sad cry of life.  
O, should he—should he fall in battle!

Yet still his name would live in story,  
And every gallant bard in Spain  
Would fight his battles o'er again.  
And would not she for such a strain  
Resign him to his country's glory!

Thus Inez thought, and pluck'd the flower  
That grew upon the very bank  
Where first her ear bewilder'd drank  
The plighted vow—where last she sank  
In that too bitter parting hour.

But now the sun is westward sinking;  
And soon amid the purple haze,  
That showers from his slanting rays,  
A thousand loves there meet her gaze,  
To change her high heroic thinking.

Then hope, with all its crowd of fancies,  
Before her flits and fills the air;  
And, deck'd in victory's glorious gear,  
In vision Isidor is there.  
Then how her heart mid sadness dances!

Yet little thought she, thus forestalling  
The coming joy, that in *that* hour  
The future, like the colour'd shower  
That seems to arch the ocean o'er,  
Was in the living present falling.

The foe is slain. His sable charger  
All fleck'd with foam comes bounding on.  
The wild Morena rings anon,  
And on its brow the gallant Don,  
And gallant steed grow larger, larger;

And now he nears the mountain-hollow;  
The flowery bank and little lake  
Now on his startled vision break—  
And Inez there.—He's not awake—  
Ah, what a day this dream will follow!

But no—he surely is not dreaming.  
Another minute makes it clear.  
A scream, a rush, a burning tear  
From Inez' cheek, dispel the fear  
That bliss like his is only seeming.



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Heaven's set in this hour,  
Our joint communion breaking with the sun:  
Yet, still, from either beach,  
The voice of blood shall reach,  
More audible than speech,  
— We are one!

\* This poem was first published in Colman's "By-  
blime Leaves," in 1816.

And lies there.—He's not awake—  
Ah, what a day this dream will follow!

But no—he surely is not dreaming—  
Another minute makes it clear.  
A scream, a rush, a burning tear  
From lips' cheek, dispel the fear  
That bliss like his is only seeming.







ON GREENOUGH'S GROUP OF THE  
ANGEL AND CHILD.

I stood alone; nor word, nor other sound,  
Broke the mute solitude that closed me round;  
As when the air doth take her midnight sleep,  
Leaving the wintry stars her watch to keep,  
So slept she now at noon. But not alone  
My spirit then: a light within me shone

That was not mine; and feelings undefined,  
And thoughts flow'd in upon me not my own.  
'T was that deep mystery—for aye unknown—  
The living presence of another's mind.

Another mind was there—the gift of few—  
That by its own strong will can all that's true  
In its own nature unto others give,  
And mingling life with life, seem there to live.  
I felt it now in mine; and oh! how fair,  
How beautiful the thoughts that met me there—  
Visions of Love, and Purity, and Truth!  
Though form distinct had each, they seem'd, as 'twere,  
Imbodied all of one celestial air—

To beam for ever in coequal youth.

And thus I learn'd—as in the mind they moved—  
These stranger Thoughts the one the other loved;  
That Purity loved Truth, because 't was true,  
And Truth, because 't was pure, the first did woo;  
While Love, as pure and true, did love the twain;  
Then Love was loved of them, for that sweet chain

That bound them all. Thus sure, as passionless,  
Their love did grow, till one harmonious strain  
Of melting sounds they seem'd; then, changed again,  
One angel form they took—Self-Happiness.

This angel form the gifted Artist saw,  
That held me in his spell. 'T was his to draw  
The veil of sense, and see the immortal race,  
The Forms spiritual, that know not place.

He saw it in the quarry, deep in earth,  
And stay'd it by his will, and gave it birth

E'en to the world of sense; bidding its cell,  
The cold, hard marble, thus in plastic girth  
The shape ethereal fix, and body forth

A being of the skies—with man to dwell.

And then another form beside it stood;  
'T was one of this our earth—though the warm blood  
Had from it pass'd—exhaled as in a breath  
Drawn from its lips by the cold kiss of Death.  
Its little "dream of human life" had fled;  
And yet it seem'd not number'd with the dead,

But one emerging to a life so bright  
That, as the wondrous nature o'er it spread,  
Its very consciousness did seem to shed

Rays from within, and clothe it all in light.

Now touch'd the Angel Form its little hand,  
Turning upon it with a look so bland,  
And yet so full of majesty, as less  
Than holy natures never may impress—  
And more than proudest guilt unmoved may brook.  
The Creature of the Earth now felt that look,

And stood in blissful awe—as one above  
Who saw his name in the Eternal Book,  
And Him that open'd it; e'en Him that took  
The Little Child, and bless'd it in his love.

## SONNETS.

ON A FALLING GROUP IN THE LAST JUDG  
MENT OF MICHAEL ANGELO.

How vast, how dread, o'erwhelming is the thought  
Of space interminable! to the soul  
A circling weight that crushes into naught  
Her mighty faculties! a wond'rous whole,  
Without or parts, beginning, or an end!  
How fearful then on desp'rate wings to send  
The fancy e'en amid the waste profound!  
Yet, born as if all daring to astound,  
Thy giant hand, O ANGELO, hath hurl'd  
E'en human forms, with all their mortal weight,  
Down the dread void—fall endless as their fate!  
Already now they seem from world to world  
For ages thrown; yet doom'd, another past,  
Another still to reach, nor e'er to reach the last!

ON REMBRANT: OCCASIONED BY HIS PICTURE  
OF JACOB'S DREAM.

As in that twilight, superstitious age,  
When all beyond the narrow grasp of mind  
Seem'd fraught with meanings of supernal kind,  
When e'en the learned philosophic sage,  
Went with the stars thro' boundless space to range,  
Listen'd with reverence to the changeling's tale;  
E'en so, thou strangest of all beings strange!  
E'en so thy visionary scenes I hail;  
That like the rambling of an idiot's speech,  
No image giving of a thing on earth,  
Nor thought significant in reason's reach,  
Yet in their random shadowings give birth  
To thoughts and things from other worlds that come,  
And fill the soul, and strike the reason dumb.

ON THE PICTURES BY RUBENS, IN THE LUX-  
EMBOURG GALLERY.

THERE is a charm no vulgar mind can reach,  
No critic thwart, no mighty master teach;  
A charm how mingled of the good and ill!  
Yet still so mingled that the mystic whole  
Shall captive hold the struggling gazer's will,  
Till vanquish'd reason own its full control.  
And such, O RUBENS, thy mysterious art,  
The charm that vexes, yet enslaves the heart!  
Thy lawless style, from timid systems free,  
Impetuous rolling like a troubled sea,  
High o'er the rocks of reason's lofty verge  
Impending hangs; yet, ere the foaming surge  
Breaks o'er the bound, the reflux ebb of taste  
Back from the shore impels the wat'ry waste.

TO MY VENERABLE FRIEND THE PRESIDENT  
OF THE ROYAL ACADEMY.

FROM one unused in pomp of words to raise  
A courtly monument of empty praise,  
Where self, transpiring through the flimsy pile,  
Betrays the builder's ostentatious guile,  
Accept, O WEST, these unaffected lays,  
Which genius claims and grateful justice pays.  
Still green in age, thy vig'rous powers impart  
The youthful freshness of a blameless heart:  
For thine, unaided by another's pain,  
The wiles of envy, or the sordid train

Of selfishness, has been the manly race  
Of one who felt the purifying grace  
Of honest fame; nor found the effort vain  
E'en for itself to love thy soul-ennobling art.

ON SEEING THE PICTURE OF ÆOLUS, BY  
PELIGRINO TIBALDI.

FULL well, TIBALDI, did thy kindred mind  
The mighty spell of BONAROTI own.  
Like one who, reading magic words, receives  
The gift of intercourse with worlds unknown,  
'T was thine, deciph'ring Nature's mystic leaves,  
To hold strange converse with the viewless wind;  
To see the spirits, in imbodied forms,  
Of gales and whirlwinds, hurricanes and storms.  
For, lo! obedient to thy bidding, teems  
Fierce into shape their stern, relentless lord:  
His form of motion ever-restless seems;  
Or, if to rest inclined his turbid soul,  
On Hecla's top to stretch, and give the word  
To subject winds that sweep the desert pole.

ON THE DEATH OF COLERIDGE.

AND thou art gone, most loved, most honour'd Friend!  
No—never more thy gentle voice shall blend  
With air of earth its pure ideal tones—  
Binding in one, as with harmonious zones,  
The heart and intellect. And I no more  
Shall with thee gaze on that unfathom'd deep,  
The human soul; as when, push'd off the shore,  
'Thy mystic bark would through the darkness sweep,  
Itself the while so bright! For oft we seem'd  
As on some starless sea—all dark above,  
All dark below—yet, onward as we drove,  
To plough up light that ever round us stream'd.  
But he who mourns is not as one bereft  
Of all he loved: thy living truths are left.

THE TUSCAN MAID.

How pleasant and how sad the turning tide  
Of human life, when side by side  
The child and youth begin to glide  
Along the vale of years;  
The pure twin-being for a little space,  
With lightsome heart, and yet a graver face,  
Too young for wo, though not for tears.

This turning tide is UNSTELINA's now;  
The time is mark'd upon her brow;  
Now every thought and feeling throw  
Their shadows on her face;  
And so are every thought and feeling join'd,  
'T were hard to answer whether heart or mind  
Of either were the native place.

The things that once she loved are still the same;  
Yet now there needs another name  
To give the feeling which they claim,  
While she the feeling gives;  
She cannot call it gladness or delight;  
And yet there seems a richer, lovelier light  
On e'en the humblest thing that lives.

She sees the mottled moth come twinkling by,  
And sees it sip the flowret nigh;  
Yet not, as once, with eager cry  
She grasps the pretty thing;  
Her thoughts now mingle with its tranquil mood—  
So poised in air, as if on air it stood  
To show its gold and purple wing.

She hears the bird without a wish to snare,  
But rather on the azure air  
To mount, and with it wander there  
To some untrodden land;  
As if it told her in its happy song  
Of pleasures strange, that never can belong  
To aught of sight or touch of hand.

Now the young soul her mighty power shall prove,  
And outward things around her move,  
Pure ministers of purer love,  
And make the heart her home;  
Or to the meaner senses sink a slave,  
To do their bidding, though they madly crave  
Through hateful scenes of vice to roam.

But, UNSTELINA, thine the better choice;  
Thine eyes so speak, as with a voice:  
Thy heart may still in earth rejoice  
And all its beauty love;  
But no, not all this fair, enchanting earth,  
With all its spells, can give the rapture birth  
That waits thy conscious soul above.

ROSALIE.

O, pour upon my soul again  
That sad, unearthly strain,  
That seems from other worlds to plain;  
Thus falling, falling from afar,  
As if some melancholy star  
Had mingled with her light her sighs,  
And dropped them from the skies.

No—never came from aught below  
This melody of wo,  
That makes my heart to overflow  
As from a thousand gushing springs  
Unknown before; that with it brings  
This nameless light—if light it be—  
That veils the world I see.

For all I see around me wears  
The hue of other spheres;  
And something blent of smiles and tears  
Comes from the very air I breathe.  
O, nothing, sure, the stars beneath,  
Can mould a softness like to this—  
So like angelic bliss.

So, at that dreamy hour of day,  
When the last lingering ray  
Stops on the highest cloud to play—  
So thought the gentle ROSALIE  
As on her maiden revelry  
First fell the strain of him who stole  
In music to her soul.

## LEVI FRISBIE.

[Born 1784. Died 1822.]

PROFESSOR FRISBIE was the son of a respectable clergyman at Ipswich, Massachusetts. He entered Harvard University in 1798, and was graduated in 1802. His father, like most of the clergymen of New England, was a poor man, and unable fully to defray the costs of his son's education; and Mr. FRISBIE, while an under-graduate, provided in part for his support by teaching a school during vacations, and by writing as a clerk. His friend and biographer, Professor ANDREWS VORTON, alludes to this fact as a proof of the validity of the opinion that wealth constitutes the only aristocracy in our country. Talents, united with correct morals, and good manners, pass unquestioned all the artificial barriers of society, and

their claim to distinction is recognised more willingly than any other.

Soon after leaving the university, Mr. FRISBIE commenced the study of the law; but an affection of the eyes depriving him of their use for the purposes of study, he abandoned his professional pursuits, and accepted the place of Latin tutor in Harvard University. In 1811, he was made Professor of the Latin Language, and in 1817, Professor of Moral Philosophy. The last office he held until he died, on the 19th of July, 1822. He was an excellent scholar, an original thinker, and a pure-minded man. An octavo volume, containing a memoir, some of his philosophical lectures, and a few poems, was published in 1823.

### A CASTLE IN THE AIR.

I'LL tell you, friend, what sort of wife,  
Whene'er I scan this scene of life,  
Inspires my waking schemes,  
And when I sleep, with form so light,  
Dances before my ravish'd sight,  
In sweet aerial dreams.

The rose its blushes need not lend,  
Nor yet the lily with them blend,  
To captivate my eyes.  
Give me a cheek the heart obeys,  
And, sweetly mutable, displays  
Its feelings as they rise;

Features, where, pensive, more than gay,  
Save when a rising smile doth play,  
The sober thought you see;  
Eyes that all soft and tender seem,  
And kind affections round them beam,  
But most of all on me;

A form, though not of finest mould,  
Where yet a something you behold  
Unconsciously doth please;  
Manners all graceful without art,  
That to each look and word impart  
A modesty and ease.

But still her air, her face, each charm  
Must speak a heart with feeling warm,  
And mind inform the whole;  
With mind her mantling cheek must glow,  
Her voice, her beaming eye must show  
An all-inspiring soul.

Ah! could I such a being find,  
And were her fate to mine but join'd  
By Hymen's silken tie,

To her myself, my all I'd give,  
For her alone delighted live,  
For her consent to die.

Whene'er by anxious care oppress'd,  
On the soft pillow of her breast  
My aching head I'd lay;  
At her sweet smile each care should cease,  
Her kiss infuse a balmy peace,  
And drive my griefs away.

In turn, I'd soften all her care,  
Each thought, each wish, each feeling  
share;  
Should sickness e'er invade,  
My voice should soothe each rising sigh,  
My hand the cordial should supply;  
I'd watch beside her bed.

Should gathering clouds our sky deform,  
My arms should shield her from the storm;  
And, were its fury hurl'd,  
My bosom to its bolts I'd bare;  
In her defence undaunted dare  
Defy the opposing world.

Together should our prayers ascend;  
Together would we humbly bend,  
To praise the Almighty name;  
And when I saw her kindling eye  
Beam upwards in her native sky,  
My soul should catch the flame.

Thus nothing should our hearts divide,  
But on our years serenely glide,  
And all to love be given;  
And, when life's little scene was o'er,  
We'd part to meet and part no more,  
But live and love in heaven.

# SAMUEL WOODWORTH.

[Born, 1785. Died, 1842.]

MR. WOODWORTH was a native of Scituate, in Massachusetts. After learning in a country town the art of printing, he went to New York, where he was editor of a newspaper during our second war with England. He subsequently published a weekly miscellany entitled "The Ladies' Literary Gazette," and in 1823, associated with Mr. GEORGE P. MORRIS, he established "The New York Mirror," long the most popular journal of literature and art in this country. For several years before his death he was an invalid, and in this period a large number of the leading gentlemen of New York acted as a committee for a complimentary benefit given for him at the Park Theatre, the proceeds of which made more pleasant his closing days. He died in the month of December, 1842, in the fifty-seventh year of his age, much respected by all who knew him, for his

modesty and integrity as well as for his literary abilities.

MR. WOODWORTH wrote many pieces for the stage, which had a temporary popularity, and two or three volumes of songs, odes, and other poems, relating chiefly to subjects of rural and domestic life. He dwelt always with delight upon the scenes of his childhood, and lamented that he was compelled to make his home amid the strife and tumult of a city. He was the poet of the "common people," and was happy in the belief that "The Bucket" was read by multitudes who never heard of "Thanatopsis." Some of his pieces have certainly much merit, in their way, and a selection might be made from his voluminous writings that would be very honourable to his talents and his feelings. There has been no recent edition of any of his works.

## THE BUCKET.

How dear to this heart are the scenes of my childhood,  
When fond recollection presents them to view!  
The orchard, the meadow, the deep-tangled wilkwood,  
And every loved spot which my infancy knew!  
The wide-spreading pond, and the mill that stood by it,  
The bridge, and the rock where the cataract fell,  
The cot of my father, the dairy-house nigh it,  
And e'en the rude bucket that hung in the well—  
The old oaken bucket, the iron-bound bucket,  
The moss-cover'd bucket which hung in the well.

That moss-cover'd vessel I hail'd as a treasure,  
For often at noon, when return'd from the field,  
I found it the source of an exquisite pleasure,  
The purest and sweetest that nature can yield.  
How ardent I seized it, with hands that were glowing,  
And quick to the white-pebbled bottom it fell;  
Then soon, with the emblem of truth overflowing,  
And dripping with coolness, it rose from the well—  
The old oaken bucket, the iron-bound bucket,  
The moss-cover'd bucket, arose from the well.

How sweet from the green mossy brim to receive it,  
As poised on the curb it inclined to my lips!  
Not a full blushing goblet could tempt me to leave it,  
The brightest that beauty or revelry sips.  
And now, far removed from the loved habitation,  
The tear of regret will intrusively swell,  
As fancy reverts to my father's plantation,  
And sighs for the bucket that hangs in the well—  
The old oaken bucket, the iron-bound bucket,  
The moss-cover'd bucket that hangs in the well!

## THE NEEDLE.

THE gay belles of fashion may boast of excelling  
In waltz or cotillion, at whist or quadrille;  
And seek admiration by vauntingly telling  
Of drawing, and painting, and musical skill;  
But give me the fair one, in country or city,  
Whose home and its duties are dear to her heart,  
Who cheerfully warbles some rustical ditty,  
While plying the needle with exquisite art.  
The bright little needle—the swift-flying needle,  
The needle directed by beauty and art.

If Love have a potent, a magical token,  
A talisman, ever resistless and true—  
A charm that is never evaded or broken,  
A witchery certain the heart to subdue—  
'Tis this—and his armoury never has furnish'd  
So keen and unerring, or polish'd a dart;  
Let Beauty direct it, so pointed and burnish'd,  
And Oh! it is certain of touching the heart.  
The bright little needle—the swift-flying needle,  
The needle directed by beauty and art.

Be wise, then, ye maidens, nor seek admiration  
By dressing for conquest, and flirting with all;  
You never, whatever be your fortune or station,  
Appear half so lovely at rout or at ball,  
As gaily convened at a work-cover'd table,  
Each cheerfully active and playing her part,  
Beguiling the task with a song or a fable,  
And plying the needle with exquisite art.  
The bright little needle—the swift-flying needle,  
The needle directed by beauty and art.

# JOHN PIERPONT.

[Born 1785.]

THE author of the "Airs of Palestine," is a native of Litchfield, Connecticut, and was born on the sixth of April, 1785. His great-grandfather, the Reverend JAMES PIERPONT, was the second minister of New Haven, and one of the founders of Yale College; his grandfather and his father were men of intelligence and integrity; and his mother, whose maiden name was ELIZABETH COLLINS, had a mind thoroughly imbued with the religious sentiment, and was distinguished for her devotion to maternal duties. In the following lines, from one of his recent poems, he acknowledges the influence of her example and teachings on his own character:

"She led me first to God;  
Her words and prayers were my young spirit's dew.  
For, when she used to leave  
The fireside, every eve,  
I knew it was for prayer that she withdrew.

"That dew, that bless'd my youth,—  
Her holy love, her truth,  
Her spirit of devotion, and the tears  
That she could not suppress,—  
Hath never ceased to bless  
My soul, nor will it, through eternal years.

"How often has the thought  
Of my mourn'd mother brought  
Peace to my troubled spirit, and new power  
The tempter to repel!  
Mother, thou knowest well  
That thou hast blessed me since thy mortal hour!"

Mr. PIERPONT entered Yale College when fifteen years old, and was graduated in the summer of 1804. During a part of 1805, he assisted the Reverend Doctor BACKUS, in an academy of which he was principal previous to his election to the presidency of Hamilton College; and in the autumn of the same year, following the example of many young men of New England, he went to the southern states, and was for nearly four years a private tutor in the family of Colonel WILLIAM ALLSTON, of South Carolina, spending a portion of his time in Charleston, and the remainder on the estate of Colonel ALLSTON, on the Waccamaw, near Georgetown. Here he commenced his legal studies, which he continued after his return to his native state in 1809, in the school of Justices REEVE and GOULD; and in 1812, he was admitted to the bar, in Essex county, Massachusetts. Soon after the commencement of the second war with Great Britain, being appointed to address the Washington Benevolent Society of Newburyport, his place of residence, he delivered and afterward published "The Portrait," the earliest of the poems in the recent edition of his works.

In consequence of the general prostration of business in New England during the war, and of

his health, which at this time demanded a more active life, he abandoned the profession of law, and became interested in mercantile transactions, first in Boston, and afterward in Baltimore; but these resulting disastrously, in 1816, he sought a solace in literary pursuits, and in the same year published "The Airs of Palestine." The first edition appeared in an octavo volume, at Baltimore; and two other editions were published in Boston, in the following year.

The "Airs of Palestine" is a poem of about eight hundred lines, in the heroic measure, in which the influence of music is shown by examples, principally from sacred history. The religious sublimity of the sentiments, the beauty of the language, and the finish of the versification, placed it at once, in the judgment of all competent to form an opinion on the subject, before any poem at that time produced in America. As a work of art, it would be nearly faultless, but for the occasional introduction of double rhymes, a violation of the simple dignity of the ten-syllable verse, induced by the intention of the author to recite it in a public assembly. He says in the preface to the third edition, that he was "aware how difficult even a good speaker finds it to rehearse heroic poetry, for any length of time, without perceiving in his hearers the somniferous effects of a regular cadence," and "the double rhyme was, therefore, occasionally thrown in, like a ledge of rocks in a smoothly gliding river, to break the current, which, without it, might appear sluggish, and to vary the melody, which might otherwise become monotonous." The following passage, descriptive of a moonlight scene in Italy, will give the reader an idea of its manner:

"On Arno's bosom, as he calmly flows,  
And his cool arms round Vallombrosa throws,  
Rolling his crystal tide through classic vales,  
Alone,—at night,—the Italian boatman sails.  
High o'er Mont' Alto walks, in maiden pride,  
Night's queen;—he sees her image on that tide,  
Now, ride the wave that curls its infant crest  
Around his prow, then rippling sinks to rest;  
Now, glittering dance around his eddying oar,  
Whose every sweep is echo'd from the shore;  
Now, far before him, on a liquid bed  
Of waveless water, rest her radiant head.  
How mild the empire of that virgin queen!  
How dark the mountain's shade! how still the scene!  
Hush'd by her silver sceptre, zephyrs sleep  
On dewy leaves, that overhang the deep,  
Nor dare to whisper through the boughs, nor stir  
The valley's willow, nor the mountain's fir,  
Nor make the pale and breathless aspen quiver,  
Nor brush, with ruffling wind, that glassy river.

"Hark!—'t is a convent's bell: its midnight chime;  
For music measures even the march of time:—  
O'er bending trees, that fringe the distant shore,  
Gray turrets rise:—the eye can catch no more.  
The boatman, listening to the tolling bell,  
Suspends his oar:—a low and solemn swell,



From the deep shade, that round the cloister lies,  
Rolls through the air, and on the water dies.  
What melting song wakes the cold ear of Night?  
A funeral dirge, that pale nuns, robed in white,  
Chant round a sister's dark and narrow bed,  
To charm the parting spirit of the dead.  
Triumphant is the spell! with raptured ear,  
That uncaged spirit hovering, lingers near;—  
Why should she mount? why pant for brighter bliss?  
A lovelier scene, a sweeter song, than this!"

Soon after the publication of the "Airs of Palestine," Mr. PIERPONT entered seriously upon the study of theology, first by himself, in Baltimore, and afterward as a member of the theological school connected with Harvard College. He left that seminary in October, 1818, and in April, 1819, was ordained as minister of the Hollis Street Unitarian Church, in Boston, as successor to the Reverend Doctor HOLLEY, who had recently been elected to the presidency of the Transylvania University, in Kentucky.

In 1835 and 1836, in consequence of impaired health, he spent a year abroad, passing through the principal cities in England, France, and Italy, and extending his tour into the East, visiting Smyrna, the ruins of Ephesus, in Asia Minor, Constantinople, and Athens, Corinth, and some of the other cities of Greece; of his travels in which, traces will occasionally be found in some of the short poems which he has written since his return.

Mr. PIERPONT has written in almost every metre,

and many of his hymns, odes, and other brief poems, are remarkably spirited and melodious. Several of them, distinguished alike for energy of thought and language, were educed by events connected with the moral and religious enterprises of the time, nearly all of which are indebted to his constant and earnest advocacy for much of their prosperity.

In the preface to the collection of his poems published in 1840, he says, "It gives a true, though an all too feeble expression of the author's feeling and faith,—of his love of right, of freedom, and man, and of his correspondent and most hearty hatred of every thing that is at war with them; and of his faith in the providence and gracious promises of God. Nay, the book is published as an expression of his faith in *man*; his faith that every line, written to rebuke high-handed or under-handed wrong, or to keep alive the fires of civil and religious liberty,—written for solace in affliction, for support under trial, or as an expression, or for the excitement of Christian patriotism or devotion; or even with no higher aim than to throw a little sunshine into the chamber of the spirit, while it is going through some of the wearisome passages of life's history,—will be received as a proof of the writer's interest in the welfare of his fellow-men, of his desire to serve them, and consequently of his claim upon them for a charitable judgment, at least, if not even for a respectful and grateful remembrance."

### "PASSING AWAY."

Was it the chime of a tiny bell,  
That came so sweet to my dreaming ear,—  
Like the silvery tones of a fairy's shell  
That he winds on the beach, so mellow and clear,  
When the winds and the waves lie together asleep,  
And the moon and the fairy are watching the deep,  
She dispensing her silvery light,  
And he, his notes as silvery quite,  
While the boatman listens and ships his oar,  
To catch the music that comes from the shore!—  
Hark! the notes, on my ear that play,  
Are set to words:—as they float, they say,  
"Passing away! passing away!"

But no; it was not a fairy's shell,  
Blown on the beach, so mellow and clear;  
Nor was it the tongue of a silver bell,  
Striking the hour, that fill'd my ear,  
As I lay in my dream; yet was it a chime  
That told of the flow of the stream of time.  
For a beautiful clock from the ceiling hung,  
And a plump little girl, for a pendulum, swung;  
(As you've sometimes seen, in a little ring  
That hangs in his cage, a Canary bird swing;)  
And she held to her bosom a budding bouquet,  
And, as she enjoy'd it, she seem'd to say,  
"Passing away! passing away!"

O, how bright were the wheels, that told  
Of the lapse of time, as they moved round slow!  
And the hands, as they swept o'er the dial of gold,  
Seemed to point to the girl below.  
And lo! she had changed:—in a few short hours  
Her bouquet had become a garland of flowers,  
That she held in her outstretched hands, and sung  
This way and that, as she, dancing, swung  
In the fulness of grace and womanly pride,  
That told me she soon was to be a bride;—  
Yet then, when expecting her happiest day,  
In the same sweet voice I heard her say,  
"Passing away! passing away!"

While I gazed at that fair one's cheek, a shade  
Of thought, or care, stole softly over,  
Like that by a cloud in a summer's day made,  
Looking down on a field of blossoming clover.  
The rose yet lay on her cheek, but its flush  
Had something lost of its brilliant blush;  
And the light in her eye, and the light on the  
wheels,  
That marched so calmly round above her,  
Was a little dimm'd,—as when evening steals  
Upon noon's hot face:—Yet one couldn't but  
love her,  
For she look'd like a mother, whose first babe lay  
Rock'd on her breast, as she swung all day:—  
And she seem'd, in the same silver tone to say,  
"Passing away! passing away!"

I look'd, what a change there came!  
 Was quench'd, and her cheek was wan:  
 And staff'd was her wither'd frame,  
 As busily, swung she on;  
 And beneath her had fallen to dust;  
 As above her were eaten with rust;  
 As, that over the dial swept,  
 Dark and tarnish'd, but on they kept,  
 There came that silver tone  
 Shrivell'd lips of the toothless crone,—  
 I never forget till my dying day  
 The or the burden of her lay,)—  
 "Passing away! passing away!"

### THE CHARLESTOWN CENTEN- NIAL CELEBRATION.

Three hundred years! two hundred years!  
 Much of human power and pride,  
 Ambitious hopes, what gloomy fears  
 Sink beneath their noiseless tide!

Man at his horrid rite,  
 Or the stars at night's cold noon,  
 Canoe, its track of light  
 The wave beneath the moon;

His yell, his council-fire,  
 Near where his victim lay,  
 Song, and his funeral pyre,  
 Still, strong tide hath borne away.

The pale pilgrim band is gone,  
 On this shore with trembling trod,  
 Faint, yet bearing on  
 The cross of freedom and of God.

—that since o'er ocean came,  
 Under'd loud from yonder hill,  
 Sp'd its foot in sheets of flame,  
 That ark—its storm is still.

Them, sage, bards, heroes, seers,  
 Live in story and in song,  
 The last two hundred years,  
 Sed, and shown, and swept along.

A dream when one awakes,  
 Vision of the scenes of old;  
 The moon when morning breaks,  
 Tells a tale round watchfires told.

What are we? then what are we?  
 When two hundred years have roll'd  
 Green graves, our names shall be  
 A living dream, a tale that's told.

Our fathers, in whose sight  
 Thousand years that sweep away  
 The traces of his might  
 Meet the break and close of day—

That love of truth sublime,  
 Love of goodness and of thee,  
 Makes thy children in all time  
 Be thine own eternity.

### MY CHILD.

I CANNOT make him dead!  
 His fair sunshiny head  
 Is ever bounding round my study chair;  
 Yet, when my eyes, now dim  
 With tears, I turn to him,  
 The vision vanishes—he is not there!  
 I walk my parlour floor,  
 And, through the open door,  
 I hear a footfall on the chamber stair;  
 I'm stepping toward the hall  
 To give the boy a call;  
 And then bethink me that—he is not there!

I thread the crowded street;  
 A satchell'd lad I meet,  
 With the same beaming eyes and colour'd hair:  
 And, as he's running by,  
 Follow him with my eye,  
 Scarcely believing that—he is not there!

I know his face is hid  
 Under the coffin lid;  
 Closed are his eyes; cold is his forehead;  
 My hand that marble felt;  
 O'er it in prayer I knelt;  
 Yet my heart whispers that—he is not there!

I cannot *make* him dead!  
 When passing by the bed,  
 So long watch'd over with parental care,  
 My spirit and my eye  
 Seek it inquiringly,  
 Before the thought comes that—he is not there!

When, at the cool, gray break  
 Of day, from sleep I wake,  
 With my first breathing of the morning air  
 My soul goes up, with joy,  
 To Him who gave my boy,  
 Then comes the sad thought that—he is not there!

When at the day's calm close,  
 Before we seek repose,  
 I'm with his mother, offering up our prayer,  
 Whate'er I may be *saying*,  
 I am, in spirit, praying  
 For our boy's spirit, though—he is not there!

Not there!—Where, then, is he?  
 The form I used to see  
 Was but the *raiment* that he used to wear.  
 The grave, that now doth press  
 Upon that cast-off dress,  
 Is but his wardrobe lock'd;—*he* is not there!

He lives!—In all the past  
 He lives; nor, to the last,  
 Of seeing him again will I despair;  
 In dreams I see him now;  
 And, on his angel brow,  
 I see it written, "Thou shalt see me *there*!"

Yes, we all live to God!  
 FATHER, thy chastening rod  
 So help us, thine afflicted ones, to bear,  
 That, in the spirit land,  
 Meeting at thy right hand,  
 "I will be our heaven to find that—he is *there*!"



FOR A CELEBRATION OF THE MASSACHUSETTS MECHANICS' CHARITABLE ASSOCIATION.

Loud o'er thy savage child,  
O God, the night-wind roar'd,  
As, houseless, in the wild  
He bow'd him and adored.  
Thou saw'st him there,  
As to the sky  
He raised his eye  
In fear and prayer.

Thine inspiration came!  
And, grateful for thine aid,  
An altar to thy name  
He built beneath the shade:  
The limbs of larch  
That darken'd round,  
He bent and bound  
In many an arch;

Till in a sylvan fane  
Went up the voice of prayer,  
And music's simple strain  
Arose in worship there.  
The arching boughs,  
The roof of leaves  
That summer weaves,  
O'erheard his vows.

Then beam'd a brighter day;  
And Salem's holy height  
And Greece in glory lay  
Beneath the kindling light.  
Thy temple rose  
On Salem's hill,  
While Grecian skill  
Adorn'd thy fane.

Along those rocky shores,  
Along those olive plains,  
Where pilgrim Genius pores  
O'er Art's sublime remains,  
Long colonnades  
Of snowy white  
Look'd forth in light  
Through classic shades.

Forth from the quarry stone  
The marble girders sprung;  
And, loosely round her thrown,  
Her marble vesture hung;  
And forth from cold  
And sunless mines  
Came silver shrines  
And gods of gold.

The Star of Bethlehem burn'd!  
And where the Stoic trod,  
The altar was o'erturn'd,  
Rar'd "to an unknown God."  
And now there are  
No idol fane  
On all the plains  
Beneath that star.

To honour thee, dread Power!  
Our strength and skill combine;  
And temple, tomb, and tower  
Attest these gifts divine.  
A swelling dome  
For pride they gild,  
For peace they build  
An humbler home.

By these our fathers' host  
Was led to victory first,  
When on our guardless coast  
The cloud of battle burst;  
Through storm and spray,  
By these controll'd,  
Our natives hold  
Their thundering way.

Great Source of every art!  
Our homes, our pictured halls,  
Our throng'd and busy mart,  
That lifts its granite walls,  
And shoots to heaven  
Its glittering spires,  
To catch the fires  
Of morn and even;

These, and the breathing forms  
The brush or chisel gives,  
With this when marble warms,  
With that when canvass lives;  
These all combine  
In countless ways  
To swell thy praise,  
For all are thine.

HER CHOSEN SPOT.

While yet she lived, she walked alone  
Among these shades. A voice divine  
Whisper'd, "This spot shall be thine own;  
Here shall thy wasting form recline,  
Beneath the shadow of this pine."

"Thy will be done!" the sufferer said.  
This spot was hallow'd from that hour;  
And, in her eyes, the evening's shade  
And morning's dew this green spot made  
More lovely than her bridal bower.

By the pale moon—herself more pale  
And spirit-like—these walks she trod;  
And, while no voice, from swell or vale,  
Was heard, she knelt upon this sod  
And gave her spirit back to God.

That spirit, with an angel's wings,  
Went up from the young mother's bed:  
So, heavenward, soars the lark and sings.  
She's lost to earth and earthly things;  
But "weep not, for she is not dead,

She sleepeth!" Yea, she sleepeth here,  
The first that in these grounds hath slept.  
This grave, first water'd with the tear  
That child or widow'd man hath wept,  
Shall be by heavenly watchmen kept.

The babe that lay on her cold breast—  
A rosebud dropp'd on drifted snow—  
Its young hand in its father's press'd,  
Shall learn that she, who first caress'd  
Its infant cheek, now sleeps below.

And often shall he come alone,  
When not a sound but evening's sigh  
Is heard, and, bowing by the stone  
That bears his mother's name, with none  
But God and guardian angels nigh,

Shall say, "This was my mother's choice  
For her own grave: O, be it mine!  
Even now, methinks, I hear her voice  
Calling me hence, in the divine  
And mournful whisper of this pine."

### THE PILGRIM FATHERS.

THE Pilgrim Fathers,—where are they?—  
The waves that brought them o'er  
Still roll in the bay, and throw their spray  
As they break along the shore:  
Still roll in the bay, as they roll'd that day  
When the Mayflower moor'd below,  
When the sea around was black with storms,  
And white the shore with snow.

The mists, that wrapp'd the Pilgrim's sleep,  
Still brood upon the tide;  
And his rocks yet keep their watch by the deep,  
To stay its waves of pride.  
But the snow-white sail, that he gave to the gale  
When the heavens look'd dark, is gone;—  
As an angel's wing, through an opening cloud,  
Is seen, and then withdrawn.

The Pilgrim exile,—sainted name!  
The hill, whose icy brow  
Rejoiced, when he came, in the morning's flame,  
In the morning's flame burns now.  
And the moon's cold light, as it lay that night  
On the hill-side and the sea,  
Still lies where he laid his houseless head;—  
But the Pilgrim,—where is he?

The Pilgrim Fathers are at rest;  
When summer's throned on high,  
And the world's warm breast is in verdure dress'd,  
Go, stand on the hill where they lie.  
The earliest ray of the golden day  
On that hallow'd spot is cast;  
And the evening sun, as he leaves the world,  
Looks kindly on that spot last.

The Pilgrim spirit has not fled;  
It walks in noon's broad light;  
And it watches the bed of the glorious dead,  
With their holy stars, by night.  
It watches the bed of the brave who have bled,  
And shall guard this ice-bound shore,  
Till the waves of the bay, where the Mayflower lay,  
Shall foam and freeze no more.

### PLYMOUTH DEDICATION HYMN.

THE winds and waves were roaring;  
The Pilgrims met for prayer;  
And here, their God adoring,  
They stood, in open air.  
When breaking day they greeted,  
And when its close was calm,  
The leafless woods repeated  
The music of their psalm.

Not thus, O God, to praise thee,  
Do we, their children, throng;  
The temple's arch we raise thee  
Gives back our choral song.  
Yet, on the winds that bore thee  
Their worship and their prayers,  
May ours come up before thee  
From hearts as true as theirs!

What have we, Lord, to bind us  
To this, the Pilgrims' shore!—  
Their hill of graves behind us,  
Their watery way before,  
The wintry surge, that dashes  
Against the rocks they trod,  
Their memory, and their ashes,—  
Be thou their guard, O God!

We would not, Holy Father,  
Forsake this hallow'd spot,  
Till on that shore we gather  
Where graves and griefs are not;  
The shore where true devotion  
Shall rear no pillar'd shrine,  
And see no other ocean  
Than that of love divine.

### THE EXILE AT REST.

His falchion flash'd along the Nile;  
His hosts he led through Alpine snows;  
O'er Moscow's towers, that shook the while,  
His eagle flag unroll'd—and froze.  
Here sleeps he now alone: not one  
Of all the kings whose crowns he gave,  
Nor sire, nor brother, wife, nor son,  
Hath ever seen or sought his grave.  
Here sleeps he now alone; the star  
That led him on from crown to crown  
Hath sunk; the nations from afar  
Gazed as it faded and went down.  
He sleeps alone: the mountain cloud  
That night hangs round him, and the breath  
Of morning scatters, is the shroud  
That wraps his mortal form in death.  
High is his couch; the ocean flood  
Far, far below by storms is curl'd,  
As round him heaved, while high he stood,  
A stormy and inconstant world.  
Hark! Comes there from the Pyramids,  
And from Siberia's wastes of snow,  
And Europe's fields, a voice that bids  
The world he awed to mourn him? No:

The only, the perpetual dirge  
That's heard there, is the seabird's cry,  
The mournful murmur of the surge,  
The cloud's deep voice, the wind's low sigh.

### JERUSALEM.

JERUSALEM, Jerusalem,  
How glad should I have been,  
Could I, in my lone wanderings,  
'Thine aged walls have seen!—  
Could I have gazed upon the dome  
Above thy towers that swells,  
And heard, as evening's sun went down,  
'Thy parting camels' bells:—  
Could I have stood on Olivet,  
Where once the Saviour trod,  
And, from its height, look'd down upon  
'The city of our God;  
For is it not, Almighty God,  
Thy holy city still,—  
Though there thy prophets walk no more,—  
'That crowns Moriah's hill!

Thy prophets walk no more, indeed,  
'The streets of Salem now,  
Nor are their voices lifted up  
On Zion's sadden'd brow;  
Nor are their garnish'd sepulchres  
With pious sorrow kept,  
Where once the same Jerusalem,  
'That kill'd them, came and wept.

But still the seed of ABRAHAM  
With joy upon it look,  
And lay their ashes at its feet,  
'That Kedron's feeble brook  
Still washes, as its waters creep  
Along their rocky bed,  
And Israel's God is worshipp'd yet  
Where Zion lifts her head.

Yea; every morning, as the day  
Breaks over Olivet,  
The holy name of ALLAH comes  
From every minaret;  
At every eve the mellow call  
Floats on the quiet air,  
"Lo, God is God! Before him come,  
Before him come, for prayer!"

I know, when at that solemn call  
The city holds her breath,  
That OMAR'S mosque hears not the name  
Of Him of Nazareth;  
But ABRAHAM'S God is worshipp'd there  
Alike by age and youth,  
And worshipp'd,—hopeth charity,—  
"In spirit and in truth."

Yea, from that day when SALEM knelt  
And bent her queenly neck  
To him who was, at once, her priest  
And king,—MELCHISEDEK,

To this, when Egypt's ABRAHAM\*  
The sceptre and the sword  
Shakes o'er her head, her holy men  
Have bow'd before the Lord.

Jerusalem, I would have seen  
Thy precipices steep,  
The trees of palm that overhang  
Thy gorges dark and deep,  
The goats that cling along thy cliffs,  
And browse upon thy rocks,  
Beneath whose shade lie down, alike,  
Thy shepherds and their flocks.

I would have mused, while night hung out  
Her silver lamp so pale,  
Beneath those ancient olive trees  
That grow in Kedron's vale,  
Whose foliage from the pilgrim hides  
The city's wall sublime,  
Whose twisted arms and gnarled trunks  
Defy the scythe of time.

The garden of Gethsemane  
Those aged olive trees  
Are shading yet, and in their shade  
I would have sought the breeze,  
That, like an angel, bathed the brow,  
And bore to heaven the prayer  
Of Jesus, when in agony,  
He sought the Father there.

I would have gone to Calvary,  
And, where the MARYS stood,  
Bewailing loud the Crucified,  
As near him as they could,  
I would have stood, till night o'er earth  
Her heavy pall had thrown,  
And thought upon my Saviour's cross,  
And learn'd to bear my own.

Jerusalem, Jerusalem,  
Thy cross thou bearest now!  
An iron yoke is on thy neck,  
And blood is on thy brow;  
Thy golden crown, the crown of truth,  
Thou didst reject as dross,  
And now thy cross is on thee laid—  
The crescent is thy cross!

It was not mine, nor will it be,  
To see the bloody rod  
That scourgeth thee, and long hath scourged,  
Thou city of our God!  
But round thy hill the spirits throng  
Of all thy murder'd seers,  
And voices that went up from it  
Are ringing in my ears,—

Went up that day, when darkness fell  
From all thy firmament,  
And shrouded thee at noon; and when  
Thy temple's vail was rent,  
And graves of holy men, that touch'd  
Thy feet, gave up their dead:—  
Jerusalem, thy prayer is heard,  
His BLOOD IS ON THY HEAD!

\* This name is now generally written ISRAHAM.

## THE POWER OF MUSIC.\*

yon poetic pilgrim† of the west  
 music's praise, and to her power attest;  
 w, in Florida's untrodden woods,  
 , with vines of jessamine, her floods,  
 very bridges o'er them loosely throws;  
 ngs the canvass where ATALA glows,  
 ive oak, in floating drapery shrouded,  
 e a mountain rises, lightly clouded:  
 r the son of OUTALISSI, twines  
 the shade of ever-whispering pines  
 d wreath, to bloom upon the moss  
 me already sprinkles on the cross  
 'er the grave where his young virgin sleeps,  
 verstition o'er her victim weeps;  
 now the silence of the dead surrounds,  
 Scioto's monumental mounds;  
 t, at times, the musing pilgrim hears  
 ling oak fall with the weight of years,  
 the mass that Time and Ruin throw  
 lky bones that mouldering lie below,  
 es unembalm'd, unstain'd by crimes,  
 hose towering tombs of other times;  
 ere no bard has cherished virtue's flame,  
 s sleep in the warm sun of fame.  
 red lore this traveller beguiles  
 y way, while o'er him fancy smiles.  
 he kneels in venerable groves,  
 gh the wide and green savanna roves,  
 t leaps lightly on each breeze, that bears  
 test breath of Idumea's airs.  
 e recalls the lamentable wail  
 reed the shades of Rama's palmy vale,  
 urther struck, throned on an infant's bier,  
 or SATAN's and for HEROD's ear.  
 a bank, o'erhung with waving wood,  
 alling leaves flit o'er Ohio's flood,  
 rim stands; and o'er his memory rushes  
 gled tide of tears and blood, that gushes  
 e valleys where his childhood stray'd,  
 nd the temples where his fathers pray'd.  
 dly then, from all but hope exiled,  
 's wo recurs religion's child!  
 the tear of JUDAH's captive daughters  
 n silent flow, with Babel's waters;  
 alem's harp, by patriot pride unstrung,  
 in the mist that o'er the river hung,  
 the breeze that wanton'd o'er the billow,  
 long, sweeping fingers of the willow.  
 ould not music soothe the captive's wo?  
 ld that harp be strung for JUDAH's foe?  
 thus the enthusiast roams along the  
 ream,  
 between a revery and a dream,  
 d he springs; and through his bounding  
 eart  
 and curdling poison seems to dart.  
 he leaves, beneath a quivering brake,  
 ; his death-note, lies a coiling snake,  
 he act, with greenly venom'd fangs,  
 the foot that heedless o'er him hangs.

Bloated with rage, on spiral folds he rides;  
 His rough scales shiver on his spreading sides;  
 Dusky and dim his glossy neck becomes,  
 And freezing poisons thickens on his gums;  
 His parch'd and hissing throat breathes hot and dry;  
 A spark of hell lies burning on his eye:  
 While, like a vapour o'er his writhing rings.  
 Whirls his light tail, that threatens while it sings.  
 Soon as dumb fear removes her icy fingers  
 From off the heart, where gazing wonder lingers,  
 The pilgrim, shrinking from a doubtful fight,  
 Aware of danger, too, in sudden flight,  
 From his soft flute throws music's air around,  
 And meets his foe upon enchanted ground.  
 See! as the plaintive melody is flung,  
 The lightning flash fades on the serpent's tongue;  
 The uncoiling reptile o'er each shining fold  
 Throws changeful clouds of azure, green, and gold;  
 A softer lustre twinkles in his eye;  
 His neck is burnish'd with a glossier dye;  
 His slippery scales grow smoother to the sight,  
 And his relaxing circles roll in light.  
 Slowly the charm retires: with waving sides,  
 Along its track the graceful listener glides;  
 While music throws her silver cloud around,  
 And bears her votary off in magic folds of sound.

## OBSEQUIES OF SPURZHEIM.

STRANGER, there is bending o'er thee  
 Many an eye with sorrow wet;  
 All our stricken hearts deplore thee;  
 Who, that knew thee, can forget?  
 Who forgot that thou hast spoken?  
 Who, thine eye,—that noble frame?  
 But that golden bowl is broken,  
 In the greatness of thy fame.

Autumn's leaves shall fall and wither  
 On the spot where thou shalt rest;  
 'Tis in love we bear thee thither,  
 To thy mourning mother's breast.  
 For the stores of science brought us,  
 For the charm thy goodness gave  
 To the lessons thou hast taught us,  
 Can we give thee but a grave?

Nature's priest, how pure and fervent  
 Was thy worship at her shrine!  
 Friend of man, of God the servant,  
 Advocate of truths divine,—  
 Taught and charm'd as by no other  
 We have been, and hoped to be;  
 But, while waiting round thee, brother,  
 For thy light,—'t is dark with thee.

Dark with thee?—No; thy Creator,  
 All whose creatures and whose laws  
 Thou didst love, shall give thee greater  
 Light than earth's, as earth withdraws.  
 To thy God, thy godlike spirit  
 Back we give, in filial trust;  
 Thy cold clay,—we grieve to bear it  
 To its chamber,—but we must.

\*Airs of Palestine."

† Chateaubriand.

### THE SEAMAN'S BETHEL.\*

Thou, who on the whirlwind ridest,  
At whose word the thunder roars,  
Who, in majesty, presidest  
O'er the oceans and their shores;  
From those shores, and from the oceans,  
We, the children of the sea,  
Come to pay thee our devotions,  
And to give this house to thee.

When, for business on great waters,  
We go down to sea in ships,  
And our weeping wives and daughters  
Hang, at parting, on our lips,  
This, our Bethel, shall remind us,  
That there's One who heareth prayer,  
And that those we leave behind us  
Are a faithful pastor's care.

Visions of our native highlands,  
In our wave-rock'd dreams embalm'd,  
Winds that come from spicy islands  
When we long have lain becalm'd,  
Are not to our souls so pleasant  
As the offerings we shall bring  
Hither, to the Omnipresent,  
For the shadow of his wing.

When in port, each day that's holy,  
To this house we'll press in throngs;  
When at sea, with spirit lowly,  
We'll repeat its sacred songs.  
Outward bound, shall we, in sadness,  
Loose its flag behind the seas;  
Homeward bound, we'll greet with gladness  
Its first floating on the breeze.

Homeward bound!—with deep emotion,  
We remember, Lord, that life  
Is a voyage upon an ocean,  
Heaved by many a tempest's strife.  
Be thy statutes so engraven  
On our hearts and minds, that we,  
Anchoring in Death's quiet haven,  
All may make our home with thee.

### THE SPARKLING BOWL.

Thou sparkling bowl! thou sparkling bowl!  
Though lips of bards thy brim may press,  
And eyes of beauty o'er thee roll,  
And song and dance thy power confess,  
I will not touch thee; for there clings  
A scorpion to thy side, that stings!

Thou crystal glass! like Eden's tree,  
Thy melted ruby tempts the eye,  
And, as from that, there comes from thee  
The voice, "Thou shalt not surely die."  
I dare not lift thy liquid gem;—  
A snake is twisted round thy stem!

\* Written for the dedication of the Seaman's Bethel, under the direction of the Boston Port Society, September fourth, 1832.

Thou liquid fire! like that which glow'd  
On Melita's surf-beaten shore,  
Thou'st been upon my guests bestow'd,  
But thou shalt warm my house no more.  
For, wheresoe'er thy radiance falls,  
Forth, from thy heat, a viper crawls!

What, though of gold the goblet be,  
Emboss'd with branches of the vine,  
Beneath whose burnish'd leaves we see  
Such clusters as pour'd out the wine?  
Among those leaves an adder hangs!  
I fear him;—for I've felt his fangs.

The Hebrew, who the desert trod,  
And felt the fiery serpent's bite,  
Look'd up to that ordain'd of God,  
And found that life was in the sight.  
So, the worm-bitten's fiery veins  
Cool, when he drinks what God ordains.

Ye gracious clouds! ye deep, cold wells!  
Ye gems, from mossy rocks that drip!  
Springs, that from earth's mysterious cells  
Gush o'er your granite basin's lip!  
To you I look;—your largess give,  
And I will drink of you, and live.

### FOR THE FOURTH OF JULY.

DAY of glory! welcome day!  
Freedom's banners greet thy ray;  
See! how cheerfully they play  
With thy morning breeze,  
On the rocks where pilgrims kneel'd,  
On the heights where squadrons wheel'd,  
When a tyrant's thunder peal'd  
O'er the trembling sea.

God of armies! did thy "stars  
In their courses" smite his cars,  
Blast his arm, and wrest his bars  
From the heaving tide!  
On our standard, lo! they burn,  
And, when days like this return,  
Sparkle o'er the soldiers' urn  
Who for freedom died.

God of peace!—whose spirit fills  
All the echoes of our hills,  
All the murmurs of our rills,  
Now the storm is o'er;—  
O, let freemen be our sons;  
And let future WASHINGTONS  
Rise, to lead their valiant ones,  
Till there's war no more.

By the patriot's hallow'd rest,  
By the warrior's gory breast,—  
Never let our graves be press'd  
By a despot's throne;  
By the Pilgrims' toils and cares,  
By their battles and their prayers,  
By their ashes,—let our heirs  
Bow to thee alone.

## ANDREWS NORTON.

[Born 1786.]

NORTON was born at Hingham, near Boston, 1786. He entered Harvard College in 1803, and was graduated in 1804. He studied law, but never became a settled clergyman. He was a time tutor at Bowdoin College, and afterwards tutor and librarian in Harvard University. In 1819, he became Dexter Professor of Literature in the latter institution. He

resigned that office in 1830, and has since resided at Cambridge as a private gentleman.

Mr. NORTON is author of "The Evidences of the Genuineness of the Gospels," published, in an octavo volume, in 1837; and of several other theological works, in which he has exhibited rare scholarship and argumentative abilities. His poetical writings are not numerous.

### SONNET ON THE DEATH OF A YOUNG FRIEND.

thy tears! for they are blest  
Thy days are past; whose toil is done.  
Night care disturbs our rest;  
Tomorrow dims the noonday sun.

Thy ring Virtue's anxious toil,  
Thy silent Sorrow's stifled sigh,  
That marks the conqueror's spoil,  
Thy hand grants the recompense, to die.

But are they whose transient years  
Like an evening meteor's flight;  
With guilt, nor dim with tears;  
Thy course is short, unclouded, bright.

Endless were our lengthen'd way,  
Thy heaven's own light not break the gloom;  
Downward from eternal day,  
Not a glory round the tomb!

Why thy tears; the blest above  
Hail'd a spirit's heavenly birth;  
New song of joy and love,  
Why should anguish reign on earth?

### SONNET ON THE DEATH OF CHARLES ELIOT.

ALL! before we meet again,  
Thou art through scenes as yet unknown,  
In distant years of pain,  
To journey on alone;

With griefs thou wilt not feel,  
Nor share with joys thou canst not share;  
For we both were wont to kneel,  
Alone the silent prayer;

Thou a deeper pang to know,  
When I watch'd thy slow decay,  
Thy cheek the hectic glow,  
It at last each hope give way.

But who the destined hour may tell,  
That bids the loosen'd spirit fly?  
E'en now this pulse's feverish swell  
May warn me of mortality.

But chance what may, thou wilt no more  
With sense and wit my hours beguile,  
Inform with learning's various lore,  
Or charm with friendship's kindest smile

Each book I read, each walk I tread,  
Whate'er I feel, whate'er I see,  
All speak of hopes forever fled,  
All have some tale to tell of thee.

I shall not, should misfortune lower,  
Should friends desert, and life decline,  
I shall not know thy soothing power,  
Nor hear thee say, "My heart is thine."

If thou hadst lived, thy well-earn'd fame  
Had bade my fading prospect bloom,  
Had cast its lustre o'er my name,  
And stood the guardian of my tomb.

Servant of God! thy ardent mind,  
With lengthening years improving still,  
Striving, untired, to serve mankind,  
Had thus perform'd thy Father's will.

Another task to thee was given;  
'Twas thine to drink of early wo,  
To feel thy hopes, thy friendships riven,  
And bend submissive to the blow;

With patient smile and steady eye,  
To meet each pang that sickness gave,  
And see with lingering step draw nigh  
The form that pointed to the grave.

Servant of God! thou art not there;  
Thy race of virtue is not run;  
What blooms on earth of good and fair,  
Will ripen in another sun.

Dost thou, amid the rapturous glow  
With which the soul her welcome hears,  
Dost thou still think of us below,  
Of earthly scenes, of human tears?



Perhaps e'en now thy thoughts return  
 To when in summer's moonlight walk,  
 Of all that now is thine to learn,  
 We framed no light nor fruitless talk.

We spake of knowledge, such as soars  
 From world to world with ceaseless flight;  
 And love, that follows and adores,  
 As nature spreads before her sight.

How vivid still past scenes appear!  
 I feel as though all were not o'er;  
 As though 'twere strange I cannot hear  
 Thy voice of friendship yet once more.

But I shall hear it; in that day  
 Whose setting sun I may not view,  
 When earthly voices die away,  
 Thine will at last be heard anew.

We meet again; a little while,  
 And where thou art I too shall be.  
 And then, with what an angel smile  
 Of gladness, thou wilt welcome me!

#### A SUMMER SHOWER.

THE rain is o'er—How dense and bright  
 Yon pearly clouds reposing lie!  
 Cloud above cloud, a glorious sight,  
 Contrasting with the deep-blue sky!

In grateful silence earth receives  
 The general blessing; fresh and fair,  
 Each flower expands its little leaves,  
 As glad the common joy to share.

The soften'd sunbeams pour around  
 A fairy light, uncertain, pale;  
 The wind flows cool, the scented ground  
 Is breathing odours on the gale.

Mid yon rich clouds' voluptuous pile,  
 Methinks some spirit of the air  
 Might rest to gaze below a while,  
 Then turn to bathe and revel there.

The sun breaks forth—from off the scene,  
 Its floating veil of mist is flung;  
 And all the wilderness of green  
 With trembling drops of light is hung.

Now gaze on nature—yet the same—  
 Glowing with life, by breezes fann'd,  
 Luxuriant, lovely, as she came,  
 Fresh in her youth, from God's own hand.

Hear the rich music of that voice,  
 Which sounds from all below, above;  
 She calls her children to rejoice,  
 And round them throws her arms of love.

Drink in her influence—low-born care,  
 And all the train of mean desire,  
 Refuse to breathe this holy air,  
 And mid this living light expire.

#### HYMN.

MY God, I thank thee! may no thought  
 E'er deem thy chastisements severe;  
 But may this heart, by sorrow taught,  
 Calm each wild wish, each idle fear.

Thy mercy bids all nature bloom;  
 The sun shines bright, and man is gay;  
 Thine equal mercy spreads the gloom  
 That darkens o'er his little day.

Full many a throb of grief and pain  
 Thy frail and erring child must know;  
 But not one prayer is breathed in vain,  
 Nor does one tear unheeded flow.

Thy various messengers employ;  
 Thy purposes of love fulfil;  
 And, mid the wreck of human joy,  
 May kneeling faith adore thy will!

#### TO MRS. ———, ON HER DEPARTURE FOR EUROPE.

FAREWELL! farewell! for many a day  
 Our thoughts far o'er the sea will roam!  
 Blessings and prayers attend thy way;  
 Glad welcomes wait for thee at home.

While gazing upon Alpine snows,  
 Or lingering near Italian shores;  
 Where Nature all her grandeur shows,  
 Or art unveils her treasured stores;

When mingling with those gifted minds  
 That shed their influence on our race,  
 Thine own its native station finds,  
 And takes with them an honour'd place;

Forget not, then, how dear thou art  
 To many friends not with thee there;  
 To many a warm and anxious heart,  
 Object of love, and hope, and prayer.

When shall we meet again?—some day,  
 In a bright morning, when the gale  
 Sweeps the blue waters as in play;  
 Then shall we watch thy coming sail!

When shall we meet again, and where?  
 We trust not hope's uncertain voice;  
 To faith the future all is fair:  
 She speaks assured; "Thou shalt rejoice."

Perhaps our meeting may be when,  
 Mid new-born life's awakening glow,  
 The loved and lost appear again,  
 Heaven's music sounding sweet and low



## HYMN FOR THE DEDICATION OF A CHURCH.

WHERE ancient forests round us spread,  
Where bends the cataract's ocean-fall,  
On the lone mountain's silent head,  
There are thy temples, God of all!

Beneath the dark-blue, midnight arch,  
Whence myriad suns pour down their rays,  
Where planets trace their ceaseless march,  
Father! we worship as we gaze.

The tombs thine altars are; for there,  
When earthly loves and hopes have fled,  
To thee ascends the spirit's prayer,  
Thou God of the immortal dead!

All space is holy; for all space  
Is fill'd by thee; but human thought  
Burns clearer in some chosen place,  
Where thy own words of love are taught.

Here be they taught; and may we know  
That faith thy servants knew of old;  
Which onward bears through weal and wo,  
Till Death the gates of heaven unfold!

Nor we alone; may those whose brow  
Shows yet no trace of human cares,  
Hereafter stand where we do now,  
And raise to thee still holier prayers!

## FORTITUDE.

FAINT not, poor traveller, though thy way  
Be rough, like that thy SAVIOUR trod;  
Though cold and stormy lower the day,  
This path of suffering leads to God.

Nay, sink not; though from every limb  
Are starting drops of toil and pain;  
Thou dost but share the lot of Him  
With whom his followers are to reign.

Thy friends are gone, and thou, alone,  
Must bear the sorrows that assail;  
Look upward to the eternal throne,  
And know a Friend who cannot fail.

Bear firmly; yet a few more days,  
And thy hard trial will be past;  
Then, wrapt in glory's opening blaze,  
Thy feet will rest on heaven at last.

Christian! thy Friend, thy Master pray'd,  
When dread and anguish shook his frame;  
Then met his sufferings undismay'd;  
Wilt thou not strive to do the same?

O! think'st thou that his Father's love  
Shone round him then with fainter rays  
Than now, when, throned all height above,  
Unceasing voices hymn his praise?

Go, sufferer! calmly meet the woes  
Which God's own mercy bids thee bear;  
Then, rising as thy SAVIOUR rose,  
Go! his eternal victory share.

## THE CLOSE OF THE YEAR.

ANOTHER year! another year!  
The unceasing rush of time sweeps on;  
Whelm'd in its surges, disappear  
Man's hopes and fears, forever gone!

O, no! forbear that idle tale!  
The hour demands another strain,  
Demands high thoughts that cannot quail,  
And strength to conquer and retain.

'T is midnight—from the dark-blue sky,  
The stars, which now look down on earth,  
Have seen ten thousand centuries fly,  
And given to countless changes birth.

And when the pyramids shall fall,  
And, mouldering, mix as dust in air,  
The dwellers on this alter'd ball  
May still behold them glorious there.

Shine on! shine on! with you I tread  
The march of ages, orbs of light!  
A last eclipse o'er you may spread,  
To me, to me, there comes no night.

O! what concerns it him, whose way  
Lies upward to the immortal dead,  
That a few hairs are turning gray,  
Or one more year of life has fled?

Swift years! but teach me how to bear,  
To feel and act with strength and skill,  
To reason wisely, nobly dare,  
And speed your courses as ye will.

When life's meridian toils are done,  
How calm, how rich the twilight glow!  
The morning twilight of a sun  
Which shines not here on things below.

But sorrow, sickness, death, the pain  
To leave, or lose wife, children, friends!  
What then—shall we not meet again  
Where parting comes not, sorrow ends?

The fondness of a parent's care,  
The changeless trust which woman gives,  
The smile of childhood,—it is there  
That all we love in them still lives.

Press onward through each varying hour;  
Let no weak fears thy course delay;  
Immortal being! feel thy power,  
Pursue thy bright and endless way.

TO MRS. ———, JUST AFTER HER MARRIAGE.

NAY! ask me not now for some proof that my heart  
Has learn'd the dear lesson of friendship for thee;

Nay! ask not for words that might feebly impart  
The feelings and thoughts which thy glance cannot see.

Whate'er I could wish thee already is thine;  
The fair sunshine within sheds its beams through thine eye;  
And Pleasure stands near thee, and waits but a sign  
To all whom thou lovest at thy bidding to fly.

Yet, hereafter, thy bosom some sadness may feel,  
Some cloud o'er thy heart its chill shadow may throw;

Then, ask if thou wilt, and my words shall reveal  
The feelings and thoughts which thou now canst not know

FUNERAL HYMN.

He has gone to his God; he has gone to his home;  
No more amid peril and error to roam;  
His eyes are no longer dim;  
His feet will no more falter;  
No grief can follow him;  
No pang his cheek can alter.

There are paleness, and weeping, and sighs below;  
For our faith is faint, and our tears will flow;  
But the harps of heaven are ringing;  
Glad angels come to greet him,  
And hymns of joy are singing,  
While old friends press to meet him.

O! honour'd, beloved, to earth unconfined,  
Thou hast soared on high, thou hast left us behind.  
But our parting is not forever,  
We will follow thee by heaven's light,  
Where the grave cannot dismember  
The souls whom God will unite.

A WINTER MORNING.

THE keen, clear air—the splendid sight—  
We waken to a world of ice;  
Where all things are enshrined in light,  
As by some genie's quaint device.

'T is winter's jubilee—this day  
His stores their countless treasures yield,  
See how the diamond glances play.  
In ceaseless blaze, from tree and field.

The cold, bare spot where late we ranged,  
The naked woods, are seen no more;  
This earth to fairy land is changed,  
With glittering silver sheeted o'er.

A shower of gems is strew'd around;  
The flowers of winter, rich and rare;  
Rubies and sapphires deck the ground,  
The topaz, emerald, all are there.

The morning sun, with cloudless rays,  
His powerless splendour round us streams—  
From crusted boughs, and twinkling sprays,  
Fly back unloosed the rainbow beams.

With more than summer beauty fair,  
The trees in winter's garb are shown;  
What a rich halo melts in air,  
Around their crystal branches thrown!

And yesterday—how changed the view  
From what then charm'd us; when the sky  
Hung, with its dim and watery hue,  
O'er all the soft, still prospect nigh.

The distant groves, array'd in white,  
Might then like things unreal seem,  
Just shown a while in silvery light,  
The fictions of a poet's dream;

Like shadowy groves upon that shore  
O'er which Elysium's twilight lay,  
By bards and sages feign'd of yore,  
Ere broke on earth heaven's brighter day.

O God of Nature! with what might  
Of beauty, shower'd on all below,  
Thy guiding power would lead aright  
Earth's wanderer all thy love to know!

## RICHARD H. DANA.

[Born 1787.]

**IAN DANA**, Esquire, was sheriff of Mid-  
during the reign of Queen **ELIZABETH**.

descendant at that time living, **RICHARD**  
ame to America about the middle of the  
nth century, and settled at Cambridge,  
ed Newtown, near Boston. A grandson  
gentleman, of the same name, was the  
andfather. He was an eminent member  
ar of Massachusetts, and an active whig  
ne troubles in Boston immediately before  
lution. He married a sister of **EDMUND**  
**RIDGE**, who was one of the king's judges,  
first lawyer in the colony. **FRANCIS**  
he father of **RICHARD H. DANA**, after  
aduated at Harvard College, studied law  
uncle, Judge **TROWBRIDGE**, and became  
distinguished for his professional abilities.

appointed envoy to Russia during the  
on, was a member of Congress, and of  
achusetts Convention for adopting the  
constitution, and afterward Chief Jus-  
at Commonwealth. He married a daugh-  
he Honourable **WILLIAM ELLERY**, of  
land, one of the signers of the Declara-  
ndependence, and through her the subject  
sketch is lineally descended from **ANNE**  
**BRKET**, the wife of Governor **BRADSTREET**,  
ghter of Governor **DUDLEY**, who was the  
lebrated poet of her time in America.  
will be seen, our author has good blood  
ins: an honour which no one pretends to  
who is confident that his grandfather was  
on or a boor.

**ARD HENRY DANA** was born at Cam-  
on the fifteenth of November, 1787.  
bout ten years old he went to Newport,  
land, where he remained until a year or  
ore he entered Harvard College. His  
uring his boyhood, was too poor to admit  
constant application to study; and much  
ne was passed in rambling along the rock-  
coast, listening to the roar and dashing of  
ers, and searching for the wild and pic-  
; indicating thus early that love of na-  
ch is evinced in nearly all his subsequent  
, and acquiring that perfect knowledge of  
ery of the sea which is shown in the  
neer," and some of his minor pieces. On  
college, in 1807, he returned to Newport,  
ed nearly two years in studying the Latin  
e and literature, after which he went to  
re, and entered as a student the law office  
ral **ROBERT GOODRUE HARPER**. The ap-  
of the second war with Great Britain, and  
ame unpopularity of all persons known to  
o the federal party, induced him to return  
bridge, where he finished his course of  
id opened an office. He soon became a

member of the legislature, and was for a time a  
warm partisan.

Feeble health, and great constitutional sensi-  
tiveness, the whole current of his mind and feel-  
ings, convinced him that he was unfitted for his  
profession, and he closed his office to assist his  
relative, Professor **EDWARD T. CHANNING**, in the  
management of the "North American Review,"  
which had then been established about two years.  
While connected with this periodical he wrote  
several articles which (particularly one upon  
**HAZLITT's** British Poets) excited much atten-  
tion among the literary men of Boston and Cam-  
bridge. The **POPE** and Queen **ANNE** school was  
then triumphant, and the dicta of **JEFFREY** were  
law. **DANA** praised **WORDSWORTH** and **COLE-**  
**RIDGE**, and saw much to admire in **BYRON**; he  
thought poetry was something more than a recrea-  
tion; that it was something superinduced upon the  
realities of life; he believed the ideal and the  
spiritual might be as real as the visible and the  
tangible; thought there were truths beyond the  
understanding and the senses, and not to be  
reached by ratiocination; and indeed broached  
many paradoxes not to be tolerated then, but  
which now the same community has taken up  
and carried to an extent at that time unthought of.

A strong party rose against these opinions, and  
**DANA** had the whole influence of the university,  
of the literary and fashionable society of the city,  
and of the press, to contend against. Being in a  
minority with the "North American Club," he in  
1819 or 1820 gave up all connection with the  
Review, which passed into the hands of the **EVE-**  
**RETTs** and others, and in 1821 began "The Idle  
Man," for which he found a publisher in Mr.  
**CHARLES WILEY**, of New York. This was read  
and admired by a class of literary men, but it was  
of too high a character for the period, and on the  
publication of the first number of the second vo-  
lume, **DANA** received from Mr. **WILEY** informa-  
tion that he was "writing himself into debt," and  
gave up the work.

In 1825, he published his first poetical produc-  
tion, "The Dying Raven," in the "New York  
Review," then edited by Mr. **BRYANT**;\* and two

\* While **DANA** was a member of the "North American  
Club," the poem entitled "Thanatopsis" was offered for  
publication in the Review. Our critic, with one or two  
others, read it, and concurred in the belief that it could  
not have been written by an American. There was a  
finish and completeness about it, added to the grandeur  
and beauty of the ideas, to which, it was supposed, none  
of our own writers had attained. **DANA** was informed,  
however, that the author of it was a member of the Mas-  
sachusetts Senate, then in session, and he walked imme-  
diately from Cambridge to the State House in Boston to  
obtain a view of the remarkable man. A plain, middle-  
aged gentleman, with a business-like aspect, was pointed

years after gave to the public, in a small volume, "The Buccaneer, and other Poems." This was well received, the popular taste having, in the five years which had elapsed since the publication of the "Idle Man," been considerably improved; but as his publishers failed soon after it was printed, the poet was not made richer by his toil. In 1833 he published his "Poems and Prose Writings," including "The Buccaneer," and other pieces embraced in his previous volume, with some new poems, and the "Idle Man," except the few papers written for it by his friends. For this he received from his bookseller about enough to make up for the loss he had sustained by the "Idle Man." His case illustrates the usual extent of the rewards of exertion in the higher departments of literature in this country. Had his first work been successful, he would probably have been a voluminous writer.

In 1839, he delivered in Boston and New York a series of lectures on English poetry, and the great masters of the art, which were warmly applauded by the educated and judicious. These have not yet been printed.

The longest and most remarkable of DANA's poems is the "Buccaneer," a story in which he has depicted with singular power the stronger and darker passions. It is based on a tradition of a murder committed on an island on the coast of New England, by a pirate, whose guilt in the end

meets with strange and terrible retribution. In attempting to compress his language he is sometimes slightly obscure, and his verse is occasionally harsh, but never feeble, never without meaning. The "Buccaneer" is followed by a poem of very different character, entitled "The Changes of Home," in which is related the affection of two young persons, in humble life, whose marriage is deferred until the lover shall have earned the means of subsistence; his departure in search of gain; his return in disappointment; his second departure, and death in absence—a sad history, and one that is too often lived. "Factitious Life," "Thoughts on the Soul," and "The Husband's and Wife's Grave," are the longest of his other poems, and, as well as his shorter pieces, they are distinguished for high religious purpose, profound philosophy, simple sentiment, and pure and vigorous diction.

All the writings of DANA belong to the permanent literature of the country. His prose and poetry will find every year more and more readers. Something resembling poetry "is oftentimes borne into instant and turbulent popularity, while a work of genuine character may be lying neglected by all except the poets. But the tide of time flows on, and the former begins to settle to the bottom, while the latter rises slowly and steadily to the surface, and goes forward, for a spirit is in it."

### THE BUCCANEER.

"Boy with thy black beard,  
I rede that thou bin,  
And sone set the to shrive,  
With sorrow of thi syn;  
Ze met with the merchandes  
And made tham ful bare:  
It es gude reason and right  
That ze evill misfare."

LAURENCE MINOT.

THE island lies nine leagues away.  
Along its solitary shore,  
Of craggy rock and sandy bay,  
No sound but ocean's roar,  
Save, where the bold, wild sea-bird makes her home,  
Her shrill cry coming through the sparkling foam.

But when the light winds lie at rest,  
And on the glassy, heaving sea,  
The black duck, with her glossy breast,  
Sits swinging silently;  
How beautiful! no ripples break the reach,  
And silvery waves go noiseless up the beach.

out to him; a single glance was sufficient; the legislator could not be the author of *Thanatopsis*; and he returned without seeking an introduction. A slight and natural mistake of names had misled his informant. The real author being at length discovered, a correspondence ensued; and DANA being invited to deliver the Phi Beta Kappa poem at Cambridge, they became personally acquainted, and a friendship sprung up which has lasted until the present time.

And inland rests the green, warm dell;  
The brook comes tinkling down its side;  
From out the trees the Sabbath bell  
Rings cheerful, far and wide,  
Mingling its sound with bleatings of the flocks,  
That feed about the vale among the rocks.

Nor holy bell nor pastoral bleat  
In former days within the vale;  
Flapp'd in the bay the pirate's sheet;  
Curves were on the gale;  
Rich goods lay on the sand, and murder'd men;  
Pirate and wrecker kept their revels then.

But calm, low voices, words of grace,  
Now slowly fall upon the ear;  
A quiet look is in each face,  
Subdued and holy fear:  
Each motion gentle; all is kindly done—  
Come, listen, how from crime this isle was won.

#### I.

Twelve years are gone since MATTHEW LEE  
Held in this isle unquestion'd sway;  
A dark, low, brawny man was he;  
His law—"It is my way."  
Beneath his thick-set brows a sharp light broke  
From small gray eyes; his laugh a triumph spoke.

#### II.

Cruel of heart, and strong of arm,  
Loud in his sport, and keen for spoil,  
He little reck'd of good or harm,  
Fierce both in mirth and toil;  
Yet like a dog could fawn, if need there were:  
Speak mildly, when he would, or look in fear

III.

l the uproar of the storm,  
d by the lightning's sharp, red glare,  
seen LEE's face and sturdy form;  
s axe glanced quick in air;  
corpse at morn is floating in the sedge?  
blood and hair, MAT, on thy axe's edge.

IV.

r, ask him yonder; let him tell;  
ake the brute, not man, my mark.  
walks these cliffs, needs heed him well!  
st night was fearful dark.  
re the lashing waves will spare or feel?  
gash!—These rocks—they cut like steel."

V.

iped his axe; and, turning round,  
d, with a cold and harden'd smile,  
hemp is saved—the man is drown'd.  
ilt let him float a while?  
him Christian burial on the strand?  
ad his fellows peaceful 'neath the sand."

VI.

waste was greater than his gain.  
'll try the merchant's trade," he thought,  
ugh less the toil to kill, than feign—  
ings sweeter robb'd than bought.—  
n, to circumvent them at their arts!"  
nn'd, and spoils for cargo, LEE departs.

VII.

fearful, on the broad-back'd waves,  
feel them shake, and hear them roar;  
th, unsounded, dreadful caves:  
und, no cheerful shore.  
this solemn world what deeds are done?  
se goes up, the deadly sea-fight's won;

VIII.

wanton talk, and laughter heard,  
ere speaks Gon's deep and awful voice.  
's awe from that lone ocean-bird;  
y ye, when ye rejoice!  
prayers to priests," cries LEE; "I'm ruler  
ere!  
ellows know full well whom they should  
ear!"

IX.

hip works hard; the seas run high;  
eir white tops, flashing through the night,  
to the eager, straining eye,  
vild and shifting light.  
t the pumps!—The leak is gaining fast!  
the ship!—The devil rode that blast!"

X.

has swallow'd for its food  
ils thou didst gain in murderous glee;  
could its waters wash out blood,  
ad been well for thee.  
ts for crime. And no repentant tear  
ou for sin?—Then wait thine hour of fear.

XI.

The sea has like a plaything toss'd  
That heavy hull the livelong night.  
The man of sin—he is not lost;  
Soft breaks the morning light.  
Torn spars and sails—her cargo in the deep—  
The ship makes port with slow and labouring  
sweep.

XII.

Within a Spanish port she rides.  
Angry and sour'd, LEE walks her deck.  
"Then peaceful trade a curse betides!—  
And thou, good ship, a wreck!  
Ill luck in change!—Ho! cheer ye up, my men!  
Rigg'd, and at sea, we'll to old work again!"

XIII.

A sound is in the Pyrenees!  
Whirling and dark, comes roaring down  
A tide, as of a thousand seas,  
Sweeping both cowl and crown.  
On field and vineyard, thick and red it stood.  
Spain's streets and palaces are wet with blood,

XIV.

And wrath and terror shake the land;  
The peaks shine clear in watchfire lights;  
Soon comes the tread of that stout band—  
Bold ARTHUR and his knights.  
Awake ye, MERLIN! Hear the shout from Spain!  
The spell is broke!—ARTHUR is come again!

XV.

Too late for thee, thou young fair bride:  
The lips are cold, the brow is pale,  
That thou didst kiss in love and pride:  
He cannot hear thy wail,  
Whom thou didst lull with fondly murmur'd  
sound:  
His couch is cold and lonely in the ground.

XVI.

He fell for Spain—her Spain no more;  
For he was gone who made it dear;  
And she would seek some distant shore,  
At rest from strife and fear,  
And wait, amid her sorrows, till the day  
His voice of love should call her thence away.

XVII.

LEE feign'd him grieved, and bow'd him low.  
'T would joy his heart could he but aid  
So good a lady in her wo,  
He meekly, smoothly said.  
With wealth and servants she is soon aboard,  
And that white steed she rode beside her lord.

XVIII.

The sun goes down upon the sea;  
The shadows gather round her home.  
"How like a pall are ye to me!  
My home, how like a tomb!  
O! blow, ye flowers of Spain, above his head.  
Ye will not blow o'er me when I am dead."

## XIX.

And now the stars are burning bright;  
 Yet still she's looking toward the shore  
 Beyond the waters black in night.  
 "I ne'er shall see thee more!  
 Ye're many, waves, yet lonely seems your flow;  
 And I'm alone—scarce know I where to go."

## XX.

Sleep, sleep, thou sad one, on the sea!  
 The wash of waters lulls thee now;  
 His arm no more will pillow thee,  
 Thy fingers on his brow.  
 He is not near, to hush thee, or to save.  
 The ground is his—the sea must be thy grave.

## XXI.

The moon comes up; the night goes on.  
 Why, in the shadow of the mast,  
 Stands that dark, thoughtful man alone?  
 Thy pledge, man; keep it fast!  
 Bethink thee of her youth and sorrows, LEE;  
 Helpless, alone—and, then, her trust in thee.

## XXII.

When told the hardships thou hadst borne,  
 Her words to thee were like a charm.  
 With uncheer'd grief her heart is worn;  
 'Thou wilt not do her harm!  
 He looks out on the sea that sleeps in light,  
 And growls an oath—"It is too still to-night!"

## XXIII.

He sleeps; but dreams of massy gold,  
 And heaps of pearl. He stretch'd his hands.  
 He hears a voice—"Ill man, withhold!"  
 A pale one near him stands.  
 Her breath comes deathly cold upon his cheek;  
 Her touch is cold.—He wakes with piercing shriek.

## XXIV.

He wakes; but no relentsings wake  
 Within his angry, restless soul.  
 "What, shall a dream MAT's purpose shake?  
 The gold will make all whole.  
 Thy merchant trade had nigh unmann'd thee, lad!  
 What, balk my chance because a woman's sad!"

## XXV.

He cannot look on her mild eye;  
 Her patient words his spirit quell.  
 Within that evil heart there lie  
 The hates and fears of hell.  
 His speech is short; he wears a surly brow.  
 There's none will hear her shriek. What fear  
 ye now?

## XXVI.

The workings of the soul ye fear;  
 Ye fear the power that goodness hath;  
 Ye fear the Unseen One, ever near,  
 Walking his ocean path.  
 From out the silent void there comes a cry—  
 "Vengeance is mine! Thou, murderer, too, shalt  
 die!"

## XXVII.

Nor dread of ever-during we,  
 Nor the sea's awful solitude,  
 Can make thee, wretch, thy crime forget.  
 Then, bloody hand,—to blood!  
 The scud is driving wildly overhead;  
 The stars burn dim; the ocean moans its dead.

## XXVIII.

Moan for the living; moan our sins,—  
 The wrath of man, more fierce than thine.  
 Hark! still thy waves!—The work begins—  
 LEE makes the deadly sign.  
 The crew glide down like shadows. Eye and hand  
 Speak fearful meanings through that silent band.

## XXIX.

They're gone.—The helmsman stands alone:  
 And one leans idly o'er the bow.  
 Still as a tomb the ship keeps on;  
 Nor sound nor stirring now.  
 Hush, hark! as from the centre of the deep—  
 Shrieks—fiendish yells! They stab them in their  
 sleep!

## XXX.

The scream of rage, the groan, the strife,  
 The blow, the gasp, the horrid cry,  
 The panting, throttled prayer for life,  
 The dying's heaving sigh,  
 The murderer's curse, the dead man's fix'd, still  
 glare,  
 And fear's and death's cold sweat—they all are  
 there!

## XXXI.

On pale, dead men, on burning cheek,  
 On quick, fierce eyes, brows hot and damp,  
 On hands that with the warm blood reek,  
 Shines the dim cabin lamp.  
 LEE look'd. "They sleep so sound," he, laughing,  
 said,  
 "They'll scarcely wake for mistress or for maid."

## XXXII.

A crash! They've forced the door,—and then  
 One long, long, shrill, and piercing scream  
 Comes thrilling through the growl of men.  
 'Tis hers!—O God, redeem  
 From worse than death, thy suffering, helpless child!  
 That dreadful shriek again—sharp, sharp, and wild!

## XXXIII.

It ceased.—With speed o'th' lightning's flash,  
 A loose-roded form, with streaming hair,  
 Shoots by.—A leap—a quick, short splash!  
 'Tis gone!—There's nothing there!  
 The waves have swept away the bubbling tide.  
 Bright-crested waves, how calmly on they ride!

## XXXIV.

She's sleeping in her silent cave.  
 Nor hears the stern, loud roar above,  
 Nor strife of man on land or wave.  
 Young thing! her home of love  
 She soon has reach'd!—Fair, unpolluted thing!  
 They harm'd her not!—Was dying suffering!



XXXV.

—To live when joy was dead;  
o with one lone, pining thought—  
unful love her being wed—  
ng what death had wrought;  
e child of wo, yet shed no tear,  
ness, and yet share no joy nor fear;

XXXVI.

on man, and deem it strange  
he on things of earth should brood,  
all its throng'd and busy range  
er was solitude—  
s bitterness! Death came and press'd  
ed lids, and brought her sick heart rest.

XXXVII.

ook ye on each other so,  
speak no word?—Ay, shake the head!  
one where ye can never go,  
t fear ye from the dead?  
no tales; and ye are all true men;  
away that blood; then, home again!—

XXXVIII.

your souls; it will not out!  
why so lost? 'Tis not like thee!  
where thy revel, oath, and shout?  
it pale one in the sea!—  
t blood.—But she—I cannot tell!  
as't!—it flash'd like fires of hell!—

XXXIX.

hen it pass'd there was no tread!  
p'd the deck.—Who heard the sound?  
none!—Say, what was it fled?—  
girl!—And is she drown'd?—  
vn these depths? How dark they look,  
d cold!  
nder! stop her!—Now!—there!—hold  
t, hold!"

XL.

azed upon his ghastly face.  
at ails thee, LEE; and why that glare?"  
ha, 'tis gone, and not a trace!  
io, she was not there!—  
ou said ye heard her when she fell?  
ange—I'll not be fool'd—Will no one  
!"

XLI.

sed. And soon the wildness pass'd.  
came the tingling flush of shame.  
e and fear are gone as fast.  
e silly thing's to blame  
s so. 'Tis plain she loved us not;  
have stay'd a while, and shared my cot."

XLII.

en the ribald laugh'd. The jest,  
ugh old and foul, loud laughter drew;  
aler yet came from the rest  
at infernal crew.  
ven, their blasphemy, their broken trust!  
lers murder—murder panders lust!

XLIII.

Now slowly up they bring the dead  
From out that silent, dim-lit room.  
No prayer at their quick burial said;  
No friend to weep their doom.  
The hungry waves have seized them one by one;  
And, swallowing down their prey, go roaring on.

XLIV.

Cries LEE, "We must not be betray'd.  
'Tis but to add another corse!  
Strange words, 'tis said, an ass once bray'd:  
I'll never trust a horse!  
Out! throw him on the waves alive! He'll swim;  
For once a horse shall ride; we all ride him."

XLV.

Such sound to mortal ear ne'er came  
As rang far o'er the waters wide.  
It shook with fear the stoutest frame:  
The horse is on the tide!  
As the waves leave, or lift him up, his cry  
Comes lower now, and now 'tis near and high.

XLVI.

And through the swift wave's yesty crown  
His scared eyes shoot a fiendish light,  
And fear seems wrath. He now sinks down,  
Now heaves again to sight,  
Then drifts away; and through the night they hear  
Far off that dreadful cry.—But morn is near.

XLVII.

O hadst thou known what deeds were done,  
When thou wast shining far away,  
Would'st thou let fall, calm-coming sun,  
Thy warm and silent ray?  
The good are in their graves; thou canst not cheer  
Their dark, cold mansions: Sin alone is here.

XLVIII.

"The deed's complete! The gold is ours!  
There, wash away that bloody stain!  
Pray, who'd refuse what fortune showers?  
Now, lads, we'll lot our gain.  
Must fairly share, you know, what's fairly got?  
A truly good night's work! Who says 't was not?"

XLIX.

There's song, and oath, and gaming deep,  
Hot words, and laughter, mad carouse;  
There's naught of prayer, and little sleep;  
The devil keeps the house!  
"LEE cheats!" cried JACK. LEE struck him to  
the heart.  
"That's foul!" one mutter'd.—"Fool! you take  
your part!—

L.

"The fewer heirs the richer, man!  
Hold forth thy palm, and keep thy prate!  
Our life, we read, is but a span.  
What matters, soon or late?"  
And when on shore, and asked, Did many die?  
"Near half my crew, poor lads!" he'd say, and sigh.

## LI.

Within our bay, one stormy night,  
The isle-men saw boats make for shore,  
With here and there a dancing light,  
That flash'd on man and oar.  
When hail'd, the rowing stopp'd, and all was dark.  
"Ha! lantern-work!—We'll home! They're play-  
ing shark!"

## LII.

Next day, at noontime, toward the town,  
All stared and wonder'd much to see  
MAT and his men come strolling down.  
The boys shout, "Here comes LEE!"  
"Thy ship, good LEE!" "Not many leagues from  
shore  
Our ship by chance took fire."—They learn'd no  
more.

## LIII.

He and his crew were flush of gold.  
"You did not lose your cargo, then?"  
"Learn, where all's fairly bought and sold,  
Heaven prospers those true men.  
Forsake your evil ways, as we forsook  
Our ways of sin, and honest courses took!"

## LIV.

"Wouldst see my log-book? Fairly writ  
With pen of steel, and ink of blood!  
How lightly doth the conscience sit!  
Learn, truth's the only good."  
And thus, with flout, and cold and impious jeer,  
He fled repentance, if he 'scaped not fear.

## LV.

Remorse and fear he drowns in drink.  
"Come, pass the bowl, my jolly crew!  
It thickens the blood to mope and think.  
Here's merry days, though few!"  
And then he quaffs.—So riot reigns within;  
So brawl and laughter shake that house of sin.

## LVI.

MAT lords it now throughout the isle.  
His hand falls heavier than before.  
All dread alike his frown or smile.  
None come within his door,  
Save those who dipp'd their hands in blood with him;  
Save those who laugh'd to see the white horse swim.

## LVII.

"To-night's our anniversary;  
And, mind me, lads, we'll have it kept  
With royal state and special glee!  
Better with those who slept  
Their sleep that night, had he be now, who slinks!  
And health and wealth to him who bravely drinks!"

## LVIII.

The words they speak, we may not speak.  
The tales they tell, we may not tell.  
Mere mortal man, forbear to seek  
The secrets of that hell!  
Their shouts grow loud:—"Tis near mid-hour of  
night:  
What means upon the waters that red light?"

## LIX.

Not bigger than a star it seems:  
And, now, 'tis like the bloody moon:  
And, now, it shoots in hairy streams  
Its light!—'twill reach us soon!  
A ship! and all on fire!—hull, yards, and mast!  
Her sheets are sheets of flame!—She's nearing  
fast!

## LX.

And now she rides, upright and still,  
Shedding a wild and lurid light  
Around the cove, on inland hill,  
Waking the gloom of night.  
All breathes of terror! men, in dumb amazement,  
Gaze on each other 'neath the horrid blaze.

## LXI.

It scares the sea-birds from their nests;  
They dart and wheel with deafening screams;  
Now dark—and now their wings and breasts  
Flash back disastrous gleams.  
O, sin, what hast thou done on this fair earth?  
The world, O man, is wailing o'er thy birth.

## LXII.

And what comes up above the wave,  
So ghastly white!—A spectral head!—  
A horse's head!—(May Heaven save  
Those looking on the dead—  
The waking dead!) There, on the sea, he stands—  
The Spectre-Horse!—He moves; he gains the  
sands!

## LXIII.

Onward he speeds. His ghostly sides  
Are streaming with a cold, blue light.  
Heaven keep the wits of him who rides  
The Spectre-Horse to-night!  
His path is shining like a swift ship's wake;  
Before LEE's door he gleams like day's gray break.

## LXIV.

The revel now is high within;  
It breaks upon the midnight air.  
They little think, mid mirth and din,  
What spirit waits them there.  
As if the sky became a voice, there spread  
A sound to appeal the living, stir the dead.

## LXV.

The spirit-steel sent up the neigh.  
It seem'd the living tramp of hell,  
Sounding to call the damn'd away,  
To join the host that fell.  
It rang along the vaulted sky: the shore  
Jarr'd hard, as when the thronging surges roar.

## LXVI.

It rang in ears that knew the sound;  
And hot, flush'd cheeks are blanch'd with fear  
And why does LEE look wildly round?  
Thinks he the drown'd horse near?  
He drops his cup—his lips are stiff with fright.  
Nay, sit thee down! It is thy banquet night.

LXVII.

not sit. I needs must go:  
spell is on my spirit now.  
dread—I go to wo!"  
who so weak as thou,  
an!—His hoof upon the door-stone, see,  
ow stands!—His eyes are on thee, LEX!"

LXVIII.

air pricks up!—"O, I must bear  
damp, cold breath! It chills my frame!  
es—their near and dreadful glare  
lk that I must not name!"  
mad to mount that horse!—"A power  
ithin,  
ey—cries, 'Mount thee, man of sin!'"

LXIX.

ow upon the spectre's back,  
h rein of silk, and curb of gold.  
arful speed!—the rein is slack  
hin his senseless hold;  
by an unseen power, he onward rides,  
es not the shadow-beast he strides.

LXX.

s with speed; he goes with dread!  
now they're on the hanging steep!  
ow! the living and the dead,  
y'll make the horrid leap!  
e stops short:—his feet are on the verge.  
s, like marble, high above the surge.

LXXI.

igh, the tall ship yet burns on,  
h red, hot spars, and crackling flame.  
hull to gallant, nothing's gone.  
burns, and yet's the same!  
red flame is beating, all the night,  
and horse, in their cold, phosphor light.

LXXII.

gh that cold light the fearful man  
looking on the burning ship.  
er again will curse and ban.  
r fast he moves the lip!  
he does not speak, or make a sound!  
o you, LEX? the bodies of the drown'd!

LXXIII.

k, where mortal man may not—  
the chambers of the deep.  
he dead, long, long forgot;  
e them in their sleep.  
al power is mine, which none can know,  
who leagues his soul with death and wo."

LXXIV.

mild, sad mother—waning moon,  
last, low, melancholy ray  
toward him. Quit him not so soon!  
her, in mercy, stay!  
and death are with him; and canst thou,  
t kind, earthward look, go leave him now?

LXXV.

O, thou wast born for things of love;  
Making more lovely in thy shine  
Whate'er thou look'st on. Hosts above,  
In that soft light of thine,  
Burn softer:—earth, in silvery veil, seems heaven.  
Thou'rt going down!—hast left him unforgiven!

LXXVI.

The far, low west is bright no more.  
How still it is! No sound is heard  
At sea, or all along the shore,  
But cry of passing bird.  
Thou living thing—and dar'st thou come so  
near  
These wild and ghastly shapes of death and fear?

LXXVII.

Now long that thick, red light has shone  
On stern, dark rocks, and deep, still bay,  
On man and horse, that seem of stone,  
So motionless are they.  
But now its lurid fire less fiercely burns:  
The night is going—faint, gray dawn returns.

LXXVIII.

That spectre-steed now slowly pales;  
Now changes like the moonlit cloud;  
That cold, thin light, now slowly fails.  
Which wrapp'd them like a shroud.  
Both ship and horse are fading into air.—  
Lost, mazed, alone—see, LEX is standing there!

LXXIX.

The morning air blows fresh on him:  
The waves dance gladly in his sight;  
The sea-birds call, and wheel, and skim—  
O, blessed morning light!  
He doth not hear their joyous call; he sees  
No beauty in the wave; nor feels the breeze.

LXXX.

For he's accursed from all that's good;  
He ne'er must know its healing power;  
The sinner on his sins must brood,  
And wait, alone, his hour.  
A stranger to earth's beauty—human love;  
There's here no rest for him, no hope above!

LXXXI.

The hot sun beats upon his head;  
He stands beneath its broad, fierce blaze,  
As stiff and cold as one that's dead:  
A troubled, dreamy maze  
Of some unearthly horror, all he knows—  
Of some wild horror past, and coming woes.

LXXXII.

The gull has found her place on shore;  
The sun gone down again to rest;  
And all is still but ocean's roar:  
There stands the man unblest'd.  
But, see, he moves—he turns, as asking where  
His mates!—Why looks he with that piteous stare?

## LXXXIII.

Go, get thee home, and end thy mirth!  
Go, call the revellers again!  
They're fled the isle; and o'er the earth  
Are wanderers like Cain.  
As he his door-stone pass'd, the air blew chill.  
The wine is on the board; LEE, take thy fill!

## LXXXIV.

"There's none to meet me, none to cheer;  
The seats are empty—lights burnt out;  
And I, alone, must sit me here:  
Would I could hear their shout!"  
He ne'er shall hear it more—more taste his wine!  
Silent he sits within the still moonshine.

## LXXXV.

Day came again; and up he rose,  
A weary man from his lone board;  
Nor merry feast, nor sweet repose  
Did that long night afford.  
No shadowy-coming night, to bring him rest—  
No dawn, to chase the darkness of his breast!

## LXXXVI.

He walks within the day's full glare  
A darken'd man. Where'er he comes,  
All shun him. Children peep and stare;  
Then, frighten'd, seek their homes.  
Through all the crowd a thrilling horror ran.  
They point, and say,—“There goes the wicked  
man!”

## LXXXVII.

He turns and curses in his wrath  
Both man and child; then hastes away  
Shoreward, or takes some gloomy path;  
But there he cannot stay:  
Terror and madness drive him back to men;  
His hate of man to solitude again.

## LXXXVIII.

Time passes on, and he grows bold—  
His eye is fierce, his oaths are loud;  
None dare from LEE the hand withhold;  
He rules and scoffs the crowd.  
But still at heart there lies a secret fear;  
For now the year's dread round is drawing near.

## LXXXIX.

He swears, but he is sick at heart;  
He laughs, but he turns deadly pale;  
His restless eye and sudden start—  
These tell the dreadful tale  
That will be told: it needs no words from thee,  
Thou self-sold slave to fear and misery.

## XC.

Bond-slave of sin, see there—that light!  
“Ha! take me—take me from its blaze!”  
Nay, thou must ride the steed to-night!  
But other weary days  
And nights must shine and darken o'er thy head,  
Ere thou shalt go with him to meet the dead.

## XCI.

Again the ship lights all the land;  
Again LEE strides the spectre-boat;  
Again upon the cliff they stand.  
This once he'll be released!—  
Gone horse and ship; but LEE's last hope is o'er;  
Nor laugh, nor scoff, nor rage can help him more.

## XCII.

His spirit heard that spirit say,  
“Listen!—I twice have come to thee.  
Once more—and then a dreadful way!  
And thou must go with me!”  
Ay, cling to earth, as sailor to the rock!  
Sea-swept, suck'd down in the tremendous shock.

## XCIII.

He goes!—So thou must loose thy hold,  
And go with Death; nor breathe the balm  
Of early air, nor light behold,  
Nor sit thee in the calm  
Of gentle thoughts, where good men wait their  
close.  
In life, or death, where look'st thou for repose?

## XCIV.

Who's sitting on that long, black ledge,  
Which makes so far out in the sea;  
Feeling the kelp-weed on its edge?  
Poor, idle MATTHEW LEE!  
So weak and pale! A year and little more,  
And bravely did he lord it round this shore!

## XCV.

And on the shingles now he sits,  
And rolls the pebbles 'neath his hands;  
Now walks the beach; then stops by fits,  
And scores the smooth, wet sands;  
Then tries each cliff, and cove, and jut, that bounds  
The isle; then home from many weary rounds.

## XCVI.

They ask him why he wanders so,  
From day to day, the uneven strand!  
“I wish, I wish that I might go!  
But I would go by land;  
And there's no way that I can find—I've tried  
All day and night!”—He seaward look'd, and  
sigh'd.

## XCVII.

It brought the tear to many an eye  
That, once, his eye had made to quail.  
“LEE, go with us; our sloop is nigh;  
Come! help us hoist her sail.”  
He shook. “You know the spirit-horse I ride!  
He'll let me on the sea with none beside!”

## XCVIII.

He views the ships that come and go,  
Looking so like to living things.  
O! 't is a proud and gallant show  
Of bright and broad-spread wings,  
Making it light around them as they keep  
Their course right onward through the unsounded  
deep.

XCIX.

And where the far-off sand-bars lift  
Their backs in long and narrow line,  
The breakers shout, and leap, and shift,  
And send the sparkling brine  
Into the air; then rush to mimic strife—  
Glad creatures of the sea, and full of life—

C.

But not to LXX. He sits alone;  
No fellowship nor joy for him.  
Borne down by wo, he makes no moan,  
Though tears will sometimes dim  
That asking eye. O, how his worn thoughts  
Crave—  
Not joy again, but rest within the grave.

CI.

The rocks are dripping in the mist  
That lies so heavy off the shore;  
Scarce seen the running breakers;—list  
Their dull and smother'd roar!  
LXX hearkens to their voice.—“I hear, I hear  
Your call.—Not yet!—I know my time is near!”

CII.

And now the mist seems taking shape,  
Forming a dim, gigantic ghost,—  
Enormous thing!—There's no escape;  
'T is close upon the coast.  
LXX kneels, but cannot pray.—Why mock him so?  
The ship has clear'd the fog, LXX, see her go!

CIII.

A sweet, low voice, in starry nights,  
Chants to his ear a plaining song;  
Its tones come winding up the heights,  
Telling of wo and wrong;  
And he must listen, till the stars grow dim,  
The song that gentle voice doth sing to him.

CIV.

O, it is sad that aught so mild  
Should bind the soul with bands of fear;  
That strains to soothe a little child,  
The man should dread to hear!  
But sin hath broke the world's sweet peace—un-  
strung  
The harmonious chords to which the angels sung.

CV.

In thick, dark nights he'd take his seat  
High up the cliffs, and feel them shake,  
As swung the sea with heavy beat  
Below—and hear it break  
With savage roar, then pause and gather strength,  
And then, come tumbling in its swollen length.

CVI.

But he no more shall haunt the beach,  
Nor sit upon the tall cliff's crown,  
Nor go the round of all that reach,  
Nor feebly sit him down,  
Watching the swaying weeds:—another day,  
And he'll have gone far hence that dreadful way.

CVII.

To-night the charmed number's told.  
“Twice have I come for thee,” it said.  
“Once more, and none shall thee behold.  
Come! live one, to the dead!”—  
So hears his soul, and fears the coming night;  
Yet sick and weary of the soft, calm light.

CVIII.

Again he sits within that room:  
All day he leans at that still board;  
None to bring comfort to his gloom,  
Or speak a friendly word.  
Weaken'd with fear, lone, haunted by remorse,  
Poor, shatter'd wretch, there waits he that pale  
horse.

CIX.

Not long he waits. Where now are gone  
Peak, citadel, and tower, that stood  
Beautiful, while the west sun shone  
And bathed them in his flood  
Of airy glory?—Sudden darkness fell;  
And down they went, peak, tower, citadel.

CX.

The darkness, like a dome of stone,  
Ceils up the heavens.—'T is hush as death—  
All but the ocean's dull, low moan.  
How hard LXX draws his breath!  
He shudders as he feels the working Power.  
Arouse thee, LXX! up! man thee for thine hour!

CXI.

'T is close at hand; for there, once more,  
The burning ship. Wide sheets of flame  
And shafts of fire she show'd before;—  
Twice thus she hither came;—  
But now she rolls a naked hulk, and throws  
A wasting light! then, settling, down she goes.

CXII.

And where she sank, up slowly came  
The Spectre-Horse from out the sea.  
And there he stands! His pale sides flame.  
He'll meet thee shortly, LXX.  
He treads the waters as a solid floor;  
He's moving on. LXX waits him at the door.

CXIII.

They're met.—“I know thou comest for me,  
LXX's spirit to the spectre said;  
“I know that I must go with thee—  
Take me not to the dead.  
It was not I alone that did the deed!”  
Dreadful the eye of that still, spectral steed.

CXIV.

LXX cannot turn. There is a force  
In that fix'd eye, which holds him fast.  
How still they stand!—the man and horse.  
“Thine hour is almost past.”  
“O, spare me,” cries the wretch, “thou fearful  
one!”  
“My time is full—I must not go alone.”

## CXV.

"I'm weak and faint. O, let me stay!"  
 "Nay, murderer, rest nor stay for thee!"  
 The horse and man are on their way;  
 He bears him to the sea.  
 Hark! how the spectre breathes through this still  
 night:  
 See, from his nostrils streams a deathly light!

## CXVI.

He's on the beach; but stops not there;  
 He's on the sea!—that dreadful horse!  
 LEE flings and writhes in wild despair!—  
 In vain! The spirit-corse  
 Holds him by fearful spell;—he cannot leap.  
 Within that horrid light he rides the deep.

## CXVII.

It lights the sea around their track—  
 The curling comb, and dark steel wave;  
 There, yet, sits LEE the spectre's back—  
 Gone! gone! and none to save!  
 They're seen no more; the night has shut them in.  
 May Heaven have pity on thee, man of sin!

## CXVIII.

The earth has wash'd away its stain;  
 The sealed-up sky is breaking forth,  
 Mustering its glorious hosts again,  
 From the far south and north;  
 The climbing moon plays on the rippling sea.  
 —O, whither on its waters rideth LEE?

## THE OCEAN.\*

Now stretch your eye off shore, o'er waters made  
 To cleanse the air and bear the world's great trade,  
 To rise, and wet the mountains near the sun,  
 Then back into themselves in rivers run,  
 Fulfilling mighty uses far and wide,  
 Through earth, in air, or here, as ocean-tide.

Ho! how the giant heaves himself, and strains  
 And flings to break his strong and viewless chains;  
 Foams in his wrath; and at his prison doors,  
 Hark! hear him! how he beats and tugs and roars,  
 As if he would break forth again and sweep  
 Each living thing within his lowest deep.

Type of the Infinite! I look away  
 Over thy billows, and I cannot stay  
 My thought upon a resting-place, or make  
 A shore beyond my vision, where they break;  
 But on my spirit stretches, till it's pain  
 To think; then rests, and then puts forth again.  
 Thou hold'st me by a spell; and on thy beach  
 I feel all soul; and thoughts unmeasured reach  
 Far back beyond all date. And, O! how old  
 Thou art to me. For countless years thou hast  
 roll'd.

Before an ear did hear thee, thou didst mourn,  
 Prophet of sorrows, o'er a race unborn;  
 Waiting, thou mighty minister of death,  
 Lonely thy work, ere man had drawn his breath.

\* From "Factitious Life."

At last thou didst it well! The dread command  
 Came, and thou swept'st to death the breathing land;  
 And then once more, unto the silent heaven  
 Thy lone and melancholy voice was given.

And though the land is throng'd again, O Sea!  
 Strange sadness touches all that goes with thee.  
 The small bird's plaining note, the wild, sharp call,  
 Share thy own spirit: it is sadness all!  
 How dark and stern upon thy waves looks down  
 Yonder tall cliff—he with the iron crown.  
 And see! those sable pines along the steep,  
 Are come to join thy requiem, gloomy deep!  
 Like stoled monks they stand and chant the dirge  
 Over the dead, with thy low beating surge.

## DAYBREAK.

"The Pilgrim they laid in a large upper chamber, whose  
 window opened towards the sun-rising: the name of the  
 chamber was Peace; where he slept till break of day,  
 and then he awoke and sang."—*The Pilgrim's Progress.*

Now, brighter than the host that all night long,  
 In fiery armour, far up in the sky  
 Stood watch, thou comest to wait the morning's  
 song,

Thou comest to tell me day again is nigh,  
 Star of the dawning! Cheerful is thine eye;  
 And yet in the broad day it must grow dim.  
 Thou seem'st to look on me, as asking why  
 My mourning eyes with silent tears do swim;  
 Thou bid'st me turn to God, and seek my rest in  
 Him.

Canst thou grow sad, thou say'st, as earth grows  
 bright!  
 And sigh, when little birds begin discourse  
 In quick, low voices, ere the streaming light  
 Pours on their nests, from out the day's fresh  
 source!  
 With creatures innocent thou must perforce  
 A sharer be, if that thine heart be pure.  
 And holy hour like this, save sharp remorse,  
 Of ills and pains of life must be the cure,  
 And breathe in kindred calm, and teach thee to  
 endure.

I feel its calm. But there's a sombrous hue,  
 Edging that eastern cloud, of deep, dull red;  
 Nor glitters yet the cold and heavy dew;  
 And all the woods and hill-tops stand outspread  
 With dusky lights, which warmth nor comfort  
 shed.  
 Still—save the bird that scarcely lifts its song—  
 The vast world seems the tomb of all the dead—  
 The silent city emptied of its throng.  
 And ended, all alike, grief, mirth, love, hate, and  
 wrong.

But wrong, and hate, and love, and grief, and mirth  
 Will quicken soon; and hard, hot toil and strife,  
 With headlong purpose, shake this sleeping earth  
 With discord strange, and all that man calls life.  
 With thousand scatter'd beauties nature's rife;



And airs and woods and streams breathe harmonies:  
Man weds not these, but taketh art to wife;  
Nor binds his heart with soft and kindly ties:—  
He, feverish, blinded, lives, and, feverish, sated, dies.

It is because man useth so amiss  
Her dearest blessings, Nature seemeth sad;  
Else why should she in such fresh hour as this  
Not lift the veil, in revelation glad,  
From her fair face?—It is that man is mad!  
Then chide me not, clear star, that I repine  
When nature grieves; nor deem this heart is bad.  
Thou look'st toward earth; but yet the heavens  
are thine;

While I to earth am bound:—When will the  
heavens be mine?

If man would but his finer nature learn,  
And not in life fantastic lose the sense  
Of simpler things; could nature's features stern  
Teach him be thoughtful, then, with soul intense  
I should not yearn for God to take me hence,  
But bear my lot, albeit in spirit bow'd,  
Remembering humbly why it is, and whence:  
But when I see cold man of reason proud,  
My solitude is sad—I'm lonely in the crowd.

But not for this alone, the silent tear  
Steals to mine eyes, while looking on the morn,  
Nor for this solemn hour: fresh life is near;—  
But all my joys!—they died when newly born.  
Thousands will wake to joy; while I, forlorn,  
And like the stricken deer, with sickly eye  
Shall see them pass. Breathe calm—my spirit's  
torn;

Ye holy thoughts, lift up my soul on high!—  
Ye hopes of things unseen, the far-off world bring  
nigh.

And when I grieve, O, rather let it be  
That I—whom nature taught to sit with her  
On her proud mountains, by her rolling sea—  
Who, when the winds are up, with mighty stir  
Of woods and waters—feel the quickening spur  
To my strong spirit;—who, as my own child,  
Do love the flower, and in the ragged bur  
A beauty see—that I this mother mild  
Should leave, and go with care, and passions fierce  
and wild!

How suddenly that straight and glittering shaft  
Shot 'thwart the earth! In crown of living fire  
Up comes the day! As if they conscious quaff'd—  
The sunny flood, hill, forest, city spire  
Laugh in the wakening light.—Go, vain desire!  
The dusky lights are gone; go thou thy way!  
And pining discontent, like them, expire!  
Be call'd my chamber, PEACE, when ends the day;  
And let me with the dawn, like PILGRIM, sing and  
pray.

#### INTIMATIONS OF IMMORTALITY.\*

O, LISTEN, man!  
A voice within us speaks the startling word,  
"Man, thou shalt never die!" Celestial voices

\* From the "Husband's and Wife's Grave."

Hymn it around our souls: according harps,  
By angel fingers touch'd when the mild stars  
Of morning sang together, sound forth still  
The song of our great immortality!  
Thick, clustering orbs, and this our fair domain,  
The tall, dark mountains, and the deep-toned seas,  
Join in this solemn, universal song.  
—O, listen, ye, our spirits! drink it in  
From all the air! 'Tis in the gentle moonlight;  
'Tis floating in day's setting glories; night,  
Wrapp'd in her sable robe, with silent step  
Comes to our bed and breathes it in our ears;  
Night and the dawn, bright day and thoughtful eve,  
All time, all bounds, the limitless expanse,  
As one vast, mystic instrument, are touch'd  
By an unseen, living Hand, and conscious chords  
Quiver with joy in this great jubilee:  
—The dying hear it; and as sounds of earth  
Grow dull and distant, wake their passing souls  
To mingle in this heavenly harmony.

#### THE LITTLE BEACH-BIRD.

##### I.

THOU little bird, thou dweller by the sea,  
Why takest thou its melancholy voice?  
And with that boding cry  
O'er the waves dost thou fly?  
O! rather, bird, with me  
Through the fair land rejoice!

##### II.

Thy fitting form comes ghostly dim and pale,  
As driven by a beating storm at sea;  
Thy cry is weak and scared,  
As if thy mates had shared  
The doom of us: Thy wail—  
What does it bring to me?

##### III.

Thou call'st along the sand, and haunt'st the surge,  
Restless and sad: as if, in strange accord  
With the motion and the roar  
Of waves that drive to shore,  
One spirit did ye urge—  
The Mystery—the Word.

##### IV.

Of thousands, thou both sepulchre and pall,  
Old ocean, art! A requiem o'er the dead,  
From out thy gloomy cells  
A tale of mourning tells—  
Tells of man's wo and fall,  
His sinless glory fled.

##### V.

Then turn thee, little bird, and take thy flight  
Where the complaining sea shall sadness bring  
Thy spirit never more.  
Come, quit with me the shore,  
For gladness and the light  
Where birds of summer sing.



### THE MOSS SUPPLICATETH FOR THE POET.

THOU'ST I am humble, alight me not,  
 But love me for the Poet's sake;  
 Forget me not till he's forgot;  
 I, care or alight, with him would take.  
 For oft he pass'd the blossoms by,  
 And gazed on me with kindly look;  
 Left flaunting flowers and open sky,  
 And woo'd me by the shady brook.  
 And like the brook his voice was low:  
 So soft, so sad the words he spoke,  
 That with the stream they seem'd to flow:  
 They told me that his heart was broke;—  
 They said, the world he fain would shun,  
 And seek the still and twilight wood—  
 His spirit, weary of the sun,  
 In humblest things found chiefest good;—  
 That I was of a lowly frame,  
 And far more constant than the flower,  
 Which, vain with many a boastful name,  
 But flutter'd out its idle hour;  
 That I was kind to old decay,  
 And wrapt it softly round in green,  
 On naked root and trunk of gray  
 Spread out a garniture and screen:—  
 They said, that he was withering fast,  
 Without a sheltering friend like me;  
 That on his manhood fell a blast,  
 And left him bare, like yonder tree;  
 That spring would clothe his boughs no more,  
 Nor ring his boughs with song of bird—  
 Sounds like the melancholy shore  
 Alone were through his branches heard.  
 Methought, as then, he stood to trace  
 The wither'd stems, there stole a tear—  
 That I could read in his sad face,  
 Brother, our sorrows make us near.  
 And then he stretch'd him all along,  
 And laid his head upon my breast,  
 Listening the water's peaceful song,—  
 How glad was I to tend his rest!  
 Then happier grew his soothed soul.  
 He turn'd and watch'd the sunlight play  
 Upon my face, as in it stole,  
 Whispering, Above is brighter day!  
 He praised my varied hues—the green,  
 The silver hoar, the golden, brown;  
 Said, Lovelier hues were never seen:  
 Then gently press'd my tender down.  
 And where I sent up little shoots,  
 He call'd them trees, in fond conceit:  
 Like silly lovers in their suits  
 He talk'd, his care awhile to cheat.  
 I said, I'd deck me in the dew,  
 Could I but chase away his care,  
 And clothe me in a thousand hues,  
 To bring him joys that I might share.

He answer'd, earth no blessing had  
 To cure his lone and aching heart—  
 That I was one, when he was sad,  
 Oft stole him from his pain, in part.  
 But e'en from thee, he said, I go,  
 To meet the world, its care and strife,  
 No more to watch this quiet flow,  
 Or spend with thee a gentle life.  
 And yet the brook is gliding on,  
 And I, without a care, at rest,  
 While back to toiling life he's gone,  
 Where finds his head no faithful breast.  
 Deal gently with him, world, I pray;  
 Ye cares, like soften'd shadows come;  
 His spirit, wellnigh worn away,  
 Asks with ye but awhile a home.  
 Oh, may I live, and when he dies  
 Be at his feet an humble sod;  
 Oh, may I lay me where he lies,  
 To die when he awakes in God!

### WASHINGTON ALLSTON.

I look through tears on Beauty now;  
 And Beauty's self, less radiant, looks on me,  
 Serene, yet touch'd with sadness is the brow  
 (Once bright with joy) I see.  
 Joy-waking Beauty, why so sad?  
 Tell where the radiance of the smile is gone  
 At which my heart and earth and skies were glad—  
 That link'd us all in one.  
 It is not on the mountain's breast;  
 It comes not to me with the dawning day;  
 Nor looks it from the glories of the west,  
 As slow they pass away.  
 Nor on those gliding roundlets bright  
 That steal their play among the woody shades,  
 Nor on thine own dear children doth it light—  
 The flowers along the glades.  
 And alter'd to the living mind  
 (The great high-priestess with her thought-born race  
 Who round thine altar eye have stood and shined)  
 The comforts of thy face.  
 Why shadow'd thus thy forehead fair?  
 Why on the mind low hangs a mystic gloom?  
 And spreads away upon the genial air,  
 Like vapours from the tomb?  
 Why should ye shine, you lights above?  
 Why, little flowers, open to the heat?  
 No more within the heart ye filled with love  
 The living pulses beat.  
 'Well, Beauty, may you mourning stand!  
 The fine beholding eye whose constant look  
 Was turn'd on thee is dark—and cold the hand  
 That gave all vision took.  
 Nay, heart, be still!—(Of heavenly birth  
 Is Beauty sprung.—Look up! behold the place!  
 There he who reverent traced her steps on earth  
 Now sees her face to face.

# RICHARD HENRY WILDE.

[Born 1789. Died 1847.]

I BELIEVE Mr. WILDE is a native of Baltimore, and that he was born about the year 1789.\* His family are of Saxon origin, and their ancient name was DE WILDE; but his parents were natives of Dublin, and his father was a wholesale hardware merchant and ironmonger in that city during the American war; near the close of which he emigrated to Maryland, leaving a prosperous business and a large capital in the hands of a partner, by whose bad management they were in a few years both lost.

The childhood of RICHARD HENRY WILDE was passed in Baltimore. He was taught to read by his mother, and received instruction in writing and Latin grammar from a private tutor until he was about seven years old. He afterward attended an academy; but his father's affairs becoming embarrassed, in his eleventh year he was taken home and placed in a store. His constitution was at first tender and delicate. In his infancy he was not expected to live from month to month, and he suffered much from ill health until he was fifteen or sixteen. This induced quiet, retiring, solitary, and studious habits. His mother's example gave him a passion for reading, and all his leisure was devoted to books. The study of poetry was his principal source of pleasure, when he was not more than twelve years old.

About this time his father died; and gathering as much as she could from the wreck of his property, his mother removed to Augusta, Georgia, and commenced there a small business for the support of her family. Here young WILDE, amid the lurdgery of trade, taught himself book-keeping, and became familiar with the works in general literature which he could obtain in the meagre libraries of the town, or from his personal friends.

The expenses of a large family, and various other causes, reduced the little wealth of his mother; her business became unprofitable, and he resolved to study law. Unable, however, to pay the usual fee for instruction, he kept his design a secret, as far as possible; borrowed some elementary books from his friends, and studied incessantly, tasking himself to read fifty pages, and write five pages of notes, in the form of questions and answers, each day, besides attending to his duties in the store. And, to overcome a natural diffidence, increased by a slight impediment in his speech, he appeared frequently as an actor at a dramatic society, which he had called into existence for this

purpose, and to raise a fund to establish a public library.

All this time his older and graver acquaintances, who knew nothing of his designs, naturally confounded him with his thoughtless companions, who sought only amusement, and argued badly of his future life. He bore the injustice in silence, and pursued his secret studies for a year and a half; at the end of which, pale, emaciated, feeble, and with a consumptive cough, he sought a distant court to be examined, that, if rejected, the news of his defeat might not reach his mother. When he arrived, he found he had been wrongly informed, and that the judges had no power to admit him. He met a friend there, however, who was going to the Greene Superior Court; and, on being invited by him to do so, he determined to proceed immediately to that place. It was the March term, for 1809, Mr. Justice EARLY presiding; and the young applicant, totally unknown to every one, save the friend who accompanied him, was at intervals, during three days, subjected to a most rigorous examination. Justice EARLY was well known for his strictness, and the circumstance of a youth leaving his own circuit excited his suspicion; but every question was answered to the satisfaction and even admiration of the examining committee; and he declared that "the young man could not have left his circuit because he was unprepared." His friend certified to the correctness of his moral character; he was admitted without a dissenting voice, and returned in triumph to Augusta. He was at this time under twenty years of age.

His health gradually improved; he applied himself diligently to the study of belles lettres, and to his duties as an advocate, and rapidly rose to eminence; being in a few years made attorney-general of the state. He was remarkable for industry in the preparation of his cases, sound logic, and general urbanity. In forensic disputation, he never indulged in personalities,—then too common at the bar,—unless in self-defence; but, having studied the characters of his associates, and stored his memory with appropriate quotations, his ridicule was a formidable weapon against all who attacked him.

In the autumn of 1815, when only a fortnight over the age required by law, Mr. WILDE was elected a member of the national House of Representatives. At the next election, all the representatives from Georgia, but one, were defeated, and Mr. WILDE returned to the bar, where he continued, with the exception of a short service in Congress in 1825, until 1828, when he again became a representative, and so continued until 1835. I have not room to trace his character as a politician very closely. On the occasion of the Force Bill, as it

\* Most of the facts in this notice of Mr. WILDE were communicated to me by an eminent citizen of Georgia, who has long been intimately acquainted with him. He was uncertain whether Mr. W. was born before the arrival of his parents in America, but believed he was not.

was called, he seceded from a majority of Congress, considering it a measure calculated to produce civil war, and justified himself in a speech of much eloquence. His speeches on the tariff, the relative advantages and disadvantages of a small-note currency, and on the removal of the deposits by General JACKSON, show what are his pretensions to industry and sagacity as a politician.\*

Mr. WILDE's opposition to the Force Bill and the removal of the deposits rendered him as unpopular with the JACKSON party in Georgia, as his letter from Virginia had made him with the nullifiers, and at the election of 1834 he was left out of Congress. This afforded him the opportunity he had long desired of going abroad, to recruit his health, much impaired by long and arduous public service, and by repeated attacks of the diseases incident to southern climates. He sailed for Europe in June, 1835, spent two years in travelling through England, France, Belgium, Switzerland, and Italy, and settled during three years more in Florence. Here he occupied himself entirely with literature. The romantic love, the madness, and imprisonment of Tasso had become a subject of curious controversy, and he entered into the investigation "with the enthusiasm of a poet, and the patience and accuracy of a case-hunter," and produced a work, published since his return to the United States, in which the questions concerning Tasso are most ably discussed, and lights are thrown upon them by his letters, and by some of his sonnets, which last are rendered into English with rare

felicity. Having completed his work on Tasso, he turned his attention to the life of DANTE; and having learned incidentally one day, in conversation with an artist, that an authentic portrait of this great poet, from the pencil of Giotto, probably still existed in the *Bargello*, (anciently both the prison and the palace of the republic,) on a wall, which by some strange neglect or inadvertence had been covered with whitewash, he set on foot a project for its discovery and restoration, which, after several months, was crowned with complete success. This discovery of a veritable portrait of DANTE, in the prime of his days, says Mr. IRVING,† produced throughout Italy some such sensation as, in England, would follow the sudden discovery of a perfectly well-authenticated likeness of SHAKESPEARE.

Mr. WILDE returned to the United States in 1840, and was engaged in literary studies and in the practice of his profession until his death, in the summer of 1847, at New Orleans, where he held the professorship of law in the University of Louisiana.

Mr. WILDE's original poems and translations are always graceful and correct. Those that have been published were mostly written while he was a member of Congress, during moments of relaxation, and they have never been printed collectively. Specimens of his translations are excluded, by the plan of this work. His versions from the Italian, Spanish, and French languages, are among the most elegant and scholarly productions of their kind that have been published.

### ODE TO EASE.

I NEVER bent at Glory's shrine;  
To Wealth I never bow'd the knee;  
Beauty has heard no vows of mine;  
I love thee, EASE, and only thee;  
Beloved of the gods and men,  
Sister of Joy and Liberty,  
When wilt thou visit me again;  
In shady wood, or silent glen,  
By falling stream, or rocky den,  
Like those where once I found thee, when,  
Despite the ills of Poverty,  
And Wisdom's warning prophecy,  
I listen'd to thy siren voice,  
And made thee mistress of my choice!

I chose thee, EASE! and Glory fled;  
For me no more her laurels spread;  
Her golden crown shall never shed  
Its beams of splendour on my head.

\* To show his standing in the House of Representatives, it may be proper to state, that, in 1834, he was voted for as Speaker, with the following result, on the first ballot:—R. H. WILDE, 64; J. K. POLK, 42; J. B. RUTHERLAND, 34; JOHN BELL, 30; scattering, 22. Ultimately Mr. BELL was elected.

And when within the narrow bed,  
To Fame and Memory ever dead,  
My senseless corse is thrown:  
Nor stately column, sculptured bust,  
Nor urn that holds within its trust  
The poor remains of mortal dust,  
Nor monumental stone,  
Nor willow, waving in the gale,  
Nor feeble fence, with whiten'd pale,  
Nor rustic cross, memorial frail,  
Shall mark the grave I own.  
No lofty deeds in armour wrought;  
No hidden truths in science taught;  
No undiscover'd regions sought;  
No classic page, with learning fraught,  
Nor eloquence, nor verse divine,  
Nor daring speech, nor high design,  
Nor patriotic act of mine  
On History's page shall ever shine:  
But, all to future ages lost,  
Nor even a wreck, tradition toss'd,  
Of what I was when valued most  
By the few friends whose love I boast,  
In after years shall float to shore,  
And serve to tell the name I bore.

† Knickerbocker Magazine, October, 1841.

I chose thee, *EASE!* and Wealth withdrew,  
 Indignant at the choice I made,  
 And, to her first resentment true,  
 My scorn with tenfold scorn repaid.  
 Now, noble palace, lofty dome,  
 Or cheerful, hospitable home,  
 Are comforts I must never know :  
 My enemies shall ne'er repine  
 At pomp or pageantry of mine,  
 Nor prove, by bowing at my shrine,  
 Their souls are abject, base, and low.  
 No wondering crowd shall ever stand  
 With gazing eye and waving hand,  
 To mark my train, and pomp, and show :  
 And, worst of all, I shall not live  
 To taste the pleasures Wealth can give,  
 When used to soothe another's wo.  
 The peasants of my native land  
 Shall never bless my open hand ;  
 No wandering bard shall celebrate  
 His patron's hospitable gate :  
 No war-worn soldier, shatter'd tar,  
 Nor exile driven from afar,  
 Nor hapless friend of former years,  
 Nor widow's prayers, nor orphan's tears,  
 Nor helpless age relieved from cares,  
 Nor innocence preserved from snares,  
 Nor houseless wanderer clothed and fed,  
 Nor slave from bitter bondage led,  
 Nor youth to noble actions bred,  
 Shall call down blessings on my head.

I chose thee, *EASE!* and yet the while,  
 So sweet was Beauty's scornful smile,  
 So fraught with every lovely wile,  
 Yet seemingly so void of guile,  
 It did but heighten all her charms ;  
 And, goddess, had I loved thee then  
 But with the common love of men,  
 My fickle heart had changed agen,  
 Even at the very moment when  
 I woo'd thee to my longing arms :  
 For never may I hope to meet  
 A smile so sweet, so heavenly sweet.

I chose thee, *EASE!* and now for me  
 No heart shall ever fondly swell,  
 No voice of rapturous harmony  
 Awake the music-breathing shell ;  
 Nor tongue, or witching melody  
 Its love in faltering accents tell ;  
 Nor flushing cheek, nor languid eye,  
 Nor sportive smile, nor artless sigh,  
 Confess affection all as well.  
 No snowy bosom's fall and rise  
 Shall e'er again enchant my eyes ;  
 No melting lips, profuse of bliss,  
 Shall ever greet me with a kiss ;  
 Nor balmy breath pour in my ear  
 The trifles Love delights to hear :  
 But, living, loveless, hopeless, I  
 Unmourned and unloved must die.

I chose thee, *EASE!* and yet to me  
 Coy and ungrateful thou hast proved ;  
 Though I have sacrificed to thee  
 Much that was worthy to be loved.

But come again, and I will yet  
 Thy past ingratitude forget :  
 O ! come again ! thy witching powers  
 Shall claim my solitary hours :  
 With thee to cheer me, heavenly queen,  
 And conscience clear, and health serene,  
 And friends, and books, to banish spleen,  
 My life should be, as it had been,  
 A sweet variety of joys ;  
 And Glory's crown, and Beauty's smile,  
 And treasured hoards should seem the while  
 The idlest of all human toys.

### SOLOMON AND THE GENIUS.\*

*SPIRIT OF THOUGHT!* Lo ! art thou here ?  
 Lord of the false, fond, ceaseless spell  
 That mocks the heart, the eye, the ear—  
 Art thou, indeed, of heaven or hell ?  
 In mortal bosoms dost thou dwell,  
 Self-exiled from thy native sphere ?  
 Or is the human mind thy cell  
 Of torment ? To inflict and bear  
 Thy doom ?—the doom of all who fell ?  
 Since thou hast sought to prove my skill,  
 Unquestion'd thou shalt not depart,  
 Be thy behests or good or ill,  
 No matter what or whence thou art !  
 I will commune with thee apart,  
 Yea ! and compel thee to my will—  
 If thou hast power to yield my heart  
 What earth and Heaven deny it still.  
 I know thee, Spirit ! thou hast been  
 Light of my soul by night and day ;  
 All-seeing, though thyself unseen ;  
 My dreams—my thoughts—and what are they,  
 But visions of a calmer ray ?  
 All ! all were thine—and thine between  
 Each hope that melted fast away,  
 The throb of anguish, deep and keen !  
 With thee I've search'd the earth, the sea,  
 The air, sun, stars, man, nature, time,  
 Explored the universe with thee,  
 Plunged to the depths of wo and crime,  
 Or dared the fearful height to climb,  
 Where, amid glory none may see  
 And live, the *ETERNAL* reigns sublime,  
 Who *is*, and *was*, and *is to be* !  
 And I have sought, with thee have sought,  
 Wisdom's celestial path to tread,  
 Hung o'er each page with learning fraught ;  
 Question'd the living and the dead :

\* The Moslem imagine that *SOLOMON* acquired dominion over all the orders of the genii—good and evil. It is even believed he sometimes condescended to converse with his new subjects. On this supposition he has been represented interrogating a genius, in the very wise, but very disagreeable mood of mind which led to the conclusion that "*All is vanity!*" Touching the said genius, the author has not been able to discover whether he or she (even the sex is equivocal) was of Allah or Eblis, and, therefore, left the matter where he found it—in discreet doubt.

The patriarchs of ages fled—  
The prophets of the time to come—  
All who one ray of light could shed  
Beyond the cradle or the tomb.

And I have task'd my busy brain  
To learn what haply none may know,  
Thy birth, seat, power, thine ample reign  
O'er the heart's tides that ebb and flow,  
Throb, languish, whirl, rage, freeze, or glow  
Like billows of the restless main,  
Amid the wrecks of joy and wo  
By ocean's caves preserved in vain.

And oft to shadow forth I strove,  
To my mind's eye, some form like thine,  
And still my soul, like NOAH'S dove,  
Return'd, but brought, alas! no sign:  
Till, wearying in the mad design,  
With fever'd brow and throbbing vein,  
I left the *cause* to thread the mine  
Of wonderful *effects* again!

But now I see thee face to face,  
Thou art indeed, a thing divine;  
An eye pervading time and space,  
And an angelic look are thine,  
Ready to seize, compare, combine  
Essence and form—and yet a trace  
Of grief and care—a shadowy line  
Dims thy bright forehead's heavenly grace.

Yet thou must be of heavenly birth,  
Where naught is known of grief and pain;  
Though I perceive, alas! where earth  
And earthly things have left their stain:  
From thine high calling didst thou deign  
To prove—in folly or in mirth—  
With daughters of the first-born CAIN,  
How little HUMAN LOVE is worth!

Ha! dost thou change before mine eyes!  
Another form! and yet the same,  
But lovelier, and of female guise,  
A vision of ethereal flame,  
Such as our heart's despair can frame,  
Pine for, love, worship, idolize,  
Like NEPT, who from the sea-foam came,  
And lives but in the heart, or skies.

SPIRIT OF CHANGE! I know thee too,  
I know thee by thine Iris bow,  
By thy cheek's ever-shifting hue,  
By all that marks thy steps below;  
By sighs that burn, and tears that glow—  
False joys—vain hopes—that mock the heart;  
From FANCY'S urn these evils flow,  
SPIRIT OF LIES! for such thou art!

Saidst thou not once, that all the charms  
Of life lay hid in woman's love,  
And to be lock'd in Beauty's arms,  
Was all men knew of heaven above!  
And did I not thy counsels prove,  
And all their pleasures, all their pain!  
No more! no more my heart they move,  
For I, alas! have proved them vain!

Didst thou not then, in evil hour,  
Light in my soul ambition's flame!  
Didst thou not say the joys of power,  
Unbounded sway, undying fame,  
A monarch's love alone should claim!  
And did I not pursue e'en these!  
And are they not, when won, the same!  
All VANITY OF VANITIES!

Didst not, to tempt me once again,  
Bid new, deceitful visions rise,  
And hint, though won with toil and pain,  
"Wisdom's the pleasure of the wise!"  
And now, when none beneath the skies  
Are wiser held by men than me,  
What is the value of the prize!  
It too, alas! is VANITY!

Then tell me—since I've found on earth  
Not one pure stream to slake this thirst,  
Which still torments us from our birth,  
And in our heart and soul is nursed;  
This hopeless wish wherewith we're cursed,  
Whence came it, and why was it given!  
Thou speak'st not!—Let me know the worst!  
Thou pointest!—and it is to HEAVEN!

#### A FAREWELL TO AMERICA.\*

FAREWELL! my more than fatherland!  
Home of my heart and friends, adieu!  
Lingering beside some foreign strand,  
How oft shall I remember you!  
How often, o'er the waters blue,  
Send back a sigh to those I leave,  
The loving and beloved few,  
Who grieve for me,—for whom I grieve!

We part!—no matter how we part,  
There are some thoughts we utter not,  
Deep treasured in our inmost heart,  
Never reveal'd, and ne'er forgot!  
Why murmur at the common lot!  
We part!—I speak not of the pain,—  
But when shall I each lovely spot  
And each loved face behold again!

It must be months,—it may be years,—  
It may—but no!—I will not fill  
Fond hearts with gloom,—fond eyes with tears,  
"Curious to shape uncertain ill."  
Though humble,—few and far,—yet, still  
Those hearts and eyes are ever dear;  
There is the love no time can chill,  
The truth no chance or change can sear!

All I have seen, and all I see,  
Only endears them more and more;  
Friends cool, hopes fade, and hours flee,  
Affection lives when all is o'er!  
Farewell, my more than native shore!  
I do not seek or hope to find,  
Roam where I will, what I deplore  
To leave with them and thee behind!

\* Written on board ship Westminster, at sea, off the Highlands of Neverstak, June 1, 1833



NAPOLEON'S GRAVE.

FAINT and sad was the moonbeam's smile,  
Sullen the moan of the dying wave;  
Hoarse the wind in St. Helen's isle,  
As I stood by the side of NAPOLEON's grave.

And is it here that the hero lies,  
Whose name has shaken the earth with dread?  
And is this all that the earth supplies—  
A stone his pillow—the turf his bed?

Is such the moral of human life?  
Are these the limits of glory's reign?  
Have oceans of blood, and an age of strife,  
And a thousand battles been all in vain?

Is nothing left of his victories now  
But legions broken—a sword in rust—  
A crown that cumbers a dotard's brow—  
A name and a requiem—dust to dust?

Of all the chieftains whose thrones he rear'd,  
Was there none that kindness or faith could bind?  
Of all the monarchs whose crowns he spared,  
Had none one spark of his Roman mind?

Did Prussia cast no repentant glance?  
Did Austria shed no remorseful tear,  
When England's truth, and thine honour, France,  
And thy friendship, Russia, were blasted here?

No holy leagues, like the heathen heaven,  
Ungodlike shrunk from the giant's shock;  
And glorious TITAN, the unforgiven,  
Was doom'd to his vulture, and chains, and rock.

And who were the gods that decreed thy doom?  
A German CÆSAR—a Prussian sage—  
The dandy prince of a counting-room—  
And a Russian Greek of earth's darkest age.

Men call'd thee Despot, and call'd thee true;  
But the laurel was earn'd that bound thy brow;  
And of all who wore it, alas! how few  
Were freer from treason and guilt than thou!

Shame to thee, Gaul, and thy faithless horde!  
Where was the oath which thy soldiers swore?  
Fraud still lurks in the gown, but the sword  
Was never so false to its trust before.

Where was thy veteran's boast that day,  
"The old Guard dies, but it never yields?"  
O! for one heart like the brave DESSAIX,  
One phalanx like those of thine early fields!

But, no, no, no!—it was Freedom's charm  
Gave them the courage of more than men;  
You broke the spell that twice nerved each arm,  
Though you were invincible only then.

Yet St. Jean was a deep, not a deadly blow;  
One struggle, and France all her faults repairs—  
But the wild FAYETTE, and the stern CARNOT  
Are dupes, and ruin thy fate and theirs!

STANZAS.

My life is like the summer rose  
That opens to the morning sky,  
But ere the shades of evening close,  
Is scatter'd on the ground—to die!  
Yet on the rose's humble bed  
The sweetest dews of night are shed,  
As if she wept the waste to see—  
But none shall weep a tear for me!

My life is like the autumn leaf  
That trembles in the moon's pale ray,  
Its hold is frail—its date is brief,  
Restless—and soon to pass away!  
Yet, ere that leaf shall fall and fade,  
The parent tree will mourn its shade,  
The winds bewail the leafless tree,  
But none shall breathe a sigh for me!

My life is like the prints, which feet  
Have left on Tampa's desert strand;  
Soon as the rising tide shall beat,  
All trace will vanish from the sand;  
Yet, as if grieving to efface  
All vestige of the human race,  
On that lone shore loud moans the sea,  
But none, alas! shall mourn for me!

TO LORD BYRON.

BYRON! 'tis thine alone, on eagles' pinions,  
In solitary strength and grandeur soaring,  
To dazzle and delight all eyes; outpouring  
The electric blaze on tyrants and their minions;  
Earth, sea, and air, and powers and dominions,  
Nature, man, time, the universe exploring;  
And from the wreck of worlds, thrones, creeds,  
opinions,  
Thought, beauty, eloquence, and wisdom storing:  
O! how I love and envy thee thy glory,  
To every age and clime alike belonging;  
Link'd by all tongues with every nation's glory.  
Thou TACITUS of song! whose echoes, thronging  
O'er the Atlantic, fill the mountains hoary  
And forests with the name my verse is wronging.

TO THE MOCKING-BIRD.

WING'd mimic of the woods! thou motley fool!  
Who shall thy gay buffoonery describe?  
Thine ever-ready notes of ridicule  
Pursue thy fellows still with jest and gibe:  
Wit, sophist, songster, YORICK of thy tribe,  
Thou sportive satirist of Nature's school;  
To thee the palm of scoffing we ascribe,  
Arch-mocker and mad Abbot of Misrule!  
For such thou art by day—but all night long  
Thou pour'st a soft, sweet, pensive, solemn strain,  
As if thou didst in this thy moonlight song  
Like to the melancholy JACQUES complain,  
Musing on falsehood, folly, vice, and wrong,  
And sighing for thy motley coat again.

# JAMES A. HILLHOUSE.

[Born 1789. Died 1841.]

THE author of "Hadad" was descended from an ancient and honourable Irish family, in the county of Derry, and his ancestors emigrated to this country and settled in Connecticut in 1720. A high order of intellect seems to have been their right of inheritance, for in every generation we find their name prominent in the political history of the state. The grandfather of the poet, the Honourable WILLIAM HILLHOUSE, was for more than fifty years employed in the public service, as a representative, as a member of the council, and in other offices of trust and honour. His father, the Honourable JAMES HILLHOUSE, who died in 1833, after filling various offices in his native state, and being for three years a member of the House of Representatives, was in 1794 elected to the Senate of the United States, where for sixteen years he acted a leading part in the politics of the country. His wife, the mother of the subject of this sketch, was the daughter of Colonel MELANCTHON WOOLSEY, of Dosoris, Long Island. She was a woman distinguished alike for mental superiority, and for feminine softness, purity, and delicacy of character. Although educated in retirement, and nearly self-taught, her son was accustomed to say, when time had given value to his opinions, that she possessed the most elegant mind he had ever met with; and much of the nice discrimination, and the finer and more delicate elements of his own character, were an inheritance from her. Among the little occasional pieces which he wrote entirely for the family circle, was one composed on visiting her birth-place, after her death, which I have been permitted\* to make public.

"As yonder frith, round green Dosoris roll'd,  
Reflects the parting glories of the skies,  
Or quivering glances, like the paly gold,  
When on its breast the midnight moonbeam lies;

"Thus, though bedimm'd by many a changeful year,  
The hues of feeling varied in her cheek,  
That, brightly flush'd, or glittering with a tear,  
Seem'd the rapt poet's, or the seeraph's meek.

"I have fulfill'd her charge,—dear scenes, adieu!—  
The tender charge to see her natal spot;  
My tears have flow'd, while busy Fancy drew  
The picture of her childhood's happy lot.

"Would I could paint the ever-varying grace,  
The ethereal glow and lustre of her mind,  
Which own'd not time, nor bore of age a trace,  
Pure as the sunbeam, gentle and refined!"

\* I am indebted for the materials for this biography to the poet's intimate friend, the Reverend WILLIAM INGRAHAM KIPP, Rector of St. Paul's Church, in Albany, New York, who kindly consented to write out the character of the poet, as he appeared at home, and as none but his associates could know him, for this work.

MR. HILLHOUSE was born in New Haven, on the twenty-sixth of September, 1789. The home of such parents, and the society of the intelligent circle they drew about them, (of which President DWIGHT was the most distinguished ornament,) was well calculated to cherish and cultivate his peculiar tastes. In boyhood he was remarkable for great activity and excellence in all manly and athletic sports, and for a peculiarly gentlemanly deportment. At the age of fifteen he entered Yale College, and in 1808 he was graduated, with high reputation as a scholar. From his first juvenile exhibition, he had been distinguished for the elegance and good taste of his compositions. Upon taking his second degree, he delivered an oration on "The Education of a Poet," so full of beauty, that it was long and widely remembered, and induced an appointment by the Phi Beta Kappa Society, (not much in the habit of selecting juvenile writers,) to deliver a poem before them at their next anniversary. It was on this occasion that he wrote "The Judgment," which was pronounced before that society at the commencement of 1812.

A more difficult theme, or one requiring loftier powers, could not have been selected. The reflecting mind regards this subject in accordance with some preconceived views. That Mr. HILLHOUSE felt this difficulty, is evident from a remark in his preface, that in selecting this theme, "he exposes his work to criticism on account of its theology, as well as its poetry; and they who think the former objectionable, will not easily be pleased with the latter." Other poets, too, had essayed their powers in describing the events of the Last Day. The public voice, however, has decided, that among all the poems on this great subject, that of Mr. HILLHOUSE stands unequalled. His object was, "to present such a view of the last grand spectacle as seemed the most susceptible of poetical embellishment;" and rarely have we seen grandeur of conception and simplicity of design so admirably united. His representation of the scene is vivid and energetic; while the manner in which he has grouped and contrasted the countless array of characters of every age, displays the highest degree of artistic skill. Each character he summons up appears before us, with historic costume and features faithfully preserved, and we seem to gaze upon him as a reality, and not merely as the bold imagery of the poet.

"Fare ye well!"

As in the days of earthly pride; the clank  
Of steel announced the warrior, and the robe  
Of Tyrian lustre spoke the blood of kings."

His description of the last setting of the sun in the west, and the dreamer's farewell to the evening star, as it was fading forever from his sight,



are passages of beauty which it would be difficult to find surpassed.

About this period Mr. HILLHOUSE passed three years in Boston, preparing to engage in a mercantile life. During the interruption of business which took place in consequence of the last war with England, he employed a season of leisure passed at home, in the composition of several dramatic pieces, of which "Demetria" and "Percy's Masque" best satisfied his own judgment. When peace was restored, he went to New York, and embarked in commerce, to which, though at variance with his tastes, he devoted himself with fidelity and perseverance. In 1819, he visited Europe, and though the months passed there were a season of great anxiety and business occupations, he still found time to see much to enlarge his mind, and accumulated stores of thought for future use. Among other distinguished literary men, from whom while in London he received attentions, was ZACARY MACAULAY, (father of the Hon. T. BABINGTON MACAULAY,) who subsequently stated to some American gentlemen, that "he considered Mr. HILLHOUSE the most accomplished young man with whom he was acquainted." It was during his stay in England that "Percy's Masque" was revised and published. The subject of this drama is the successful attempt of one of the Percies, the son of Shakspeare's Hotspur, to recover his ancestral home. The era chosen is a happy one for a poet. He is dealing with the events of an age where every thing to us is clothed with a romantic interest, which invests even the most common every-day occurrences of life.

"They carved at the meal  
With gloves of steel,

And they drank the red wine through the helmet barr'd."

Of this opportunity he fully availed himself, in the picture he has here given us of the days of chivalry. As a mere work of art, "Percy's Masque" is one of the most faultless in the language. If subjected to scrutiny, it will bear the strictest criticism by which compositions of this kind can be tried. We cannot detect the violation of a single rule which should be observed in the construction of a tragedy. When, therefore, it was republished in this country, it at once gave its author an elevated rank as a dramatic poet.

In 1822, Mr. HILLHOUSE was united in marriage to CORNELIA, eldest daughter of ISAAC LAWRENCE, of New York. He shortly afterward returned to his native town, and there, at his beautiful place, called *Sachem's Wood*, devoted himself to the pursuits of a country gentleman and practical agriculturist. His taste extended also to the arts with which poetry is allied; and in the embellishment of his residence, there was exhibited evidence of the refinement of its accomplished occupant. Here, with the exception of a few months of the winter, generally spent in New York, he passed the remainder of his life. "And never," remarks his friend, the Reverend Mr. KIPP, "has a domestic circle been anywhere gathered, uniting within itself more of grace, and elegance, and intellect. He who formed its centre and its

charm, possessed a character combining most beautifully the high endowments of literary genius, with all that is winning and brilliant in social life. They who knew him best in the sacred relations of his own fireside, will never cease to realize, that in him their circle lost its greatest ornament. All who were accustomed to meet his cordial greeting, to listen to his fervid and eloquent conversation, to be delighted with the wit and vivacity of his playful moments; to witness the grace and elegance of his manners, the chivalric spirit, the indomitable energy and high finish of the whole character, can tell how nobly he united the combined attractions of the poet, the scholar, and the perfect gentleman. Never, indeed, have we met with one who could pour forth more eloquently his treasures, drawn from the whole range of English literature, or bring them to bear more admirably upon the passing occurrences of the day. Every syllable, too, which he uttered, conveyed the idea of a high-souled honour, which we associate more naturally with the days of old romance, than with these selfish, prosaic times. His were indeed 'high thoughts, seated in a heart of courtesy.'"

"Hadad" was written in 1824, and printed in the following year. This has generally been esteemed HILLHOUSE's masterpiece. As a sacred drama, it is probably unsurpassed. The scene is in Judea, in the days of David; and as the agency of evil spirits is introduced, an opportunity is afforded to bring forward passages of strange sublimity and wildness. For a work like this, HILLHOUSE was peculiarly qualified. A most intimate acquaintance with the Scriptures enabled him to introduce each minute detail in perfect keeping with historical truth, while from the same study he seems also to have imbibed the lofty thoughts, and the majestic style of the ancient Hebrew prophets.

In 1840, he collected, and published in two volumes, the works which at that time he was willing to give to the world. In addition to those I have already mentioned, was "Demetria," a domestic tragedy, now first revised and printed, after an interval of twenty-six years since its first composition, and several orations, delivered in New Haven, on public occasions, or before literary societies in other parts of the country. The manly eloquence of the latter, is well calculated to add the reputation of an accomplished orator, to that which he already enjoyed as a poet. These volumes contain nearly all that he left us. It is a mistake, however, to suppose that he passed his life merely as a literary man. The early part of it was spent in the anxieties of business, while, through all his days, literature, instead of being his occupation, was merely the solace and delight of his leisure moments.

About this time his friends beheld, with anxiety, the symptoms of failing health. For fifteen months, however, he lingered on, alternately cheering their hearts by the prospect of recovery, and then causing them again to despond, as his weakness increased. In the fall of 1840, he left home

for the last time, to visit his friends in Boston. He returned, apparently benefited by the excursion, and no immediate danger was apprehended until the beginning of the following January. On the second of that month his disorder assumed an alarming form, and the next day was passed in intense agony. On Monday, his pain was alleviated; yet his skilful medical attendants beheld in this but the precursor of death; and it became their duty, on the following morning, to impart to him the news that his hours were few and numbered.

"Of the events of this solemn day, when he beheld the sands of life fast running out, and girded up his strength to meet the King of Terrors," says the writer to whom I have before alluded, "I cannot speak. The loss is still too recent to allow us to withdraw the veil and tell of his dying hours. Yet touching was the scene, as the warm affections of that noble heart gathered in close folds around those he was about to leave, or wandered back in remembrance to the opening of life, and the friends of childhood who had already gone. It was also the Christian's death. The mind which had conceived so vividly the scenes of the judgment, must often have looked forward to that hour, which he now could meet in an humble, trusting faith. And thus the day wore on, until, about eight o'clock in the evening, without a struggle, he fell asleep."

As a poet, he possessed qualities seldom found united: a masculine strength of mind, and a most delicate perception of the beautiful. With an imagination of the loftiest order—with "the vision and the faculty divine" in its fullest exercise, the wanderings of his fancy were chastened and controlled by exquisite taste. The grand

characteristic of his writings is their classical beauty. Every passage is polished to the utmost, yet there is no exuberance, no sacrifice to false and meretricious taste. He threw aside the gaudy and affected brilliancy with which too many set forth their poems, and left his to stand, like the doric column, charming by its simplicity. Writing not for present popularity, or to catch the senseless applause of the multitude, he was willing to commit his works—as Lord Bacon did his memory—"to the next ages." And the result is proving how wise were his calculations. The "fit audience," which at first hailed his poems with pleasure, from realizing their worth, has been steadily increasing. The scholar studies them as the productions of a kindred spirit, which had drunk deeply at the fountains of ancient lore, until it had itself been moulded into the same form of stern and antique beauty, which marked the old Athenian dramatists. The intellectual and the gifted claim him as one of their own sacred brotherhood; and all who have a sympathy with genius, and are anxious to hold communion with it as they travel on the worn and beaten path of life, turn with ever renewed delight to his pages. They see the evidences of one, who wrote not because he must write, but because he possessed a mind crowded and glowing with images of beauty, and therefore, in the language of poetry, he poured forth its hoarded treasures. Much as we must lament the withdrawal of that bright mind, at an age when it had just ripened into the maturity of its power, and when it seemed ready for greater efforts than it yet had made, we rejoice that the event did not happen until a permanent rank had been gained among the noblest of our poets.

## THE JUDGMENT.

### I.

THE rites were past of that auspicious day  
When white-robed altars wreath'd with living green  
Adorn the temples;—when unnumber'd tongues  
Repeat the glorious anthem sung to harps  
Of angels while the star o'er Bethlehem stood;—  
When grateful hearts bow low, and deeper joy  
Breathes in the Christian than the angel song,  
On the great birthday of our Priest and King.  
That night, while musing on his wondrous life,  
Precepts, and promises to be fulfill'd,  
A trance-like sleep fell on me, and a dream  
Of dreadful character appall'd my soul.  
Wild was the pageant:—face to face with kings,  
Heroes, and sages of old note, I stood;  
Patriarchs, and prophets, and apostles saw,  
And venerable forms, ere round the globe  
Shoreless and waste a weltering flood was roll'd,  
With angels, compassing the radiant throne  
Of MARY'S Son, anew descended, crown'd  
With glory terrible, to judge the world.

### II.

Methought I journey'd o'er a boundless plain,  
Unbroke by vale or hill, on all sides stretch'd,  
Like circling ocean, to the low-brow'd sky;  
Save in the midst a verdant mount, whose sides  
Flowers of all hues and fragrant breath adorn'd.  
Lightly I trod, as on some joyous quest,  
Beneath the azure vault and early sun;  
But while my pleased eyes ranged the circuit green,  
New light shone round; a murmur came, confused,  
Like many voices and the rush of wings.  
Upward I gazed, and, 'mid the glittering skies,  
Begirt by flying myriads, saw a throne  
Whose thousand splendours blazed upon the earth  
Refulgent as another sun. Through clouds  
They came, and vapours colour'd by Arctons,  
Mingling in swell sublime, voices, and harps,  
And sounding wings, and hallelujahs sweet.  
Sudden, a seraph that before them flew,  
Pausing upon his wide-unfolded plumes,  
Put to his mouth the likeness of a trumpet,  
And toward the four winds four times fiercely  
breathed.  
Doubling along the arch, the mighty peal

To heaven resounded ; hell return'd a groan,  
 And shuddering earth a moment reel'd, confounded,  
 From her fixed pathway as the staggering ship,  
 Stunn'd by some mountain billow, reels. The isles,  
 With heaving ocean, rock'd : the mountains shook  
 Their ancient coronets : the avalanche  
 Thunder'd : silence succeeded through the nations.  
 Earth never listen'd to a sound like this.  
 It struck the general pulse of nature still,  
 And broke, forever, the dull sleep of death.

## III.

Now, o'er the mount the radiant legions hung,  
 Like plummy travellers from climes remote  
 On some sequester'd isle about to stoop.  
 Gently its flowery head received the throne ;  
 Cherubs and seraphs, by ten thousands, round  
 Skirting it far and wide, like a bright sea,  
 Fair forms and faces, crowns, and coronets,  
 And glistening wings furl'd white and numberless.  
 About their LORD were those seven glorious spirits  
 Who in the ALMIGHTY'S presence stand. Four  
 lean'd

On golden wands, with folded wings, and eyes  
 Fix'd on the throne : one bore the dreadful books,  
 The arbiters of life : another waved  
 The blazing ensign terrible, of yore,  
 To rebel angels in the wars of heaven :  
 What seem'd a trump the other spirit grasp'd,  
 Of wondrous size, wreathed multiform and strange.  
 Illustrious stood the seven, above the rest  
 Towering, like a constellation glowing,  
 What time the sphere-instructed huntsman, taught  
 By ATLAS, his star-studded belt displays  
 Aloft, bright-glittering, in the winter sky.

## IV.

Then on the mount, amidst these glorious shapes,  
 Who reverent stood, with looks of sacred awe,  
 I saw EMMANUEL seated on his throne.  
 His robe, methought, was whiter than the light ;  
 Upon his breast the heavenly Urim glow'd  
 Bright as the sun, and round such lightnings flash'd,  
 No eye could meet the mystic symbol's blaze.  
 Irradiant the eternal sceptre shone  
 Which wont to glitter in his Father's hand :  
 Resplendent in his face the Godhead beam'd,  
 Justice and mercy, majesty and grace,  
 Divinely mingling. Celestial glories play'd  
 Around with beamy lustre ; from his eye  
 Dominion look'd ; upon his brow was stamp'd  
 Creative power. Yet over all the touch  
 Of gracious pity dwelt, which, erst, amidst  
 Dissolving nature's anguish, breathed a prayer  
 For guilty man. Redundant down his neck  
 His locks roll'd graceful, as they waved, of old,  
 Upon the mournful breeze of Calvary.

## V.

His throne of heavenly substance seem'd com-  
 posed,  
 Whose pearly essence, like the eastern shell,  
 Or changeful opal, shed a silvery light.  
 Clear as the moon it look'd through ambient clouds  
 Of snowy lustre, waving round its base,

That, like a zodiac, thick with emblems set,  
 Flash'd wondrous beams, of unknown character,  
 From many a burning stone of lustre rare,  
 Stain'd like the bow whose mingling splendour  
 stream'd

Confusion bright upon the dazzled eye.  
 Above him hung a canopy whose skirts  
 The mount o'ershadow'd like an evening cloud.  
 Clouds were his curtains : not like their dim types  
 Of blue and purple round the tabernacle,  
 That waving vision of the lonely wild,  
 By pious Israel wrought with cherubim ;  
 Veiling the mysteries of old renown,  
 Table, and altar, ark, and mercy-seat,  
 Where, 'twixt the shadow of cherubic wings,  
 In lustre visible JEHOVAH shone.

## VI.

In honour chief, upon the LORD'S right hand  
 His station MICHAEL held : the dreadful sword  
 That from a starry baldric hung, proclaim'd  
 The Hierarch. Terrible, on his brow  
 Blazed the archangel crown, and from his eye  
 Thick sparkles flash'd. Like regal banners, waved  
 Back from his giant shoulders his broad vans,  
 Bedropt with gold, and, turning to the sun,  
 Shone gorgeous as the multitudinous stars,  
 Or some illumined city seen by night,  
 When her wide streets pour noon, and, echoing  
 through

Her thronging thousands, mirth and music ring.  
 Opposed to him, I saw an angel stand  
 In sable vesture, with the Books of Life.  
 Black was his mantle, and his changeful wings  
 Gloss'd like the raven's ; thoughtful seem'd his  
 mien,

Sedate and calm, and deep upon his brow  
 Had Meditation set her seal ; his eyes  
 Look'd things unearthly, thoughts unutterable,  
 Or utter'd only with an angel's tongue.  
 Renown'd was he among the seraphim  
 For depth of prescience, and sublimest lore ;  
 Skill'd in the mysteries of the ETERNAL,  
 Profoundly versed in those old records where,  
 From everlasting ages, live God's deeds ;  
 He knew the hour when yonder shining worlds,  
 That roll around us, into being sprang ;  
 Their system, laws, connexion ; all he knew  
 But the dread moment when they cease to be.  
 None judged like him the ways of God to man,  
 Or so had ponder'd ; his excursive thoughts  
 Had visited the depths of night and chaos,  
 Gathering the treasures of the hoary deep.

## VII.

Like ocean billows seem'd, ere this, the plain,  
 Confusedly heaving with a sumless host  
 From earth's and time's remotest bounds : a roar  
 Went up before the multitude, whose course  
 The unfurl'd banner guided, and the bow,  
 Zone of the universe, athwart the zenith  
 Sweeping its arch. In one vast conflux roll'd,  
 Wave following wave, were men of every age,  
 Nation, and tongue ; all heard the warning blast,  
 And, led by wondrous impulse, hither came.

Mingled in wild confusion, now those met  
In distant ages born. Gray forms, that lived  
When Time himself was young, whose temples  
shook

The hoary honours of a thousand years,  
Stood side by side with Roman consuls:—here,  
Mid prophets old, and heaven-inspired bards,  
Were Grecian heroes seen:—there, from a crowd  
Of reverend patriarchs, tower'd the nodding  
plumes,

Tiara, and helms, and sparkling diadems  
Of Persia's, Egypt's, or Assyria's kings;  
Clad as when forth the hundred gates of Thebes  
On sounding cars her hundred princes rush'd;  
Or, when, at night, from off the terrace top  
Of his aerial garden, touch'd to soothe  
The troubled monarch, came the solitan chime  
Of sackbut, psaltery, and harp, adown  
The Euphrates, floating in the moonlight wide  
O'er sleeping Babylon. For all appear'd  
As in their days of earthly pride; the clank  
Of steel announced the warrior, and the robe  
Of Tyrian lustre spoke the blood of kings.  
Though on the angels while I gazed, their names  
Appear'd not, yet amongst the mortal throng  
(Capricious power of dreams!) familiar seem'd  
Each countenance, and every name well known.

## XIII.

Nearest the mount, of that mix'd phalanx first,  
Our general parent stood: not as he look'd  
Wandering, at eve, amid the shady bowers  
And odorous groves of that delicious garden,  
Or flowery banks of some soft-rolling stream,  
Pausing to list its lulling murmur, hand  
In hand with peerless EVE, the rose too sweet,  
Fatal to Paradise. Fled from his cheek  
The bloom of Eden: his hyacinthine locks  
Were changed to gray; with years and sorrows  
bow'd

He seem'd, but through his ruined form still shone  
The majesty of his Creator: round  
Upon his sons a griefed and pitying look  
He cast, and in his vesture hid his face.

## XIV.

Close at his side appear'd a martial form,  
Of port majestic, clad in massive arms,  
Covering above whose helm with outspread wings  
The Roman eagle flew around its brim.  
Was character'd the name at which earth's queen  
Bow'd from her seven-fold throne and owned her  
lord.

In his dilated eye amazement stood;  
Terror, surprise, and blank astonishment  
Blanch'd his firm cheek, as when, of old, close  
houn'd

Within the capitol, amidst the crowd  
Of traitors, fearless else, he caught the gleam  
Of BARRAS' steel. Daunted, yet on the pomp  
Of towering seraphim, their wings, their crowns,  
The dazzling terrors, and upon the look  
He had a steadfast look of anxious note,  
Like that of the hurrying equinox drew  
When all his fortunes hung upon the hour.

## XV.

Near him, for wisdom famous through the east,  
ABRAHAM rested on his staff; in guise  
A Chaldee shepherd, simple in his reinment  
As when at Mamre in his tent he sat,  
The host of angels. Snow-white were his locks  
And silvery beard, that to his girdle roll'd.  
Fondly his meek eye dwelt upon his LOAN,  
Like one, that, after long and troubled dream,  
A night of sorrows, dreary wild, and mad,  
Beholds, at last, the dawn of promised joys.

With kindred looks his great descendant grand  
Not in the poor array of shepherds he,  
Nor in the many-coloured coat, fond gift  
Of doating age, and cause of direful hate;  
But, stately, as his native palm, his form  
Was, like Egyptian princes' proudly deck'd  
In tissued purple sweeping to the ground.  
Plumes from the desert waved above his head,  
And down his breast the golden collar hung,  
Bestow'd by PHARAOH when through Egypt wood  
Went forth to bow the knee as to her king.  
Graced thus, his chariot with impetuous wheels  
Bore him toward Goshen, where the fainting host  
Of ISRAEL waited for his long-lost son.  
The son of RACHEL. Ah! had she survived  
To see him in his glory?—As he rock,  
His boyhood, and his mother's tent, arid,  
Link'd with a thousand recollections dear,  
And JOSEPH'S heart was in the tomb by Ephraim.

## XVI.

At hand, a group of sages mark'd the scene.  
PLATO and SOCRATES together stood,  
With him who measured by their shades those pillars  
Gigantic, 'mid the desert stern, at eve,  
By toiling caravans for Memphis bound.  
Peering like eagles above the horizon's verge,  
Whose huge foundations vanish in the mist  
Of earliest time. Transfix'd they seem'd with  
wonder,

Awe-struck,—amusement rapt their inmost souls.  
Much glance of deep inquiry and suspense  
They threw around, as in untutor'd ages,  
Astronomers upon some dark eclipse,  
Close counselling amidst the dubious light  
If it portended Nature's death, or spoke  
A change in heaven. What thought they, then,  
of all

Their idle dreams, their proud philosophy,  
When on their wilder'd souls re-temptation, Chance,  
And the VICISSITUDES broke? But, though they saw'd  
When all was dark, they seem'd to see the truth.  
They sought in earth, in ocean, and the stars,  
Their maker, arguing from his works toward One;  
And from his word had not less boldly argued,  
Had they beheld the gospel sending forth  
Its pure effulgence o'er the farthest sea,  
Lighting the idol mountain-tops, and gilding  
The banners of salvation there. These men  
Ne'er slighted a RABBI; of his name  
They never heard. Perchance their late-found  
harps,

Mixing with angel symphonies, may sound  
In strains more rapturous things to them as now.

## XII.

Nearer the mount stood MOSES ; in his hand  
The rod which blasted with strange plagues the  
realm

Of Misraim, and from its time-worn channels  
Upturn'd the Arabian sea. Fair was his broad,  
High front, and forth from his soul-piercing eye  
Did legislation took ; which full he fix'd  
Upon the blazing panoply, undazzled.  
No terrors had the scene for him who, oft,  
Upon the thunder-shaken hill-top, veil'd  
With smoke and lightnings, with JEHOVAH talk'd,  
And from his fiery hand received the law.  
Beyond the Jewish ruler, banded close,  
A company full glorious, I saw  
The twelve apostles stand. O, with what looks  
Of ravishment and joy, what rapturous tears,  
What hearts of ecstasy, they gazed again  
On their beloved Master ! what a tide  
Of overwhelming thoughts press'd to their souls,  
When now, as he so frequent promised, throned,  
And circled by the hosts of heaven, they traced  
The well-known lineaments of him who shared  
Their wants and sufferings here ! Full many a day  
Of fasting spent with him, and night of prayer,  
Rush'd on their swelling hearts. Before the rest,  
Close to the angelic spears, had PETER urged,  
Tears in his eye, love throbbing at his breast,  
As if to touch his vesture, or to catch  
The murmur of his voice. On him and them  
JESUS beam'd down benignant looks of love.

## XIII.

How diverse from the front sublime of PAUL,  
Or pale and placid dignity of him  
Who in the lonely Isle saw heaven unveil'd,  
Was his who in twelve summers won a world !  
Not such his countenance nor garb, as when  
He foremost breasted the broad Granicus,  
Dark-rushing through its steeps from lonely Ida,  
His double-tufted plume conspicuous mark  
Of every arrow ; cheering his bold steed  
Through pikes, and spears, and threatening axes, up  
The slippery bank through all their chivalry,  
Princes and satraps link'd for CÆSAR'S throne,  
With cuirass pierced, cleft helm, and plumeless  
head,  
To youthful conquest : or, when, panic-struck,  
DARICUS from his plunging chariot sprang,  
Away the bow and mantle cast, and fled.  
His robe, all splendid from the silk-worm's loom,  
Floated effeminate, and from his neck  
Hung chains of gold, and gems from eastern mines.  
Bedight with many-colour'd plumage, flamed  
His proud tiara, plumage which had spread  
Its glittering dyes of scarlet, green, and gold,  
To evening suns by Indus' stream : around  
Twined careless, glow'd the white and purple band,  
The imperial, sacred badge of Persia's kings.  
Thus his triumphal car in Babylon  
Display'd him, drawn by snow-white elephants,  
Whose feet crush'd odours from the flowery wreaths  
Boy-Cupids scatter'd, while soft music breathed  
And incense fumed around. But dire his hue,  
Bloated and bacchanal as on the night

When old Persepolis was wrapp'd in flame !  
Fear over all had flung a livid tinge.  
A deeper awe subdued him than amazed  
PARMENIO and the rest, when they beheld  
The white-stoled Levites from Jerusalem,  
Thrown open as on some high festival,  
With hymns and solemn pomp, come down the hill  
To meet the incensed king, and wondering saw,  
As on the pontiff's awful form he gazed,  
Glistering in purple with his mystic gems,  
JOVE'S vaunted son, at JADDUA'S foot, adore.

## XIV.

Turn, now, where stood the spotless Virgin :  
sweet  
Her azure eye, and fair her golden ringlets ;  
But changeful as the hues of infancy  
Her face. As on her son, her Gon, she gazed,  
Fix'd was her look,—earnest, and breathless ;—  
now,  
Suffused her glowing cheek ; now, changed to  
pale ;—  
First, round her lip a smile celestial play'd,  
Then, fast, fast rain'd the tears.—Who can in-  
terpret ?—  
Perhaps some thought maternal cross'd her heart,  
That mused on days long past, when on her breast  
He helpless lay, and of his infant smile ;  
Or, on those nights of terror, when, from worse  
Than wolves, she hasted with her babe to Egypt.

## XV.

Girt by a crowd of monarchs, of whose fame  
Scarce a memorial lives, who fought and reign'd  
While the historic lamp shed glimmering light,  
Above the rest one regal port aspired,  
Crown'd like Assyria's princes ; not a crest  
O'ertopp'd him, save the giant scaphim.  
His countenance, more piercing than the beam  
Of the sun-gazing eagle, earthward bent  
Its haught, fierce majesty, temper'd with awe.  
Seven years with brutish herds had quell'd his  
pride,  
And taught him there's a mightier king in heaven.  
His powerful arm founded old Babylon,  
Whose bulwarks like the eternal mountains heaved  
Their adamantine heads ; whose brazen gates  
Beleaguering nations foil'd, and bolts of war,  
Unshaken, unanswer'd as the pelting hail.  
House of the kingdom ! glorious Babylon !  
Earth's marvel, and of unborn time the theme !  
Say where thou stood'st :—or, can the fisherman  
Plying his task on the Euphrates, now,  
A silent, silver, unpolluted tide,  
Point to thy grave, and answer ? From a sash  
O'er his broad shoulder hung the ponderous sword,  
Fatal as sulphurous fires to Nineveh,  
That levell'd with her waves the walls of Tyrus,  
Queen of the sea ; to its foundations shook  
Jerusalem, and reap'd the fields of Egypt.

## XVI.

Endless the task to name the multitudes  
From every land, from isles remote, in seas  
Which no adventurous mariner has sail'd :—



From desert-girdled cities, of whose pomp  
Some solitary wanderer, by the stars  
Conducted o'er the burning wilderness,  
Has told a doubted tale: as Europe's sons  
Describing Mexic', and, in fair Peru,  
The gorgeous Temple of the Sun, its priests,  
Its virgin, and its fire, forever bright,  
Were fables deem'd, and, for belief, met scorn.  
Around while gazing thus, far in the sky  
Appear'd what look'd, at first, a moving star;  
But, onward, wheeling through the clouds it came,  
With brightening splendour and increasing size,  
Till within ken a fiery chariot rush'd,  
By flaming horses drawn, whose heads shot forth  
A twisted, horn-like beam. O'er its fierce wheels  
Two shining forms alighted on the mount,  
Of mortal birth, but deathless rapt to heaven.  
Adown their breasts their loose beards floated, white  
As mist by moonbeams silver'd; fair they seem'd,  
And bright as angels; fellowship with heaven  
Their mortal grossness so had purified.  
Lucent their mantles; other than the seer  
By Jordan caught; and in the prophet's face  
A mystic lustre, like the Urim's, gleamed.

## XVII.

Now for the dread tribunal all prepared:  
Before the throne the angel with the books  
Ascending kneel'd, and, crossing on his breast  
His sable pinions, there the volumes spread.  
A second summons echoed from the trump,  
Thrice sounded, when the mighty work began.  
Waved onward by a seraph's wand, the sea  
Of palpitating bowms toward the mount  
In silence roll'd. No sooner had the first  
Pale tremblers its mysterious circle touched  
Than, instantaneous, swift as fancy's flash,  
As lightning darting from the summer cloud,  
Its past existence rose before the soul,  
With all its deeds, with all its secret store  
Of embryo works, and dark imaginings.  
Amidst the chaos, thoughts as numberless  
As whirling leaves when autumn strips the woods,  
Light and disjointed as the sibyl's thoughts  
Scatter'd upon the waste of long, dim years,  
Pass'd in a moment through the quicken'd soul.  
Not with the glozing eye of earth beheld;  
They saw as with the glance of Deity.  
Conscience, stern arbiter in every breast,  
Decided. Self-acquitted or condemned,  
Through two broad, glittering avenues of spears  
They cross'd the angelic squadrons, right, or left  
The judgment-seat; by power supernal led  
To their allotted stations on the plain.  
As onward, onward, numberless, they came,  
And touch'd, appall'd, the verge of destiny,  
The heavenly spirits inly sympathized:—  
When youthful saints, or martyrs scarr'd and white,  
With streaming faces, hands ecstatic clasp'd,  
Springing to the right, celestial beaming smiles  
A ravishing beauty to their radiance gave;  
But downcast looks of pity chill'd the left.  
What clench'd hands, and frenzied steps were there!  
Yet, on my shuddering soul, the stifled groan,  
Wrung from some proud blasphemer, as he rush'd,

Constrain'd by conscience, down the path of death,  
Knells horrible.—On all the hurrying throng  
The unerring pen stamp'd, as they pass'd, their fate.  
Thus, in a day, amazing thought! were judged  
The millions, since from the ALMIGHTY'S hand,  
Launch'd on her course, earth roll'd rejoicing.

## Whose

The doom to penal fires, and whose to joy,  
From man's presumption mists and darkness veil  
So pass'd the day; divided stood the world,  
An awful line of separation drawn,  
And from his labours the Mexican ceased.

## XVIII.

By this, the sun his westering car drove low;  
Round his broad wheel full many a lucid cloud  
Floated, like happy isles, in seas of gold:  
Along the horizon castled shapes were piled,  
Turrets and towers, whose fronts embattled gleam'd  
With yellow light: smit by the slanting ray,  
A ruddy beam the canopy reflected;  
With deeper light the ruby blush'd; and thick  
Upon the seraphs' wings the glowing spots  
Seem'd drops of fire. Uncoiling from its staff  
With fainter wave, the gorgeous ensign hung,  
Or, swelling with the swelling breeze, by fits,  
Cast off upon the dewy air huge flakes  
Of golden lustre. Over all the hill,  
The heavenly legions, the assembled world,  
Evening her crimson tint forever drew.

## XIX.

But while at gaze, in solemn silence, men  
And angels stood, and many a quaking heart  
With expectation throbb'd; about the throne  
And glittering hill-top slowly wreathed the clouds,  
Erewhile like curtains for adornment hung,  
Involving Shiloh and the seraphim  
Beneath a snowy tent. The bands around,  
Eyeing the gonfalon that through the smoke  
Tower'd into air, resembled hosts who watch  
The king's pavilion where, ere battle hour,  
A council sits. What their consult might be,  
Those seven dread spirits and their Lord, I mused,  
I marvel'd. Was it grace and peace?—or death?  
Was it of man!—Did pity for the lost  
His gentle nature wring, who knew, who felt  
How frail is this poor tenement of clay!—  
Arose there from the misty tabernacle  
A cry like that upon Gethsemane!—  
What pass'd in Jesus' bosom none may know,  
But close the cloudy dome invested him;  
And, weary with conjecture, round I gazed  
Where, in the purple west, no more to dawn,  
Faded the glories of the dying day.  
Mild twinkling through a crimson-skirted cloud,  
The solitary star of evening shone.  
While gazing wistful on that peerless light,  
Thereafter to be seen no more, (as oft,  
In dreams strange images will mix,) sad thoughts  
Pass'd o'er my soul. Sorrowing, I cried, — Farewell,  
Pale, beautiful planet, that displayest so soft

\* For we have not an high priest which cannot be  
touched with the feeling of our infirmities.—HEB. IV. 15.

Amid yon glowing streak thy transient beam,  
A long, a last farewell! Seasons have changed,  
Ages and empires roll'd, like smoke, away,  
But thou, unalter'd, beamest as silver fair  
As on thy birthnight! Bright and watchful eyes,  
From palaces and bowers, have hail'd thy gem  
With secret transport! Natal star of love,  
And souls that love the shadowy hour of fancy,  
How much I owe thee, how I bless thy ray!  
How oft thy rising o'er the hamlet green,  
Signal of rest, and social converse sweet,  
Beneath some patriarchal tree, has cheer'd  
The peasant's heart, and drawn his benison!  
Pride of the west! beneath thy placid light  
The tender tale shall never more be told,  
Man's soul shall never wake to joy again:  
Thou sett'st forever,—lovely orb, farewell!"

## XX.

Low warblings, now, and solitary harps  
Were heard among the angels, touch'd and tuned  
As to an evening hymn, preluding soft  
To cherub voices; louder as they swell'd,  
Deep strings struck in, and hoarser instruments,  
Mix'd with clear, silver sounds, till concord rose  
Full as the harmony of winds to heaven;  
Yet sweet as nature's springtide melodies  
To some worn pilgrim, first with glistening eyes  
Greeting his native valley, whence the sounds  
Of rural gladness, herds, and bleating flocks,  
The chirp of birds, blithe voices, lowing kine,  
The dash of waters, reed, or rustic pipe,  
Blent with the dulcet, distance-mellow'd bell,  
Come, like the echo of his early joys.  
In every pause, from spirits in mid air,  
Responsive still were golden viols heard,  
And heavenly symphonies stole faintly down.

## XXI.

Calm, deep, and silent was the tide of joy  
That roll'd o'er all the blessed; visions of bliss,  
Rapture too mighty, swell'd their hearts to bursting;  
Prelude to heaven it seem'd, and in their sight  
Celestial glories swam. How fared, alas!  
That other band! Sweet to their troubled minds  
The solemn scene; ah! doubly sweet the breeze  
Refreshing, and the purple light to eyes  
But newly oped from that benumbing sleep  
Whose dark and drear abode no cheering dream,  
No bright-hued vision ever enters, souls  
For ages pent, perhaps, in some dim world  
Where guilty spectres stalk the twilight gloom.  
For, like the spirit's last seraphic smile,  
The earth, anticipating now her tomb,  
To rise, perhaps, as heaven magnificent,  
Appear'd Hesperian: gales of gentlest wing  
Came fragrance-laden, and such odours shed  
As Yemen never knew, nor those blest isles  
In Indian seas, where the voluptuous breeze  
The peaceful native breathes, at eventide,  
From nutmeg groves and bowers of cinnamon.  
How solemn on their ears the choral note  
Swell'd of the angel hymn! so late escaped  
The cold embraces of the grave, whose damp  
Silence no voice or string'd instrument

Has ever broke! Yet with the murmuring breeze  
Full sadly chimed the music and the song,  
For with them came the memory of joys  
Forever past, the stinging thought of what  
They once had been, and of their future lot.  
To their grieved view the passages of earth  
Delightful rise, their tender ligaments  
So dear, they heeded not an after state,  
Though by a fearful judgment usher'd in.  
A bridegroom fond, who lavish'd all his heart  
On his beloved, forgetful of the Man  
Of many Sorrows, who, for him, resign'd  
His meek and spotless spirit on the cross,  
Has marked among the blessed bands, array'd  
Celestial in a spring of beauty, doom'd  
No more to fade, the charmer of his soul,  
Her cheek soft blooming like the dawn in heaven.  
He recollects the days when on his smile  
She lived; when, gently leaning on his breast,  
Tears of intense affection dimm'd her eyes,  
Of dove-like lustre.—Thoughtless, now, of him  
And earthly joys, eternity and heaven  
Engross her soul.—What more accursed pang  
Can hell inflict? With her, in realms of light,  
In never-dying bliss, he might have roll'd  
Eternity away; but now, forever  
Torn from his bride new-found, with cruel fiends,  
Or men like fiends, must waste and weep. Now, now  
He mourns with burning, bitter drops his days  
Misspent, probation lost, and heaven despised.  
Such thoughts from many a bursting heart drew  
forth

Groans, lamentations, and despairing shrieks,  
That on the silent air came from afar.

## XXII.

As, when from some proud capital that crowns  
Imperial Ganges, the reviving breeze  
Sweeps the dank mist, or hoary river fog  
Impervious mantled o'er her highest towers,  
Bright on the eye rush BRAHMA'S temples, capp'd  
With spiry tops, gay-trellised minarets,  
Pagods of gold, and mosques with burnish'd domes,  
Gilded, and glistening in the morning sun,  
So from the hill the cloudy curtains roll'd,  
And, in the lingering lustre of the eve,  
Again the SAVIOUR and his seraphs shone.  
Emitted sudden in his rising, flash'd  
Intenser light, as toward the right hand host  
Mild turning, with a look ineffable,  
The invitation he proclaim'd in accents  
Which on their ravish'd ears pour'd thrilling, like  
The silver sound of many trumpets heard  
Afar in sweetest jubilee; then, swift  
Stretching his dreadful sceptre to the left,  
That shot forth horrid lightnings, in a voice  
Clothed but in half its terrors, yet to them  
Seem'd like the crush of heaven, pronounced the  
doom.

The sentence utter'd, as with life instinct,  
The throne uprose majestically slow;  
Each angel spread his wings; in one dread swell  
Of triumph mingling as they mounted, trumpets,  
And harps, and golden lyres, and timbrels sweet,  
And many a strange and deep-toned instrument



Of heavenly minstrelsy unknown on earth,  
And angels' voices, and the loud acclaim  
Of all the ransom'd, like a thunder-shout.  
Far through the skies melodious echoes roll'd,  
And faint hosannas distant climes return'd.

## XXIII.

Down from the lessening multitude came faint  
And fainter still the trumpet's dying peal,  
All else in distance lost; when, to receive  
Their new inhabitants, the heavens unfolded.  
Up gazing, then, with streaming eyes, a glimpse  
The wicked caught of Paradise, whence streaks  
Of splendour, golden quivering radiance shone,  
As when the showery evening sun takes leave,  
Breaking a moment o'er the illumined world.  
Seen far within, fair forms moved graceful by,  
Slow-turning to the light their snowy wings.  
A deep-drawn, agonizing groan escaped  
The hapless outcasts, when upon the Lord  
The glowing portals closed. Undone, they stood  
Wistfully gazing on the cold, gray heaven,  
As if to catch, alas! a hope not there.  
But shades began to gather; night approach'd  
Murky and lowering: round with horror roll'd  
On one another, their despairing eyes  
That glared with anguish: starless, hopeless gloom  
Fell on their souls, never to know an end.  
Though in the far horizon linger'd yet  
A lurid gleam, black clouds were mustering there;  
Red flashes, follow'd by low muttering sounds,  
Announced the fiery tempest doom'd to hurl  
The fragments of the earth again to chaos.  
Wild gusts swept by, upon whose hollow wing  
Unearthly voices, yells, and ghastly peals  
Of demon laughter came. Infernal shapes  
Flitted along the sulphurous wreaths, or plunged  
Their dark, impure abyss, as sea-fowl dive  
Their watery element.—O'erwhelmed with sights  
And sounds appalling, I awoke; and found  
For gathering storms, and signs of coming wo,  
The midnight moon gleaming upon my bed  
Serene and peaceful. Gladly I survey'd her  
Walking in brightness through the stars of heaven,  
And blessed the respite ere the day of doom.

HADAD'S DESCRIPTION OF THE CITY  
OF JERUSALEM.

'Tis so;—the hoary harper sings aright;  
How beautiful is Zion!—Like a queen,  
Arm'd with a helm, in virgin loveliness,  
Her heaving bosom in a bossy cuirass,  
She sits aloft, begirt with battlements  
And bulwarks swelling from the rock, to guard  
The sacred courts, pavilions, palaces,  
Soft gleaming through the umbrage of the woods  
Which tuft her summit, and, like raven tresses,  
Waved their dark beauty round the tower of  
David.  
Resplendent with a thousand golden bucklers,  
The embrasures of alabaster shine;

Hail'd by the pilgrims of the desert, bound  
To Judah's mart with orient merchandise.  
But not, for thou art fair and turret-crown'd,  
Wet with the choicest dew of heaven, and blest  
With golden fruits, and gales of frankincense,  
Dwell I beneath thine ample curtains. Here,  
Where saints and prophets teach, where the stern  
law  
Still speaks in thunder, where chief angels watch,  
And where the glory hovers, here I war.

## UNTOLD LOVE.\*

THE soul, my lord, is fashion'd—like the lyre.  
Strike one chord suddenly, and others vibrate.  
Your name abruptly mention'd, casual words  
Of comment on your deeds, praise from your  
uncle,  
News from the armies, talk of your return,  
A word let fall touching your youthful passion,  
Suffused her cheek, call'd to her drooping eye  
A momentary lustre; made her pulse  
Leap headlong, and her bosom palpitate.  
I could not long be blind, for love defies  
Concealment, making every glance and motion,  
Silence, and speech a tell-tale— . . . . .

These things, though trivial of themselves, begot  
Suspicion. But long months elapsed,  
Ere I knew all. She had, you know, a fever.  
One night, when all were weary and at rest,  
I, sitting by her couch, tired and o'erwatch'd,  
Thinking she slept, suffer'd my lids to close.  
Waked by a voice, I found her—never, Signor,  
While life endures, will that scene fade from me,—  
A dying lamp wink'd in the hearth, that cast,  
And snatched the shadows. Something stood be-  
fore me

In white. My flesh began to creep. I thought  
I saw a spirit. It was my lady risen,  
And standing in her night-robe with clasp'd hands,  
Like one in prayer. Her pallid face display'd  
Something, methought, surpassing mortal beauty.  
She presently turn'd round, and fix'd her large,  
wild eyes,

Brimming with tears, upon me, fetched a sigh,  
As from a riven heart, and cried: "He's dead!  
But, hush!—weep not,—I've bargain'd for his  
soul.—

That's safe in bliss!"—Demanding who was dead,  
Scarce yet aware she raved, she answer'd quick,  
Her Cousin, her beloved; for that his ghost,  
All pale and gory, thrice had pass'd her bed.  
With that, her passion breaking loose, my lord,  
She pour'd her lamentation forth in strains  
Pathetical beyond the reach of reason.  
"Gone, gone, gone to the grave, and never know  
I loved him!"—I'd no power to speak, or move.—  
I sat stone still,—a horror fell upon me.  
At last, her little strength ebb'd out, she sank,  
And lay, as in death's arms, till morning.

\* From "Demetria."

## SCENE FROM HADAD.

*Traced roof of Absalom's house by night;  
orned with vases of flowers and fragrant  
ubs; an awning over part of it. TAMAR  
HADAD.*

*T.* No, no, I well remember—proofs, you said,  
own to MOSES.

*Z.* Well, my love, thou know'st  
een a traveller in various climes;  
Ethiopia's scorching sands, and scaled  
now-clad mountains; trusted to the deep;  
rsed the fragrant islands of the sea,  
with the wise conversed of many nations.

*T.* I know thou hast.

*Z.* Of all mine eyes have seen,  
reatest, wisest, and most wonderful  
t dread sage, the Ancient of the Mountain.

*T.* Who?

*Z.* None knows his lineage, age, or name:  
his locks

ke the snows of Caucasus; his eyes  
with the wisdom of collected ages.  
en, unbroken years he sees, 'tis said,  
enerations pass, like autumn fruits,  
r'd, consumed, and springing fresh to life,  
to perish, while he views the sun,  
easons roll, in rapt serenity,  
igh communion with celestial powers.  
say 'tis SHEM, our father, some say ENOCH,  
ome MELCHISEDEK.

*T.* I've heard a tale  
his, but ne'er believed it.

*Z.* I have proved it.  
igh perils dire, dangers most imminent,  
days and nights, mid rocks and wildernesses,  
oreal snows, and never-thawing ice,  
e not a bird, a beast, a living thing,  
he far-soaring vulture comes, I dared  
asperate way, resolved to know or perish.

*T.* Rash, rash adventurer!

*Z.* On the highest peak  
rmy Caucasus there blooms a spot  
hich perpetual sunbeams play, where flowers  
verdure never die; and there he dwells.

*T.* But didst thou see him?

*Z.* Never did I view  
awful majesty: his reverend locks  
like a silver mantle to his feet;  
ament glistened saintly white, his brow  
like the gate of Paradise; his mouth  
musical as its bright guardians' songs.

*T.* What did he tell thee? O! what wisdom  
fell

lips so hallow'd?

*Z.* Whether he possesses  
'etragrammaton—the powerful name  
ed on MOSES' rod, by which he wrought  
urd-of wonders, which constrains the heavens  
ower down blessings, shakes the earth, and  
rules

trongest spirits; or if God hath given  
egated power, I cannot tell.

But 'twas from him I learn'd their fate, their fall,  
Who erewhile wore resplendent crowns in heaven;  
Now scatter'd through the earth, the air, the sea.  
Them he compels to answer, and from them  
Has drawn what MOSES, nor no mortal ear  
Has ever heard.

*Tam.* But did he tell it thee?

*Had.* He told me much—more than I dare reveal;  
For with a dreadful oath he seal'd my lips.

*Tam.* But canst thou tell me nothing? Why  
unfold

So much, if I must hear no more?

*Had.* You bade

Explain my words, almost reproach me, sweet,  
For what by accident escaped me.

*Tam.* Ah!

A little—something tell me—sure not all  
Were words inhibited.

*Had.* Then promise never,  
Never to utter of this conference  
A breath to mortal.

*Tam.* Solemnly I vow.

*Had.* Even then, 'tis little I can say, compared  
With all the marvels he related.

*Tam.* Come,  
I'm breathless. Tell me how they sinn'd, how fell.

*Had.* Their head, their prince involved them in  
his ruin.

*Tam.* What black offence on his devoted head  
Drew endless punishment?

*Had.* The wish to be  
Like the All-Perfect.

*Tam.* Arrogating that  
Due only to his Maker! awful crime!  
But what their doom? their place of punishment?

*Had.* Above, about, beneath; earth, sea, and air;  
Their habitations various as their minds,  
Employments, and desires.

*Tam.* But are they round us, HADAD? not  
confined  
In penal chains and darkness?

*Had.* So he said,  
And so your holy books infer. What saith  
Your prophet? what the prince of Uz?

*Tam.* I shudder,  
Lest some dark minister be near us now.

*Had.* You wrong them. They are bright in-  
telligences,  
Robb'd of some native splendour, and cast down.  
'Tis true, from heaven; but not deform'd and foul,  
Revengeful, malice-working fiends, as fools  
Suppose. They dwell, like princes, in the clouds,  
Sun their bright pinions in the middle sky;  
Or arch their palaces beneath the hills,  
With stones inestimable studded so,  
That sun or stars were useless there.

*Tam.* Good heavens!

*Had.* He bade me look on rugged Caucasus,  
Crag piled on crag beyond the utmost ken,  
Naked and wild, as if creation's ruins  
Were heaped in one immeasurable chain  
Of barren mountains, beaten by the storms  
Of everlasting winter. But within  
Are glorious palaces and domes of light,  
Irradiate halls and crystal colonnades,

Vaults set with gems the purchase of a crown,  
Blazing with lustre past the noontide beam,  
Or, with a milder beauty, mimicking  
The mystic signs of changeful Mazzaroth.

*Tam.* Unheard-of splendour!

*Hud.* There they dwell, and muse,  
And wander; beings beautiful, immortal,  
Minds vast as heaven, capacious as the sky,  
Whose thoughts connect past, present, and to come,  
And glow with light intense, imperishable.  
Thus, in the sparry chambers of the sea  
And air-pavilions, rainbow tabernacles,  
They study nature's secrets, and enjoy  
No poor dominion.

*Tam.* Are they beautiful,  
And powerful far beyond the human race?

*Hud.* Man's feeble heart cannot conceive it.  
When

The sage described them, fiery eloquence  
Flow'd from his lips; his bosom heaved, his eyes  
Grew bright and mystical; moved by the theme,  
Like one who feels a deity within.

*Tam.* Wondrous! What intercourse have they  
with men?

*Hud.* Sometimes they deign to intermix with man,  
But oft with woman.

*Tam.* Ha! with woman?

*Hud.* She

Attracts them with her gentler virtues, soft,  
And beautiful, and heavenly, like themselves.  
They have been known to love her with a passion  
Stronger than human.

*Tam.* That surpasses all  
You yet have told me.

*Hud.* This the sage affirms;  
And Moses, darkly.

*Tam.* How do they appear?  
How manifest their love?

*Hud.* Sometimes 't is spiritual, signified  
By beatific dreams, or more distinct  
And glorious apparition. They have stoop'd  
To animate a human form, and love  
Like mortals.

*Tam.* Frightful to be so beloved!  
Who could endure the horrid thought! What makes  
Thy cold hand tremble! or is't mine  
That feels so deathly?

*Hud.* Dark imaginations haunt me  
When I recall the dreadful interview.

*Tam.* O, tell them not: I would not hear them.

*Hud.* But why condemn a spirit's love! so high,  
So glorious, if he haply deign'd!

*Tam.* Forswear  
My Maker! love a demon!

*Hud.* No—O, no—  
My thoughts but wander'd. Oft, alas! they wander.

*Tam.* Why dost thou speak so sadly now! And  
Thine eyes are fix'd again upon Arcturus. [lo!  
Thus ever, when thy drooping spirits ebb,  
Thou gazest on that star. Hath it the power  
To cause or cure thy melancholy mood?

[He appears lost in thought.

Tell me, ascribest thou influence to the stars?

*Hud.* (starting.) The stars! What know'st  
thou of the stars!

*Tam.* I know that they were made to rule the  
night.

*Hud.* Like palace lamps! Thou echoest well  
thy grandsire.

Woman! the stars are living, glorious,  
Amazing, infinite!

*Tam.* Speak not so wildly.

I know them numberless, resplendent, set  
As symbols of the countless, countless years  
That make eternity.

*Hud.* Eternity!

O! mighty, glorious, miserable thought!  
Had ye endured like those great sufferers,  
Like them, seen ages, myriad ages roll;  
Could ye but look into the void abyss  
With eyes experienced, unobscured by torments,  
Then mightst thou name it, name it feelingly.

*Tam.* What ails thee, HADAD! Draw me not  
so close.

*Hud.* TAMAR! I need thy love—more than thy  
love—

*Tam.* Thy cheek is wet with tears—Nay, let us  
Tis late—I cannot, must not linger. [part—  
[Breaks from him, and exit.

*Hud.* Loved and abhor'd! Still, still accursed!  
[He paces twice or thrice up and down, with  
passionate gestures; then turns his face to  
the sky, and stands a moment in silence.]  
O! where,

In the illimitable space, in what  
Profound of untried misery, when all  
His worlds, his rolling orbs of light, that fill  
With life and beauty yonder infinite,  
Their radiant journey run, forever set,  
Where, where, in what abyss shall I be groaning?  
[Exit.

#### ARTHUR'S SOLILOQUY.\*

HERE let me pause, and breathe a while, and wipe  
These servile drops from off my burning brow.  
Amidst these venerable trees, the air  
Seems hallow'd by the breath of other times—  
Companions of my fathers! ye have mark'd  
Their generations pass. Your giant arms  
Shadow'd their youth, and proudly canopied  
Their silver hairs, when, ripe in years and glory,  
These walks they trod to meditate on heaven.  
What warlike pageants have ye seen! what trains  
Of captives, and what heaps of spoil! what pomp,  
When the victorious chief, war's tempest o'er,  
In Warkworth's bowers unbound his panoply!  
What floods of splendour, bursts of jocund din,  
Startled the slumbering tenants of these shades,  
When night awoke the tumult of the feast,  
The song of damsels, and the sweet-toned lyre.  
Then, princely PEARCE reigned amidst his halls,  
Champion, and judge, and father of the north.  
O, days of ancient grandeur! are ye gone!  
Forever gone! Do these same scenes behold  
His offspring here, the hireling of a foe!  
O, that I knew my fate! that I could read  
The destiny which Heaven has mark'd for me!

\* From "Percy's Masque."

## CHARLES SPRAGUE.

[Born, 1791.]

CHARLES SPRAGUE was born in Boston, on the twenty-sixth day of October, in 1791. His father, who still survives, was one of that celebrated band who, in 1773, resisted taxation by pouring the tea on board several British ships into the sea.

Mr. SPRAGUE was educated in the schools of his native city, which he left at an early period to acquire in a mercantile house a practical knowledge of trade. When he was about twenty-one years of age, he commenced the business of a merchant on his own account, and continued in it, I believe, until he was elected cashier of the Globe Bank, one of the first establishments of its kind in Massachusetts. This office he now holds, and he has from the time he accepted it discharged its duties in a faultless manner, notwithstanding the venerable opinion that a poet must be incapable of successfully transacting practical affairs. In this period he has found leisure to study the works of the greatest authors, and particularly those of the masters of English poetry, with which, probably, very few contemporary writers are more familiar; and to write the admirable poems on which is based his own reputation.

The first productions of Mr. SPRAGUE which attracted much attention, were a series of brilliant prologues, the first of which was written for the Park Theatre, in New York, in 1821. Prize theatrical addresses are proverbially among the most worthless compositions in the poetic form. Their brevity and peculiar character prevents the development in them of original conceptions and striking ideas, and they are usually made up of commonplace thoughts and images, compounded with little skill. Those by Mr. SPRAGUE are certainly among the best of their kind, and some passages in them are conceived in the true spirit of poetry. The following lines are from the one recited at the opening of a theatre in Philadelphia, in 1822.

"To grace the stage, the bard's career'ing mind  
Seeks other worlds, and leaves his own behind;  
He lures from air its bright, unprison'd forms,  
Breaks through the tomb, and Death's dull region storms,  
O'er ruin'd realms he pours creative day,  
And slumbering kings his mighty voice obey.  
From its damp shades the long-laid spirit walks,  
And round the murderer's bed in vengeance stalks.  
Poor, maniac Beauty brings her cypress wreath,—  
Her smile a moonbeam on a blasted heath;  
Round some cold grave she comes, sweet flowers to strew,  
And, lost to Heaven, still to love is true.  
Hate shuts his soul when dove-eyed Mercy pleads;  
Power lifts his axe, and Truth's bold service bleeds;  
Remorse drops anguish from his burning eyes,  
Feels hell's eternal worm, and, shuddering, dies;  
War's trophied minion, too, forsakes the dust,  
Grasps his worn shield, and waves his sword of rust,  
Springs to the slaughter at the trumpet's call,  
Again to conquer, or again to fall."

The ode recited in the Boston theatre, at a pageant in honour of SHAKESPEARE, in 1823, is one

of the most vigorous and beautiful lyrics in the English language. The first poet of the world, the greatness of his genius, the vast variety of his scenes and characters, formed a subject well fitted for the flowing and stately measure chosen by our author, and the universal acquaintance with the writings of the immortal dramatist enables every one to judge of the merits of his composition. Though to some extent but a reproduction of the creations of SHAKESPEARE, it is such a reproduction as none but a man of genius could effect.

The longest of Mr. SPRAGUE's poems is entitled "Curiosity." It was delivered before the Phi Beta Kappa Society, at Cambridge, in August, 1829. It is in the heroic measure, and its diction is faultless. The subject was happily chosen, and admitted of a great variety of illustrations. The descriptions of the miser, the novel-reader, and the father led by curiosity to visit foreign lands, are among the finest passages in Mr. SPRAGUE's writings. "Curiosity" was published in Calcutta a few years ago, as an original work by a British officer, with no other alterations than the omission of a few American names, and the insertion of others in their places, as SCOTT for COOPER, and CHALMERS for CHANNING; and in this form it was reprinted in London, where it was much praised in some of the critical gazettes.

The poem delivered at the centennial celebration of the settlement of Boston, contains many spirited passages, but it is not equal to "Curiosity" or "The Shakspeare Ode." Its versification is easy and various, but it is not so carefully finished as most of Mr. SPRAGUE's productions. "The Winged Worshippers," "Lines on the Death of M. S. C.," "The Family Meeting," "Art," and several other short poems, evidence great skill in the use of language, and show him to be a master of the poetic art. They are all in good taste; they are free from turgidness; and are pervaded by a spirit of good sense, which is unfortunately wanting in much of the verse written in this age.

Mr. SPRAGUE has written, besides his poems, an essay on drunkenness, and an oration, pronounced at Boston on the fiftieth anniversary of the declaration of independence; and I believe he contributed some papers to the "New England Magazine," while it was edited by his friend J. T. BUCKINGHAM. The style of his prose is florid and much less carefully finished than that of his poetry.

He mixes but little in society, and, I have been told, was never thirty miles from his native city. His leisure hours are passed among his books; with the few "old friends, the tried, the true," who travelled with him up the steeps of manhood; or in the quiet of his own fireside. His poems show the strength of his domestic and social affections.

## CURIOSITY.\*

It came from Heaven—its power archangels knew,  
When this fair globe first rounded to their view;  
When the young sun reveal'd the glorious scene  
Where oceans gather'd and where lands grew green;  
When the dead dust in joyful myriads swarm'd,  
And man, the clod, with God's own breath was warm'd:

It reign'd in Eden—when that man first woke,  
Its kindling influence from his eye-balls spoke;  
No roving childhood, no exploring youth  
Led him along, till wonder chill'd to truth;  
Full-form'd at once, his subject world he trod,  
And gazed upon the labours of his God;  
On all, by turns, his charter'd glance was cast,  
While each pleased best as each appear'd the last;  
But when She came, in nature's blameless pride,  
Bone of his bone, his heaven-anointed bride,  
All meaner objects faded from his sight,  
And sense turn'd giddy with the new delight;  
Those charm'd his eye, but this entranced his soul,  
Another self, queen-wonder of the whole!  
Rapt at the view, in ecstasy he stood,  
And, like his Maker, saw that all was good.

It reign'd in Eden—in that heavy hour  
When the arch-tempter sought our mother's bower,  
In thrilling charm her yielding heart assail'd,  
And even o'er dread JEHOVAH's word prevail'd.  
There the fair tree in fatal beauty grew,  
And hung its mystic apples to her view:  
"Eat," breathed the fiend, beneath his serpent guise,  
"Ye shall know all things; gather, and be wise!"  
Sweet on her ear the wily falsehood stole,  
And roused the ruling passion of her soul.  
"Ye shall become like God,"—transcendent fate!  
That God's command forgot, she pluck'd and ate;  
Ate, and her partner lured to share the crime,  
Whose wo, the legend saith, must live through time.  
For this they shrank before the Avenger's face,  
For this He drove them from the sacred place;  
For this came down the universal lot,  
To weep, to wander, die, and be forgot.

It came from Heaven—it reign'd in Eden's shades—  
It roves on earth, and every walk invades:  
Childhood and age alike its influence own;  
It haunts the beggar's nook, the monarch's throne;  
Hangs o'er the cradle, leans above the bier,  
Gazed on old Babel's tower—and lingers here.

To all that's lofty, all that's low it turns,  
With terror curls and with rapture burns;  
Now feels a seraph's throbb, now, less than man's,  
A reptile tortures and a planet scans;  
Now idly joins in life's poor, passing jays,  
Now shakes creation off, and soars beyond the stars.

'Tis CURIOSITY—who hath not felt  
Its spirit, and before its altar knelt!  
In the pleased infant see the power expand,  
When first the coral fills his little hand;  
Throned in its mother's lap, it dries each tear,  
As her sweet legend falls upon his ear;

\* Delivered before the Phi Beta Kappa Society of Harvard University, in 1829.

Next it assails him in his top's strange hum,  
Breathes in his whistle, echoes in his drum;  
Each gilded toy, that doting love bestows,  
He longs to break, and every spring exposes.  
Placed by your hearth, with what delight he pores  
O'er the bright pages of his pictured stores;  
How oft he steals upon your graver task,  
Of this to tell you, and of that to ask;  
And, when the waning hour to-bedward bids,  
Though gentle sleep sit waiting on his lids,  
How winningly he pleads to gain you o'er,  
That he may read one little story more!

Nor yet alone to toys and tales confined,  
It sits, dark brooding, o'er his embryo mind:  
Take him between your knees, peruse his face,  
While all you know, or think you know, you trace;  
Tell him who spoke creation into birth,  
Arch'd the broad heavens, and spread the rolling earth;

Who formed a pathway for the obedient sun,  
And bade the seasons in their circles run;  
Who fill'd the air, the forest, and the flood,  
And gave man all, for comfort, or for food;  
Tell him they sprang at God's creating nod—  
He stops you short with, "Father, who made God?"

Thus through life's stages may we mark the power  
That masters man in every changing hour.  
It tempts him from the blandishments of home,  
Mountains to climb and frozen seas to roam;  
By air-blown bubbles buoy'd, it bids him rise,  
And hang, an atom in the vaulted skies;  
Lured by its charm, he sits and learns to trace  
The midnight wanderings of the orbs of space;  
Boldly he knocks at wisdom's inmost gate,  
With nature counsels, and communes with fate;  
Below, above, o'er all he dares to rove,  
In all finds God, and finds that God all love.

Turn to the world—its curious dwellers view,  
Like PERC's Athenians, seeking something new.  
Be it a bonfire's or a city's blaze,  
The gibbet's victim, or the nation's gaze,  
A female atheist, or a learned dog,  
A monstrous pumpkin, or a manumoth hog,  
A murder, or a muster, 'tis the same,  
Life's follies, glories, griefs, all feed the flame.  
Hark, where the martial trumpet fills the air,  
How the roused multitude come round to stare;  
Sport drops his ball, Toil throws his hammer by,  
Thrift breaks a bargain off, to please his eye;  
Up fly the wind-ows, even fair mistress cook,  
Though dinner burn, must run to take a look.  
In the thronged court the ruling passions read,  
Where Sorrow downs, where Woe and Woe's men plead;

Yet kindred minds alone their flights shall trace,  
The herd press on to see a cut-throat's face.  
Around the gallows' foot behold them draw,  
When the lost villain answers to the law;  
Soft souls, how anxious on his pangs to gloat,  
When the vile cord shall tighten round his throat;  
And, ah! each hard-bought stand to quit how griev'd,

As the sad rumour runs—"The man's reprieved!"  
See to the church the pious myriads pour,  
Squeeze through the aisles and jostle round the door.



Does **LANSDON** preach?—(I veil his quiet name  
Who serves his God, and cannot stoop to fame;)—  
No, 'tis some reverend mime, the latest rage,  
Who thumps the desk, that should have trod the stage;

Cant's veriest ranter crams a house, if new,  
When **PAUL** himself, oft heard, would hardly fill  
a pew.

Lo, where the stage, the poor, degraded stage,  
Holds its warp'd mirror to a gaping age;  
There, where, to raise the drama's moral tone,  
Fool Harlequin usurps Apollo's throne;  
There, where grown children gather round, to praise  
The new-vamp'd legends of their nursery days;  
Where one loose scene shall turn more souls to shame,

Then ten of **CHANNING**'s lectures can reclaim;  
There, where in idiot rapture we adore  
The herded vagabonds of every shore:  
Women unsex'd, who, lost to woman's pride,  
The drunkard's stagger ape, the bully's stride;  
Pert, lisp'ing girls, who, still in childhood's fetters,  
Babble of love, yet barely know their letters;  
Neat-jointed mummers, mocking nature's shape,  
To prove how nearly man can match an ape;  
Vaulters, who, rightly served at home, perchance  
Had dangled from the rope on which they dance;  
Dwarfs, mimics, jugglers, all that yield content,  
Where Sin holds carnival and Wit keeps Lent;  
Where, shoals on shoals, the modest million rush,  
One sex to laugh, and one to try to blush,  
When mincing **RAVENOR** sports tight pantalettes,  
And turns fops' heads while turning pirouettes;  
There, at each ribald sally, where we hear  
The knowing giggle and the scurrile jeer;  
While from the intellectual gallery first  
Rolls the base plaudit, loudest at the worst.

Gods! who can grace yon desecrated dome,  
When he may turn his **SHAKESPEARE** o'er at home?  
Who there can group the pure ones of his race,  
To see and hear what bids him veil his face?  
Ask ye who can? why I, and you, and you;  
No matter what the nonsense, if 'tis new.  
To Doctor Logic's wit our sons give ear;  
They have no time for **HAMLET**, or for **LEAR**;  
Our daughters turn from gentle **JULIET**'s wo,  
To count the twirls of **ALMAVIVA**'s toe.

Not theirs the blame who furnish forth the treat,  
But ours, who throng the board and grossly eat;  
We laud, indeed, the virtue-kindling stage,  
And prate of **SHAKESPEARE** and his deathless page;  
But go, announce his best, on **COOPER** call,  
**COOPER**, "the noblest Roman of them all;"  
Where are the crowds, so wont to choke the door?  
'T is an old thing, they've seen it all before.

Pray Heaven, if yet indeed the stage must stand,  
With guiltless mirth it may delight the land;  
Far better else each scenic temple fall,  
And one approving silence curtain all.  
Despots to shame may yield their rising youth,  
But Freedom dwells with purity and truth;  
Then make the effort, ye who rule the stage—  
With novel decency surprise the age;  
Even Wit, so long forgot, may play its part,  
And Nature yet have power to melt the heart;

Perchance the listeners, to their instinct true,  
May fancy common sense—'t were surely something new.

Turn to the Press—its teeming sheets survey,  
Big with the wonders of each passing day;  
Births, deaths, and weddings, forgeries, fires, and wrecks,

Harangues, and hail-storms, brawls, and broken necks;

Where half-fledged bards, on feeble pinions, seek  
An immortality of near a week;

Where cruel eulogists the dead restore,  
In maudlin praise, to martyr them once more;  
Where ruffian slanderers wreak their coward spite,  
And need no venom'd dagger while they write:

There, (with a quill so noisy and so vain,  
We almost hear the goose it clothed complain,)  
Where each hack scribe, as hate or interest burns,  
Toad or toad-eater, stains the page by turns;  
Enacts virtue, usurps the critic's chair,  
Lauds a mock **GUIDO**, or a mouthing player;  
Viceroy's it o'er the realms of prose and rhyme,  
Now puffs pert "**Pelham**," now "**The Course of Time**;"

And, though ere Christmas both may be forgot,  
Vows this beats **MILTON**, and that **WALTER SCOTT**;  
With **SAMSON**'s vigour feels his nerves expand,  
To overthrow the nobles of the land;  
Soils the green garlands that for **ORIS** bloom,  
And plants a brier even on **CABOT**'s tomb;  
As turn the party coppers, heads or tails,  
And now this faction and now that prevails;  
Applauds to-day what yesterday he cursed,  
Lampoons the wisest, and extols the worst;  
While, hard to tell, so coarse a daub he lays,  
Which sullies most, the slander or the praise.

Yet, sweet or bitter, hence what fountains burst,  
While still the more we drink, the more we thirst  
Trade hardly deems the busy day begun,  
Till his keen eye along the page has run;  
The blooming daughter throws her needle by,  
And reads her schoolmate's marriage with a sigh,  
While the grave mother puts her glasses on,  
And gives a tear to some old crony gone;  
The preacher, too, his Sunday theme lays down,  
To know what last new folly fills the town;  
Lively or sad, life's meanest, mightiest things,  
The fate of fighting cocks, or fighting kings;  
Naught comes amiss, we take the nauseous stuff,  
Verjuice or oil, a libel or a puff.

'T is this sustains that coarse, licentious tribe  
Of tenth-rate type-men, gaping for a bribe;  
That reptile race, with all that's good at strife,  
Who trail their slime through every walk of life,  
Stain the white tablet where a great man's name  
Stands proudly chisell'd by the hand of Fame;  
Nor round the sacred fireside fear to crawl,  
But drop their venom there, and poison all.

'T is Curiosity—though, in its round,  
No one poor dupe the calumny has found,  
Still shall it live, and still new slanders breed;  
What though we ne'er believe, we buy and read,  
Like Scotland's war-cries, thrown from hand to hand,  
To rouse the angry passions of the land.



So the black falsehood flies from ear to ear,  
While goodness grieves, but, grieving, still must  
hear.

All are not such! O no, there are, thank Heaven,  
A nobler troop, to whom this trust is given;  
Who, all unbribed, on Freedom's ramparts stand,  
Faithful and firm, bright warriors of the land.  
By them still lifts the Press its arm abroad,  
To guide all-curious man along life's road;  
To cheer young Genius, Pity's tear to start,  
In Truth's bold cause to rouse each fearless heart;  
O'er male and female quacks to shake the rod,  
And scourge the unsex'd thing that scorns her God;  
To hunt Corruption from his secret den,  
And show the monster up, the gaze of wondering  
men.

How swells my theme! how vain my power I  
find,

To track the windings of the curious mind;  
Let aught be hid, though useless, nothing boots,  
Straightway it must be pluck'd up by the roots.  
How oft we lay the volume down to ask  
Of him, the victim in the Iron Mask;  
The crusted medal rub with painful care,  
To spell the legend out—that is not there;  
With dubious gaze, o'er moss-grown tombstones  
bend,

To find a name—the heralds never penn'd;  
Dig through the lava-deluged city's breast,  
Learn all we can, and wisely guess the rest:  
Ancient or modern, sacred or profane,  
All must be known, and all obscure made plain;  
If 'twas a pippin tempted EVE to sin;  
If glorious BYRON drug'd his muse with gin;  
If TRAY e'er stood; if SHAKESPEARE stole a deer;  
If Israel's missing tribes found refuge here;  
If like a villain Captain HENRY lied;  
If like a martyr Captain MONROE died.

Its aim oft idle, lovely in its end,  
We turn to look, then linger to befriend;  
The maid of Egypt thus was led to save  
A nation's future leader from the wave;  
New things to hear, when erst the Gentiles ran,  
Truth closed what Curiosity began.  
How many a noble art, now widely known,  
Owes its young impulse to this power alone;  
Even in its slightest working, we may trace  
A deed that changed the fortunes of a race:  
BRYCE, burn'd and hunted on his native soil,  
With curious eye survey'd a spider's toil:  
Six times the little climber strove and fail'd;  
Six times the chief before his foes had quail'd;  
"Once more," he cried, "in thine my doom I  
read,

Once more I dare the fight, if thou succeed;"  
'T was done—the insect's fate he made his own,  
Once more the battle waged, and gain'd a throne.

Behold the sick man, in his easy chair,  
Bar'd from the busy crowd and bracing air,—  
How every passing trifle proves its power  
To while away the long, dull, lazy hour.  
As down the pane the rival rain-drops chase,  
Curious he'll watch to see which wins the race;  
And let two dogs beneath his window fight,  
He'll shut his Bible to enjoy the sight.

So with each new-born nothing rolls the day,  
Till some kind neighbour, stumbling in his way,  
Draws up his chair, the sufferer to amuse,  
And makes him happy while he tells—the news.  
The news! our morning, noon, and evening  
cry,

Day unto day repeats it till we die.  
For this the cit, the critic, and the fop,  
Dally the hour away in Tonsor's shop;  
For this the gossip takes her daily route,  
And wears your threshold and your patience out;  
For this we leave the parson in the lurch,  
And pause to prattle on the way to church;  
Even when some coffin'd friend we gather round,  
We ask, "What news?" then lay him in the  
ground;

To this the breakfast owes its sweetest zest,  
For this the dinner cools, the bed remains un-  
press'd.

What gives each tale of scandal to the street,  
The Litchen's wonder, and the parlour's treat?  
See the pert housemaid to the key-hole fly,  
When husband storms, wife frets, or lovers sigh;  
See Tom your pockets ransack for each note,  
And read your secrets while he cleans your coat;  
See, yes, to listen are even madam deign.  
When the snug seamstress pours her ready strain,  
This wings that lie that malice breeds in fear,  
No tongue so vile but finds a kindred ear;  
Swift flies each tale of laughter, shame, or folly,  
Caught by Paul Pry and carried home to Polly;  
On this each foul calumniator leans,  
And nods and hints the villany he means;  
Full well he knows what latent wildfire lies  
In the close whisper and the dark surmise;  
A muffled word, a wordless wink has woke  
A warmer truth than if a DEXTER spoke;  
And he, o'er EVERETT's periods who would nod,  
To track a secret, half the town has trod.

O thou, from whose rank breath nor sex can  
save,

Nor sacred virtue, nor the powerless grave,—  
Felon unwhipp'd! than whom in yonder cells  
Full many a groaning wretch less guilty dwells,  
Blush—if of honest blood a drop remains,  
To steal its lonely way along thy veins,  
Blush—if the bronze, long harden'd on thy cheek,  
Has left a spot where that poor drop can speak;  
Blush to be branded with the slanderer's name,  
And, though thou dread'st not sin, at least dread  
shame.

We hear, indeed, but shudder while we hear  
The insidious falsehood and the heartless jeer;  
For each dark libel that thou lick'st to shape,  
Thou mayest from law, but not from scorn escape;  
The pointed finger, cold, averted eye,  
Insulted virtue's hiss—thou canst not fly.

The churl, who holds it heresy to think,  
Who loves no music but the dollar's clink,  
Who laughs to scorn the wisdom of the schools,  
And deems the first of poets first of fools;  
Who never found what good from science grew,  
Save the grand truth that one and one are two;  
And marvels BOWDITCH o'er a hawk should pore,  
Unless to make those two turn into four;

Who, placed where Catskill's forehead greets the sky,  
Grieves that such quarries all unhewn should lie;  
Or, gazing where Niagara's torrents thrill,  
Exclaims, "A monstrous stream—to turn a mill!"  
Who loves to feel the blessed winds of heaven,  
But as his freighted barks are portward driven:  
Even he, across whose brain scarce dares to creep  
Aught but thrift's parent pair—to get, to keep:  
Who never learn'd life's real bliss to know—  
With Curiosity even he can glow.

Go, seek him out on yon dear Gotham's walk,  
Where traffic's venturers meet to trade and talk:  
Where Mammon's votaries bend, of each degree,  
The hard-eyed lender, and the pale lendee;  
Where rogues, insolvent, strut in white-wash'd pride,

And shove the dupes, who trusted them, aside.  
How through the buzzing crowd he threads his way,  
To catch the flying rumours of the day,—  
To learn of changing stocks, of bargains cross'd,  
Of breaking merchants, and of cargoes lost;  
The thousand ills that traffic's walks invade,  
And give the heart-ache to the sons of trade.  
How cold he hearkens to some bankrupt's wo,  
Nods his wise head, and cries, "I told you so:  
The thriftless fellow lived beyond his means,  
He must buy brants—I make my folks eat beans;"  
What cares he for the knave, the knave's sad wife,  
The blighted prospects of an anxious life?  
The kindly throbs, that other men control,  
Ne'er melt the iron of the miser's soul;  
Through life's dark road his sordid way he wends,  
An incarnation of fat dividends;  
But, when to death he sinks, ungrieved, unsung,  
Buoy'd by the blessing of no mortal tongue,—  
No worth rewarded, and no want redress'd,  
To scatter fragrance round his place of rest,—  
What shall that hallow'd epitaph supply—  
The universal wo when good men die?  
Cold Curiosity shall linger there,  
To guess the wealth he leaves his tearless heir;  
Perchance to wonder what must be his doom,  
In the far land that lies beyond the tomb;—  
Alas! for him, if, in its awful plan,  
Heaven deal with him as he hath dealt with man.

Child of romance, these work-day scenes you spurn;  
For loftier things your finer pulses burn;  
Through Nature's walk your curious way you take,  
Gaze on her glowing bow, her glittering flake,—  
Her spring's first cheerful green, her autumn's last,  
Born in the breeze, or dying in the blast;  
You climb the mountain's everlasting wall;  
You linger where the thunder-waters fall;  
You love to wander by old ocean's side,  
And hold communion with its sullen tide;  
Wash'd to your foot some fragment of a wreck,  
Fancy shall build again the crowded deck  
That trod the waves, till, mid the tempest's frown,  
The sepulchre of living men went down.  
Yet Fancy, with her milder, tenderer glow,  
But dreams what Curiosity would know;  
Ye would stand listening, as the booming gun  
Proclaim'd the work of agony half-done;

There would you drink each drowning seaman's cry,  
As wild to heaven he cast his frantic eye;  
Though vain all aid, though Pity's blood ran cold,  
The mortal havoc ye would dare behold;  
Still Curiosity would wait and weep,  
Till all sank down to slumber in the deep.

Nor yet appeased the spirit's restless glow:  
Ye would explore the gloomy waste below;  
There, where the joyful sunbeams never fell,  
Where ocean's unrecorded monsters dwell,  
Where sleep earth's precious things, her rifled gold,

Bones bleach'd by ages, bodies hardly cold,  
Of those who bow'd to fate in every form,  
By battle-strife, by pirate, or by storm;  
The sailor-chief, who Freedom's foes defied.  
Wrapp'd in the sacred flag for which he died;  
The wretch, thrown over to the midnight foam,  
Stabb'd in his blessed dreams of love and home;  
The mother, with her fleshless arms still clasp'd  
Round the scared infant, that in death she grasp'd;  
On these, and sights like these, ye long to gaze,  
The mournful trophies of uncounted days;  
All that the miser deep has brooded o'er,  
Since its first billow roll'd to find a shore.

Once more the Press,—not that which daily flings

Its fleeting ray across life's fleeting things,—  
See tomes on tomes of fancy and of power,  
To cheer man's heaviest, warm his holiest hour.  
Now Fiction's groves we tread, where young Romance  
Laps the glad senses in her sweetest trance;  
Now through earth's cold, unpeopled realms we range,

And mark each rolling century's awful change;  
Turn back the tide of ages to its head,  
And hoard the wisdom of the honour'd dead.

'T was Heaven to lounge upon a couch, said GRAY,

And read new novels through a rainy day:  
Add but the Spanish weed, the bard was right;  
'T is heaven, the upper heaven of calm delight;  
The world forgot, to sit at ease reclined,  
While round one's head the smoky perfumes wind,  
Firm in one hand the ivory folder grasp'd,  
SCOTT'S uncut latest by the other clasp'd;  
'T is heaven, the glowing, graphic page to turn,  
And feel within the ruling passion burn;  
Now through the dingles of his own bleak isle,  
And now through lands that wear a sunnier smile,  
To follow him, that all-creative one,  
Who never found a "brother near his throne."

Look, now, directed by yon candle's blaze,  
Where the false shutter half its trust betrays,—  
Mark that fair girl, reclining in her bed,  
Its curtain round her polish'd shoulders spread,  
Dark midnight reigns, the storm is up in power,  
What keeps her waking in that dreary hour?  
See where the volume on her pillow lies—  
Claims RADCLIFFE or CHAPONE those frequent sighs?

'T is some wild legend,—now her kind eye fills,  
And now cold terror every fibre chills;

Still she reads on—in Fiction's labyrinth lost—  
Of tyrant fathers, and of true love cross'd ;  
Of clanking fetters, low, mysterious groans,  
Blood-crusted daggers, and uncoffin'd bones,  
Pale, gliding ghosts, with fingers dropping gore,  
And blue flames dancing round a dungeon door ;—  
Still she reads on—even though to read she fears,  
And in each key-hole moan strange voices hears,  
While every shadow that withdraws her look,  
Glares in her face, the goblin of the book ;  
Still o'er the leaves her craving eye is cast ;  
On all she feasts, yet hungers for the last ;  
Counts what remain, now sighs there are no more,  
And now even those half tempted to skip o'er ;  
At length, the bad all killed, the good all pleased,  
Her thirsting Curiosity appeased,  
She shuts the dear, dear book, that made her weep,  
Puts out her light, and turns away to sleep.

Her bright, her bloody records to unrol,  
See History come, and wake th' inquiring soul :  
How bounds the bosom at each wondrous deed  
Of those who founded, and of those who freed ;  
The good, the valiant of our own loved clime,  
Whose names shall brighten through the clouds  
of time.

How rapt we linger o'er the volumed lore  
That tracks the glories of each distant shore ;  
In all their grandeur and in all their gloom,  
The throned, the thrall'd rise dimly from the tomb ;  
Chiefs, sages, bards, the giants of their race,  
Earth's monarch men, her greatness and her grace ;  
Warm'd as we read, the penman's page we spurn,  
And to each near, each far arena turn ;  
Here, where the Pilgrim's altar first was built,  
Here, where the patriot's life-blood first was spilt ;  
There, where new empires spread along each spot  
Where old ones flourish'd but to be forgot,  
Or, direr judgment spared to fill a page,  
And with their errors warn an after age.

And where is he upon that Rock can stand,  
Nor with their firmness feel his heart expand,  
Who a new empire planted where they trod,  
And gave it to their children and their God ?  
Who yon immortal mountain-shrine hath press'd,  
With saintlier relics stored than priest e'er bless'd,  
But felt each grateful pulse more warmly glow,  
In voiceless reverence for the dead below ?  
Who, too, by Curiosity led on,  
To tread the shores of kingdoms come and gone,  
Where Faith her martyrs to the fagot led,  
Where Freedom's champions on the scaffold bled,  
Where ancient power, though stripp'd of ancient  
fame,  
Curb'd, but not crushed, still lives for guilt and  
shame,

But prouder, happier, turns on home to gaze,  
And thanks his God who gave him better days !

Undraw yon curtain ; look within that room,  
Where all is splendour, yet where all is gloom :  
Why weeps that mother ! why, in pensive mood,  
Group noiseless round, that little, lovely brood !  
The battle-dore is still, laid by each book,  
And the harp slumbers in its custom'd nook.  
Who hath done this ? what cold, un pitying foe  
Hath made this house the dwelling-place of wo ?

'Tis he, the husband, father, lost in care,  
O'er that sweet fellow in his cradle there :  
The gallant bark that rides by yonder strand,  
Bears him to-morrow from his native land.  
Why turns he, half-unwilling, from his home ?  
To tempt the ocean and the earth to roam ?  
Wealth he can boast, a miser's sigh would hush,  
And health is laughing in that ruddy blush ;  
Friends spring to greet him, and he has no foe—  
So honour'd and so bless'd, what bids him go ?—  
His eye must see, his foot each spot must tread,  
Where sleeps the dust of earth's recorded dead :  
Where rise the monuments of ancient time,  
Pillar and pyramid in age sublime ;  
The pagan's temple and the churchman's tower,  
War's bloodiest plain and Wisdom's greenest  
bower ;

All that his wonder woke in school-boy themes,  
All that his fancy fired in youthful dreams :  
Where SOCRATES once taught he thirsts to stray,  
Where HOMER pour'd his everlasting lay ;  
From VIRGIL's tomb he longs to pluck one flower,  
By Avon's stream to live one moonlight hour ;  
To pause where England "garnered up" her great,  
And drop a patriot's tear to MILTON's fate ;  
Fame's living masters, too, he must behold,  
Whose deeds shall blazon with the best of old :  
Nations compare, their laws and customs scan,  
And read, wherever spread, the book of man ;  
For these he goes, self-banish'd from his hearth,  
And wrings the hearts of all he loves on earth.

Yet say, shall not new joy these hearts inspire,  
When grouping round the future winter fire,  
To hear the wonders of the world they burn,  
And lose his absence in his glad return !—  
Return ! alas ! he shall return no more,  
To bless his own sweet home, his own proud shore.  
Look once again—cold in his cabin now,  
Death's finger-mark is on his pallid brow ;  
No wife stood by, her patient watch to keep,  
To smile on him, then turn away to weep ;  
Kind woman's place rough mariners supplied,  
And shared the wanderer's blessing when he died,  
Wrapp'd in the raiment that it long must wear,  
His body to the deck they slowly bear ;  
Even there the spirit that I sing is true ;  
The crew look on with sad, but curious view ;  
The setting sun flings round his farewell rays ;  
O'er the broad ocean not a ripple plays ;  
How eloquent, how awful in its power,  
The silent lecture of death's Sabbath-hour :  
One voice that silence breaks—the prayer is said,  
And the last rite man pays to man is paid ;  
The plashing waters mark his resting-place,  
And fold him round in one long, cold embrace ;  
Bright bubbles for a moment sparkle o'er,  
Then break, to be, like him, beheld no more ;  
Down, countless fathoms down, he sinks to sleep,  
With all the nameless shapes that haunt the deep.

"Alps rise on Alps"—in vain my muse essays  
To lay the spirit that she dared to raise :  
What spreading scenes of rapture and of wo,  
With rose and cypress lure me as I go,  
In every question and in every glance,  
In folly's wonder and in wisdom's trance,

of life, nor yet of life alone,  
 beyond, this mighty power we own.  
 Could unclasp the mystic book of fate,  
 trace the paths of all we love and hate;  
 Father's heart would learn his children's  
 doom,  
 when that heart is crumbling in the tomb;  
 must sink in guilt, or soar to fame,  
 have a hated or a hallow'd name;  
 be elated, or depress'd by doubt,  
 in the death-pang he would find it out.  
 At boots it to your dust, your son were born  
 empire's idol or a rabble's scorn?  
 ye the franchised spirit shall return,  
 ere his triumph, his disgrace to mourn?  
 Curiosity! by thee inspired,  
 truth to know how oft has man inquired!  
 'Tis but fancy all! can reason say  
 loves must moulder with earth's mouldering  
 clay?  
 Death can chill the father's sacred glow,  
 hush the throb that none but mothers know?  
 We believe those tones of dear delight,  
 morning welcome and the sweet good-night,  
 and monition and the well-earn'd praise,  
 won and warm'd us in our earlier days,  
 but, as they fell, to cold and common air?—  
 proud Philosophy! the truth declare!  
 No, the fond delusion, if no more,  
 could not yield for wisdom's cheerless lore;  
 Her creed they hold, who dare believe  
 dead return, with them to joy or grieve.  
 Sweet, while lingering slow on shore or hill,  
 all the pleasant sounds of earth are still,  
 the round moon rolls through the unpillar'd  
 skies,  
 stars look down as they were angels' eyes,  
 sweet to deem our lost, adored ones nigh,  
 hear their voices in the night-winds sigh.  
 Many an idle dream that hope had broke,  
 the awed heart to holy goodness woke;  
 many a felon's guilt in thought had died,  
 he his father's spirit by his side;—  
 let that fear, that hope, control the mind;  
 At us question, still no answer find;  
 Curiosity of Heaven inquire,  
 earth's cold dogmas quench the ethereal fire.  
 Even to life, nor death, nor time confined—  
 read hereafter fills the exploring mind;  
 First the grave, profane the coffin's lid,  
 solely ask of all so wisely hid;  
 thy's dark record we would read,  
 tries, unravell'd yet by mortal creed;  
 to come. unending joy and wo,  
 All that holy wranglers dream below;  
 and their jarring dogmas out we long,  
 which is right, or whether all be wrong;  
 as of an hour, we would invade His throne,  
 find out Him, the Everlasting One!  
 we may boast, undarken'd by a doubt,  
 first to find each awful secret out;  
 may sustain, and innocence impart  
 sweet specific to the fearless heart;  
 aquiring spirit will not be controll'd,  
 could make certain all, and all behold.

Unfathom'd well-head of the boundless soul!  
 Whose living waters lure us as they roll,  
 From thy pure wave one cheering hope we draw—  
 Man, man at least shall spurn proud Nature's law.  
 All that have breath, but he, lie down content,  
 Life's purpose served, indeed, when life is spent;  
 All as in Paradise the same are found;  
 The beast, whose footstep shakes the solid ground,  
 The insect living on a summer spire,  
 The bird, whose pinion courts the sunbeam's fire;  
 In lair and nest, in way and want, the same  
 As when their sires sought Adam for a name:  
 Their be-all and their end-all here below,  
 They nothing need beyond, nor need to know;  
 Earth and her hoards their every want supply,  
 They revel, rest, then, fearless, hopeless, die.  
 But Man, his Maker's likeness, lord of earth,  
 Who owes to Nature little but his birth,  
 Shakes down her puny chains, her wants, and woes,  
 One world subdues, and for another glows.  
 See him, the feeblest, in his cradle laid;  
 See him, the mightiest, in his mind array'd!  
 How wide the gulf he clears, how bold the flight  
 That bears him upward to the realms of light!  
 By restless Curiosity inspired,  
 Through all his subject world he roves untired:  
 Looks back and scans the infant days of yore,  
 On to the time when time shall be no more;  
 Even in life's parting throb its spirit burns,  
 And, shut from earth, to heaven more warmly  
 turns.

Shall he alone, of mortal dwellers here,  
 Thus soar aloft to sink in mid-career!  
 Less favour'd than a worm, shall his stern doom  
 Lock up these seraph longings in the tomb?—  
 O Thou, whose fingers raised us from the dust,  
 Till there we sleep again, be this our trust:  
 This sacred hunger marks the immortal mind,  
 By Thee 'twas given, for Thee, for heaven design'd;  
 There the rapt spirit, from earth's grossness freed,  
 Shall see, and know, and be like Thee indeed.  
 Here let me pause—no further I rehearse  
 What claims a loftier soul, a nobler verse;  
 The mountain's foot I have but loiter'd round,  
 Not dared to scale its highest, holiest ground;  
 But ventured on the pebbly shore to stray,  
 While the broad ocean all before me lay;—  
 How bright the boundless prospect there on high!  
 How rich the pearls that here all hidden lie!  
 But not for me—to life's coarse service sold,  
 Where thought lies barren and naught breeds but  
 gold—

'Tis yours, ye favour'd ones, at whose command  
 From the cold world I ventured, here to stand:  
 Ye who were lapp'd in Wisdom's murmuring  
 bowers,  
 Who still to bright improvement yield your hours;  
 To you the privilege and the power belong,  
 To give my theme the grace of living song;  
 Yours be the flapping of the eagle's wing,  
 To dare the loftiest crag, and heavenward spring;  
 Mine the light task to hop from spray to spray,  
 Bless'd if I charm one summer hour away.  
 One summer hour—its golden sands have run,  
 And the poor labour of the bard is done.—

Yet, ere I fling aside my humble lyre,  
 Let one fond wish its trembling strings inspire;  
 Fancy the task to Feeling shall resign,  
 And the heart prompt the warm, untutor'd line.  
 Peace to this ancient spot! here, as of old,  
 May Learning dwell, and all her stores unfold;  
 Still may her priests around these altars stand,  
 And train to truth the children of the land;  
 Bright be their paths, within these shades who rest,  
 These brother-bands—beneath his guidance bless'd,  
 Who, with their fathers, here turn'd wisdom's page,  
 Who comes to them the statesman and the sage.  
 Praise be his portion in his labours here,  
 The praise that cheer'd a KIRKLAND's mild career;  
 The love that finds in every breast a shrine,  
 When zeal and gentleness with wisdom join.  
 Here may he sit, while race succeeding race  
 Go proudly forth his parent care to grace;  
 In head and heart by him prepared to rise,  
 To take their stations with the good and wise:  
 This crowning recompense to him be given,  
 To see them guard on earth and guide to heaven;  
 Thus, in their talents, in their virtues bless'd,  
 O be his ripest years his happiest and his best!

#### SHAKSPEARE ODE.\*

God of the glorious lyre!  
 Whose notes of old on lofty Pindus rang,  
 While Jove's exulting choir  
 Caught the glad echoes and responsive sang—  
 Come! bless the service and the shrine  
 We consecrate to thee and thine.

Fierce from the frozen north,  
 When Havoc led his legions forth,  
 O'er Learning's sunny groves the dark destroyer  
 spread:

In dust the sacred statue slept,  
 Fair Science round her altars wept,  
 And Wisdom cowl'd his head.

At length, Olympian lord of morn,  
 The raven veil of night was torn,  
 When, through golden clouds descending,  
 Thou didst hold thy radiant flight,  
 O'er Nature's lovely pageant bending,  
 Till Avon rolled, all sparkling to thy sight!

There, on its bank, beneath the mulberry's shade,  
 Wrapp'd in young dreams, a wild-eyed minstrel  
 stray'd.

Lighting there and lingering long,  
 Thou didst teach the bard his song;  
 Thy fingers strung his sleeping shell,  
 And round his brows a garland curl'd;  
 On his lips thy spirit fell,  
 And bade him wake and warm the world!

Then SHAKSPEARE rose!  
 Across the trembling strings  
 His daring hand he flings,  
 And, lo! a new creation glows!

There, clustering round, submissive to his will,  
 Fate's vassal train his —gh commands fulfil.

Madness, with his frightful scream,  
 Vengeance, leaning on his lance,  
 Avarice, with his blade and beam,  
 Hatred, blasting with a glance;  
 Remorse, that weeps, and Rage, that roars,  
 And Jealousy, that dotes, but dooms, and murders, yet adores.

Mirth, his face with sun-beams lit,  
 Waking laughter's merry swell,  
 Arm in arm with fresh-eyed Wit,  
 That waves his tingling lash, while Folly shakes  
 his bell.

Despair, that haunts the gurgling stream,  
 Kiss'd by the virgin moon's cold beam,  
 Where some lost maid wild chaplets wreathes,  
 And, swan-like, there her own dirge breathes,  
 Then, broken-hearted, sinks to rest,  
 Beneath the bubbling wave, that shrouds her  
 maniac breast.

Young Love, with eye of tender gloom,  
 Now drooping o'er the hallow'd tomb  
 Where his plighted victims lie—  
 Where they met, but met to die:  
 And now, when crimson buds are sleeping,  
 Through the dewy arbour peeping,  
 Where Beauty's child, the frowning world  
 forgot,  
 To youth's devoted tale is listening,  
 Rapture on her dark lash glistening.  
 While fairies leave their cowslip cells and guard  
 the happy spot.

Thus rise the phantom throng,  
 Obedient to their master's song,  
 And lead in willing chain the wandering soul along,  
 For other worlds war's Great One sigh'd in vain—  
 O'er other worlds see SHAKSPEARE rove and reign!  
 The rapt magician of his own wild lay,  
 Earth and her tribes his mystic wand obey.  
 Old Ocean trembles, Thunder cracks the skies,  
 Air teems with shapes, and tell-tale spectres rise:  
 Night's paltering hags their fearful orgies keep,  
 And faithless Guilt unseals the lip of Sleep:  
 Time yields his trophies up, and Death restores  
 The mouldered victims of his voiceless shores.

The fireside legend, and the faded page,  
 The crime that cursed, the deed that bless'd an  
 age,  
 All, all come forth, the good to charm and cheer,  
 To scourge bold Vice, and start the generous  
 tear;

With pictured Folly gazing fools to shame,  
 And guide young Glory's foot along the path of  
 Fame.

Lo! hand in hand,  
 Hell's juggling sisters stand,  
 To greet their victim from the fight;  
 Group'd on the blasted heath,  
 They tempt him to the work of death,  
 Then melt in air, and mock his wondering  
 sight.

\* Delivered in the Boston Theatre, in 1833, at the exhibition of a pageant in honour of SHAKSPEARE.



In midnight's hallow'd hour  
 He seeks the fatal tower,  
 Where the lone raven, perch'd on high,  
 Pours to the sullen gale  
 Her hoarse, prophetic wail,  
 And croaks the dreadful moment nigh.  
 See, by the phantom dagger led,  
 Pale, guilty thing,  
 Slowly he steals with silent tread,  
 He grasps his coward steel to smite his sleeping king.

Hark! 't is the signal bell,  
 Struck by that bold and unsex'd one,  
 Whose milk is gall, whose heart is stone;  
 His ear hath caught the knell—  
 'T is done! 't is done!  
 Behold him from the chamber rushing,  
 Where his dead monarch's blood is gushing:  
 Look, where he trembling stands,  
 Sad, gazing there,  
 Life's smoking crimson on his hands,  
 In his felon heart the worm of wild despair.

Mark the sceptred traitor slumbering!  
 There flit the slaves of conscience round,  
 With boding tongues foul murderers num-  
 bering;  
 Sleep's leaden portals catch the sound.  
 In his dream of blood for mercy quaking,  
 At his own dull scream behold him waking!  
 Soon that dream to fate shall turn,  
 For him the living furies burn;  
 Him the vulture sits on yonder misty peak,  
 He chides the lagging night, and whets her hun-  
 gry beak.

Hark! the trumpet's warning breath  
 Echoes round the vale of death.  
 Unhorsed, unhelm'd, disdaining shield,  
 The panting tyrant scours the field.  
 Vengeance! he meets thy dooming blade!  
 The scourge of earth, the scorn of heaven,  
 He falls! unwept and unforgiven,  
 And all his guilty glories fade.  
 A crush'd reptile in the dust he lies,  
 Hate's last lightning quivers from his eyes!

Behold yon crownless king—  
 Yon white-lock'd, weeping sire—  
 Where heaven's unpillar'd chambers ring,  
 And burst their streams of flood and fire!  
 He gave them all—the daughters of his love:  
 That recreant pair! they drive him forth to  
 rove;

In such a night of wo,  
 The cubless regent of the wood  
 Forgets to bathe her fangs in blood,  
 And caverns with her foe!  
 Yet one was ever kind:  
 Why lingers she behind?  
 Pity!—view him by her dead form kneeling,  
 Even in wild frenzy holy nature feeling.

His aching eyeballs strain,  
 To see those curtain'd orbs unfold,  
 That beauteous bosom heave again:  
 But all is dark and cold.  
 In agony the father shakes;

Grief's choking note  
 Swells in his throat,  
 Each wither'd heart-string tugs and breaks!  
 Round her pale neck his dying arms he wreathes,  
 And on her marble lips his last, his death-kiss  
 breathes.

Down! trembling wing: shall insect weakness keep  
 The sun-defying eagle's sweep?  
 A mortal strike celestial strings,  
 And feebly echo what a seraph sings?  
 Who now shall grace the glowing throne,  
 Where, all unrivall'd, all alone,  
 Bold SHAKESPEARE sat, and look'd creation through,  
 The minstrel monarch of the worlds he drew?

That throne is cold—that lyre in death unstrung,  
 On whose proud note delighted Wonder hung.  
 Yet old Oblivion, as in wrath he sweeps,  
 One spot shall spare—the grave where SHAKESPEARE  
 sleeps.

Rulers and ruled in common gloom may lie,  
 But Nature's laureate bards shall never die.  
 Art's chisell'd boast and Glory's trophied shore  
 Must live in numbers, or can live no more.  
 While sculptured Jove some nameless waste may  
 claim,  
 Still roars the Olympic car in PINDAR's fame:  
 Troy's doubtful walls, in ashes pass'd away,  
 Yet frown on Greece in HOMER's deathless lay;  
 Rome, slowly sinking in her crumbling fanes,  
 Stands all immortal in her MARO's strains;  
 So, too, yon giant empress of the isles,  
 On whose broad sway the sun forever smiles,  
 To Time's unsparing rage one day must bend,  
 And all her triumphs in her SHAKESPEARE end!

O thou! to whose creative power  
 We dedicate the festal hour,  
 While Grace and Goodness round the altar stand,  
 Learning's anointed train, and Beauty's rose-lipp'd  
 band—

Realms yet unborn, in accents now unknown,  
 Thy song shall learn, and bless it for their own.  
 Deep in the west, as Independence roves,  
 His banners planting round the land he loves,  
 Where Nature sleeps in Eden's infant grace,  
 In Time's full hour shall spring a glorious race:  
 Thy name, thy verse, thy language shall they bear,  
 And deck for thee the vaulted temple there.

Our Roman-hearted fathers broke  
 Thy parent empire's galling yoke;  
 But thou, harmonious monarch of the mind,  
 Around their sons a gentler chain shall bind;  
 Still o'er our land shall Albion's sceptre wave,  
 And what her mighty lion lost, her mightier swan  
 shall save.

#### THE BROTHERS.

We are but two—the others sleep  
 Through death's untroubled night;  
 We are but two—O, let us keep  
 The link that binds us bright.



Heart leaps to heart—the sacred flood  
That warms us is the same;  
That good old man—his honest blood  
Alike we fondly claim.

We in one mother's arms were lock'd—  
Long be her love repaid;  
In the same cradle we were rock'd,  
Round the same hearth we play'd.

Our boyish sports were all the same,  
Each little joy and wo;—  
Let manhood keep alive the flame,  
Lit up so long ago.

We are but two—be that the band  
To hold us till we die;  
Shoulder to shoulder let us stand,  
Till side by side we lie.

—♦—  
ART.  
—

When, from the sacred garden driven,  
Man fled before his Maker's wrath,  
An angel left her place in heaven,  
And cross'd the wanderer's sunless path.  
'Twas Art! sweet Art! new radiance broke  
Where her light foot flew o'er the ground,  
And thus with seraph voice she spoke:  
"The curse a blessing shall be found."

She led him through the trackless wild,  
Where noontide sunbeam never blazed;  
The thistle shrunk, the harvest smiled,  
And Nature gladden'd as she gazed.  
Earth's thousand tribes of living things,  
At Art's command, to him are given;  
The village grows, the city springs,  
And point their spires of faith to heaven.

He rends the oak—and bids it ride,  
To guard the shores its beauty graced;  
He smites the rock—upheaved in pride,  
See towers of strength and domes of taste.  
Earth's teeming caves their wealth reveal,  
Fire bears his banner on the wave,  
He bids the mortal poison heal,  
And leaps triumphant o'er the grave.

He plucks the pearls that stud the deep,  
Admiring beauty's lap to fill;  
He breaks the stubborn marble's sleep,  
And mocks his own Creator's skill.  
With thoughts that fill his glowing soul,  
He bids the ore illumine the page,  
And, proudly scorning Time's control,  
Commerces with an unborn age.

In fields of air he writes his name,  
And treads the chambers of the sky,  
He reads the stars, and grasps the flame  
That quivers round the throne on high.  
In war renown'd, in peace sublime,  
He moves in greatness and in grace;  
His power, subduing space and time,  
Links realm to realm, and race to race.

"LOOK ON THIS PICTURE."

O, it is life! departed days  
Fling back their brightness while I gaze:  
'Tis EMMA's self—this brow so fair,  
Half-curtain'd in this glossy hair,  
These eyes, the very home of love,  
The dark twin arches traced above,  
These red-ripe lips that almost speak,  
The fainter blush of this pure cheek,  
The rose and lily's beauteous strife—  
It is—ah no!—'tis all *but* life.

'Tis all *but* life—art could not save  
Thy graces, EMMA, from the grave;  
Thy cheek is pale, thy smile is past,  
Thy love-lit eyes have look'd their last;  
Mouldering beneath the coffin's lid,  
All we adored of thee is hid;  
Thy heart, where goodness loved to dwell,  
Is throbless in the narrow cell;  
Thy gentle voice shall charm no more;  
Its last, last, joyful note is o'er.

Oft, oft, indeed, it hath been sung,  
The requiem of the fair and young;  
The theme is old, alas! how old,  
Of grief that will not be controll'd,  
Of sighs that speak a father's wo,  
Of pangs that none but mothers know,  
Of friendship, with its bursting heart,  
Doom'd from the idol-one to part—  
Still its sad debt must feeling pay,  
Till feeling, too, shall pass away.

O say, why age, and grief, and pain  
Shall long to go, but long in vain;  
Why vice is left to mock at time,  
And, gray in years, grow gray in crime;  
While youth, that every eye makes glad,  
And beauty, all in radiance clad,  
And goodness, cheering every heart,  
Come, but come only to depart;  
Sunbeams, to cheer life's wintry day,  
Sunbeams, to flash, then fade away.

'Tis darkness all! black banners wave  
Round the cold borders of the grave;  
There, when in agony we bend  
O'er the fresh sod that hides a friend,  
One only comfort then we know—  
We, too, shall quit this world of wo;  
We, too, shall find a quiet place  
With the dear lost ones of our race;  
Our crumbling bones with theirs shall blend,  
And life's sad story find an end.

And is this all—this mournful doom?  
Beams no glad light beyond the tomb?  
Mark how yon clouds in darkness ride,  
They do not quench the orb they hide,  
Still there it wheels—the tempest o'er,  
In a bright sky to burn once more;  
So, far above the clouds of time,  
Faith can behold a world sublime—  
There, when the storms of life are past,  
The light beyond shall break at last.

## CENTENNIAL ODE.\*

## I.

the pagan's mount I turn  
 inspirations now;  
 is and its gods I spurn—  
 One, be with me, Thou!  
 i, in whose awful name,  
 i suffering and from shame  
 rs fled, and braved a pathless sea;  
 i, in whose holy fear,  
 r fix'd an empire here,  
 it to their children and to Thee.

## II.

ou! ye bright-ascended Dead,  
 o scorn'd the bigot's yoke,  
 round this place your influence shed;  
 r spirits I invoke.  
 e, as ye came of yore,  
 en on an unknown shore  
 ng hands the flag of faith unfurl'd,  
 loat sublime,  
 ough future time  
 on-banner of another world.

## III.

! they come—those sainted forms,  
 ken through the strife of storms;  
 i's winter cloud hangs coldly down,  
 irth puts on its rudest frown;  
 lder, ruder was the hand  
 rove them from their own fair land;  
 n fair land—refinement's chosen seat,  
 hied dwelling, Learning's green retreat;  
 r guarded, and by victory crown'd,  
 ut gentle charity renown'd.  
 streaming eye, yet steadfast heart,  
 rom that land they dared to part,  
 burst each tender tie;  
 s, where their sunny youth was pass'd,  
 t, where they fondly hoped at last  
 eaceful age to die.  
 s, kindred, comfort, all they spurn'd;  
 ir fathers' hallow'd graves;  
 o a world of darkness turn'd,  
 ond a world of waves.

## IV.

ISRAEL's race from bondage fled,  
 from on high the wanderers led;  
 ere—Heaven hung no symbol here,  
 steps to guide, *their* souls to cheer;  
 saw, through sorrow's lengthening night,  
 it but the fagot's guilty light;  
 loud they gazed at was the smoke  
 ound their murder'd brethren broke.  
 ower above, nor power below  
 n'd them in their hour of wo;  
 a fearful path they trod,  
 l dared a fearful doom;  
 o build an altar to their God,  
 d find a quiet tomb.

ounced at the Centennial Celebration of the  
 at of Boston, September, 1890.

## V.

But not alone, not all unblest'd,  
 The exile sought a place of rest;  
 ONE dared with him to burst the knot  
 That bound her to her native spot;  
 Her low, sweet voice in comfort spoke,  
 As round their bark the billows broke;  
 She through the midnight watch was there,  
 With him to bend her knees in prayer;  
 She trod the shore with girded heart,  
 Through good and ill to claim her part;  
 In life, in death, with him to seal  
 Her kindred love, her kindred zeal.

## VI.

They come;—that coming who shall tell?  
 The eye may weep, the heart may swell,  
 But the poor tongue in vain essays  
 A fitting note for them to raise.  
 We hear the after-shout that rings  
 For them who smote the power of kings;  
 The swelling triumph all would share,  
 But who the dark defeat would dare,  
 And boldly meet the wrath and wo  
 That wait the unsuccessful blow?  
 It were an envied fate, we deem,  
 To live a land's recorded theme,  
 When we are in the tomb;  
 We, too, might yield the joys of home,  
 And waves of winter darkness roam,  
 And tread a shore of gloom—  
 Knew we those waves, through coming time,  
 Should roll our names to every clime;  
 Felt we that millions on that shore  
 Should stand, our memory to adore.  
 But no glad vision burst in light  
 Upon the Pilgrims' aching sight;  
 Their hearts no proud hereafter swell'd;  
 Deep shadows veil'd the way they held;  
 The yell of vengeance was their trump of fame,  
 Their monument, a grave without a name.

## VII.

Yet, strong in weakness, there they stand,  
 On yonder ice-bound rock,  
 Stern and resolved, that faithful band,  
 To meet fate's rudest shock.  
 Though anguish rends the father's breast,  
 For them, his dearest and his best,  
 With him the waste who trod—  
 Though tears that freeze, the mother sheds  
 Upon her children's houseless heads—  
 The Christian turns to God!

## VIII.

In grateful adoration now,  
 Upon the barren sands they bow.  
 What tongue of joy e'er woke such prayer  
 As bursts in desolation there?  
 What arm of strength e'er wrought such power  
 As waits to crown that feeble hour?  
 There into life an infant empire springs!  
 There falls the iron from the soul;  
 There Liberty's young accents roll  
 Up to the King of kings!

To fair creation's farthest bound  
That thrilling summons yet shall sound;  
The dreaming nations shall awake,  
And to their centre earth's old kingdoms shake.  
Pontiff and prince, your sway  
Must crumble from that day;  
Before the loftier throne of Heaven  
The hand is raised, the pledge is given—  
One monarch to obey, one creed to own,  
That monarch, God; that creed, His word alone.

## IX.

Spread out earth's holiest records here,  
Of days and deeds to reverence dear;  
A zeal like this what pious legends tell?  
On kingdoms built  
In blood and guilt,  
The worshippers of vulgar triumph dwell—  
But what exploits with theirs shall page,  
Who rose to bless their kind—  
Who left their nation and their age,  
Man's spirit to unbind!  
Who boundless seas pass'd o'er,  
And boldly met, in every path,  
Famine, and frost, and heathen wrath,  
To dedicate a shore,  
Where Piety's meek train might breathe their vow,  
And seek their Maker with an unshamed brow;  
Where Liberty's glad race might proudly come,  
And set up there an everlasting home!

## X.

O, many a time it hath been told,  
The story of those men of old.  
For this fair Poetry hath wreathed  
Her sweetest, purest flower;  
For this proud Eloquence hath breathed  
His strain of loftiest power;  
Devotion, too, hath linger'd round  
Each spot of consecrated ground,  
And hill and valley bless'd;  
There, where our banish'd fathers stray'd,  
There, where they loved, and wept, and pray'd,  
There, where their ashes rest.

## XI.

And never may they rest unsung,  
While Liberty can find a tongue.  
'Twine, Gratitude, a wreath for them,  
More deathless than the diadem,  
Who, to life's noblest end,  
Gave up life's noblest powers,  
And bade the legacy descend  
Down, down to us and ours.

## XII.

By centuries now the glorious hour we mark,  
When to these shores they steer'd their shatter'd  
hark;  
And still, as other centuries melt away,  
Shall other ages come to keep the day.  
When we are dust, who gather round this spot,  
Our joys, our griefs, our very names forgot,  
Here shall the dwellers of the land be seen,  
To keep the memory of the Pilgrims green.

Nor here alone their praises shall go round,  
Nor here alone their virtues shall abound—  
Broad as the empire of the free shall spread,  
Far as the foot of man shall dare to tread,  
Where oar hath never dipp'd, where human toe  
Hath never through the woods of ages rung,  
There, where the eagle's scream and wild wolf  
Keep ceaseless day and night through earth and  
Even there, in after time, as toil and taste  
Go forth in gladness to redeem the waste,  
Even there shall rise, as grateful myriads the  
Faith's holy prayer and Freedom's joyful song  
There shall the flame that flash'd from yonder  
Light up the land, till nature's final shock.

## XIII.

Yet while, by life's endearments crown'd  
To mark this day we gather round,  
And to our nation's founders raise  
The voice of gratitude and praise,  
Shall not one line lament that lion race,  
For us struck out from sweet creation's face!  
Alas! alas! for them—those fated bands,  
Whose monarch tread was on these broad,  
lands;  
Our fathers call'd them savage—them, whose b  
In the dark hour, those famish'd fathers fed;  
We call them savage, we,  
Who hail the struggling free  
Of every clime and hue;  
We, who would save  
The branded slave,  
And give him liberty he never knew;  
We, who but now have caught the tale  
That turns each listening tyrant pale,  
And bless'd the winds and waves that bore  
The tidings to our kindred shore;  
The triumph-tidings praling from that land  
Where up in arms insulted legions stand;  
There, gathering round his bold compeer,  
Where He, our own, our welcomed One,  
Riper in glory than in years,  
Down from his forfeit throne  
A craven monarch hurl'd,  
And spurn'd him forth, a proverb to the world

## XIV.

We call them savage—O, be just!  
Their outraged feelings scan;  
A voice comes forth, 'tis from the dust—  
The savage was a man!  
Think ye he loved not? Who stood by,  
And in his toils took part?  
Woman was there to bless his eye—  
The savage had a heart!  
Think ye he pray'd not? When on high  
He heard the thunders roll,  
What bade him look beyond the sky?  
The savage had a soul!

## XV.

I venerate the Pilgrim's cause,  
Yet for the red man dare to plead—  
We bow to Heaven's recorded laws,  
He turn'd to nature for a creed;

Beneath the pillar'd dome,

We seek our God in prayer;  
 Though boundless woods he loved to roam,  
 And the Great Spirit worshipp'd there.  
 One fellow-throb with us he felt;  
 Divinity with us he knelt;  
 And, the self-same Freedom we adore,  
 He defend his violated shore.  
 Now the cloud, ordain'd to grow,  
 Burst upon his hills in wo;  
 Now his people withering by,  
 With the invader's evil eye;  
 His feet were trampling on his father's bones;  
 At midnight hour he woke to gaze  
 At his happy cabin's blaze,  
 And to his children's dying groans.  
 Now—and, maddening at the sight,  
 His bold bosom to the fight;  
 His rage his soul was driven;  
 It was not—nor sought nor given;  
 The pale man from his lands must fly;  
 He could be free—or he would die.

## XVI.

And was this savage! say,  
 Of the ancient few,  
 Who struggled through  
 Long Freedom's trial-day—  
 First your sleeping wrath awoke?  
 Your own shores war's larum broke;  
 Turn'd to gall even kindred blood?  
 And your own homes the oppressor stood;  
 Every warm affection chill'd,  
 Every heart with vengeance thrill'd,  
 And strengthen'd every hand;  
 From mound to mound  
 The word went round—  
 Death for our native land!"

## XVII.

Others, too, breathe ye no sigh  
 Of them who thus could dare to die?  
 All your own dark hours forgot,  
 Soul-sick suffering here?  
 Pangs, as, from yon mountain spot,  
 Spoke in every booming shot  
 At knell'd upon your ear?  
 Oft that gloomy, glorious tale ye tell,  
 Of your knees your children's children hang,  
 Of them, the gallant ones, ye loved so well,  
 The conflict for their country sprang!  
 And, in all the pride of wo,  
 All of them, the brave laid low,  
 So for their birth-place bled;  
 And, the pride of triumph then,  
 All of them, the matchless men,  
 In whom the invaders fled.

## XVIII.

Ye, this holy place who throng,  
 The annual theme to hear,  
 I bid the exulting song  
 Of their great names from year to year;  
 Invoke the chisel's breathing grace,  
 To make their majesty their forms to trace;

Ye, who the sleeping rocks would raise,  
 To guard their dust and speak their praise;  
 Ye, who, should some other band  
 With hostile foot defile the land,  
 Feel that ye like them would wake,  
 Like them the yoke of bondage break,  
 Nor leave a battle-blade undrawn,  
 Though every hill a sepulchre should yawn—  
 Say, have not ye one line for those,  
 One brother-line to spare,  
 Who rose but as your fathers rose,  
 And dared as ye would dare?

## XIX.

Alas! for them—their day is o'er,  
 Their fires are out from hill and shore;  
 No more for them the wild deer bounds;  
 The plough is on their hunting-grounds;  
 The pale man's axe rings through their woods  
 The pale man's sail skims o'er their floods,  
 Their pleasant springs are dry;  
 Their children—look, by power oppress'd,  
 Beyond the mountains of the west,  
 Their children go—to die.

## XX.

O, doubly lost! Oblivion's shadows close  
 Around their triumphs and their woes.  
 On other realms, whose suns have set,  
 Reflected radiance lingers yet;  
 There sage and bard have shed a light  
 That never shall go down in night;  
 There time-crown'd columns stand on high,  
 To tell of them who cannot die;  
 Even we, who then were nothing, kneel  
 In homage there, and join earth's general peal.  
 But the doom'd Indian leaves behind no trace,  
 To save his own, or serve another race;  
 With his frail breath his power has pass'd away,  
 His deeds, his thoughts are buried with his clay;  
 Nor lofty pile, nor glowing page  
 Shall link him to a future age,  
 Or give him with the past a rank;  
 His heraldry is but a broken bow,  
 His history but a tale of wrong and wo,  
 His very name must be a blank.

## XXI.

Cold, with the beast he slew, he sleeps;  
 O'er him no filial spirit weeps;  
 No crowds throng round, no anthem-notes ascend,  
 To bless his coming and embalm his end;  
 Even that he lived, is for his conqueror's tongue;  
 By foes alone his death-song must be sung;  
 No chronicles but theirs shall tell  
 His mournful doom to future times;  
 May these upon his virtues dwell,  
 And in his fate forget his crimes.

## XXII.

Peace to the mingling dead!  
 Beneath the turf we tread,  
 Chief, pilgrim, patriot sleep.  
 All gone! how changed! and yet the same  
 As when Faith's herald bark first came  
 In sorrow o'er the deep.

Still, from his noonday height,  
 The sun looks down in light;  
 Along the trackless realms of space,  
 The stars still run their midnight race;  
 The same green valleys smile, the same rough shore  
 Still echoes to the same wild ocean's roar;—  
 But where the bristling night-wolf sprang  
 Upon his startled prey,  
 Where the fierce Indian's war-cry rang  
 Through many a bloody fray,  
 And where the stern old pilgrim pray'd  
 In solitude and gloom,  
 Where the bold patriot drew his blade,  
 And dared a patriot's doom.—  
 Behold! in Liberty's unclouded blaze  
 We lift our heads, a race of other days.

## XXIII.

All gone! the wild beast's lair is trodden out;  
 Proud temples stand in beauty there;  
 Our children raise their merry shout  
 Where once the death-whoop vex'd the air.  
 The pilgrim—seek yon ancient mound of graves,  
 Beneath that chapel's holy shade;  
 Ask, where the breeze the long grass waves,  
 Who, who within that spot are laid:  
 The patriot—go, to Fame's proud mount repair;  
 The tardy pile, slow rising there,  
 With tongueless eloquence shall tell  
 Of them who for their country fell.

## XXIV.

All gone! 't is ours, the goodly land—  
 Look round—the heritage behold;  
 Go forth—upon the mountains stand;  
 Then, if ye can, be cold.  
 See living vales by living waters bless'd;  
 Their wealth see earth's dark caverns yield;  
 See ocean roll, in glory dress'd,  
 For all a treasure, and round all a shield;  
 Hark to the shouts of praise  
 Rejoicing millions raise;  
 Gaze on the spires that rise  
 To point them to the skies,  
 Unfearing and unfear'd;  
 Then, if ye can, O, then forget  
 To whom ye owe the sacred debt—  
 The pilgrim race revered!  
 The men who set Faith's burning lights  
 Upon these everlasting heights,  
 To guide their children through the years of time;  
 The men that glorious law who taught,  
 Unshrinking liberty of thought,  
 And roused the nations with the truth sublime.

## XXV.

Forget! No, never—ne'er shall die  
 Those names to memory dear;  
 I read the promise in each eye  
 That beams upon me here.  
 Descendants of a twice-recorded race!  
 Long may ye here your lofty lineage grace.  
 'T is not for you home's tender tie  
 To rend, and brave the waste of waves;  
 'T is not for you to rouse and die,  
 Or yield, and live a line of slaves.

The deeds of danger and of death are done:  
 Upheld by inward power alone,  
 Unhonour'd by the world's loud tongue,  
 'T is yours to do unknown,  
 And then to die unsung.  
 To other days, to other men belong  
 The penman's plaudit, and the poet's song;  
 Enough for glory has been wrought;  
 By you be humbler praises sought;  
 In peace and truth life's journey run,  
 And keep unsullied what your fathers won.

## XXVI.

Take then my prayer, ye dwellers of this spot!  
 Be yours a noiseless and a guiltless lot.  
 I plead not that ye bask  
 In the rank beams of vulgar fame;  
 To light your steps, I ask  
 A purer and a holier flame.  
 No bloated growth I supplicate for you,  
 No pining multitude, no pamper'd few;  
 'T is not alone to coffer gold,  
 Nor spreading borders to behold;  
 'T is not fast-swelling crowds to win,  
 The refuse-ranks of want and sin.  
 This be the kind decree:  
 Be ye by goodness crown'd;  
 Revered, though not renown'd;  
 Poor, if Heaven will, but free!  
 Free from the tyrants of the hour,  
 The clans of wealth, the clans of power,  
 The coarser, cold scorers of their God;  
 Free from the taint of sin,  
 The leprosy that feeds within,  
 And free, in mercy, from the bigot's rod.

## XXVII.

The sceptre's might, the crosier's pride,  
 Ye do not fear;  
 No conquest blade, in life-blood dyed,  
 Drops terror here,—  
 Let there not lurk a subtler snare,  
 For wisdom's footsteps to beware.  
 The shackle and the stake  
 Our fathers fled;  
 Ne'er may their children wake  
 A fouler wrath, a deeper dread;  
 Ne'er may the craft that fears the flesh to bind,  
 Lock its hand fetters on the mind;  
 Quench'd be the fiercer flame  
 That kindles with a name;  
 The pilgrim's faith, the pilgrim's zeal,  
 Let more than pilgrim kindness seal;  
 Be purity of life the test,  
 Leave to the heart, to heaven, the rest.

## XXVIII.

So, when our children turn the page,  
 To ask what triumphs mark'd our age—  
 What we achieved to challenge praise,  
 Through the long line of future days—  
 This let them read, and hence instruction draw:  
 "Here were the many bless'd,  
 Here found the virtues rest,  
 Faith link'd with Love, and Liberty with Law;

industry to comfort led;  
 book of light here learning spread;  
 are the warm heart of youth  
 woo'd to temperance and to truth;  
 ere hoary age was found,  
 wisdom and by reverence crown'd.  
 O great but guilty fame  
 addled pride, that should have kindled shame;  
 we chose the better, happier part,  
 pour'd its sunlight o'er the heart,  
 crown'd their homes with peace and health,  
 weigh'd Heaven's smile beyond earth's  
 wealth;  
 far from the thorny paths of strife  
 stood, a living lesson to their race,  
 each in the charities of life,  
 in his strength, and woman in her grace;  
 by and truth their pilgrim path they trod,  
 when they served their neighbour, felt they  
 served their God."

## XXIX.

may not wake the poet's verse,  
 souls of fire may ne'er rehearse  
 in crowd-delighting voice;  
 the record shall the patriot bend,  
 yet praise the moralist shall lend,  
 And all the good rejoice.

## XXX.

our story, then, in that far day,  
 others come their kindred debt to pay.  
 at far day?—O, what shall be,  
 as dominion of the free,  
 we and ours have render'd up our trust,  
 in unborn shall tread above our dust?  
 at shall be?—He, He alone  
 the dread response can make,  
 sitteth on the only throne  
 at time shall never shake:  
 we whose all-beholding eyes  
 creep on, and empires sink and rise.  
 let the song, to Him begun,  
 Him in reverence end;  
 down in love, Eternal One,  
 d Thy good cause defend;  
 late and long, put forth thy hand,  
 lead and guide the Pilgrim's land.

## SONNETS TO A YOUNG MOTHER.

o mother! what can feeble friendship say,  
 to ease the anguish of this mournful day?  
 they alone, whose hearts like thine have bled,  
 know the living sorrow for the dead;  
 would'st thou voice, that seeks such grief to cheer,  
 couldst thou pour upon the weeping parent's ear;  
 I know it all—alas! too well I know  
 in all earthly power to hush thy woe!  
 O mother, childless mother! 'tis not given  
 to ward the blow that falls from heaven.

I've felt it all—as thou art feeling now;  
 Like thee, with stricken heart and aching brow,  
 I've sat and watch'd by dying beauty's bed,  
 And burning tears of hopeless anguish shed;  
 I've gazed upon the sweet, but pallid face,  
 And vainly tried some comfort there to trace;  
 I've listen'd to the short and struggling breath;  
 I've seen the cherub eye grow dim in death;  
 Like thee, I've veil'd my head in speechless gloom,  
 And laid my first-born in the silent tomb.

## I SEE THEE STILL.

"I rock'd her in the cradle,  
 And laid her in the tomb. She was the *youngest*.  
 What fireside circle hath not felt the charm  
 Of that sweet tie? The youngest ne'er grew old  
 The fond endearments of our earlier days  
 We keep alive in them, and when they die,  
 Our youthful joys we bury with them."

I see thee still:  
 Remembrance, faithful to her trust,  
 Calls thee in beauty from the dust;  
 Thou comest in the morning light,  
 Thou'rt with me through the gloomy night;  
 In dreams I meet thee as of old:  
 Then thy soft arms my neck enfold,  
 And thy sweet voice is in my ear:  
 In every scene to memory dear  
 I see thee still.

I see thee still,  
 In every hallow'd token round;  
 This little ring thy finger bound,  
 This lock of hair thy forehead shaded,  
 This silken chain by thee was braided,  
 These flowers, all wither'd now, like thee,  
 Sweet sister, thou didst cull for me;  
 This book was thine, here didst thou read;  
 This picture, ah! yes, here, indeed,  
 I see thee still.

I see thee still:  
 Here was thy summer noon's retreat,  
 Here was thy favourite fireside seat;  
 This was thy chamber—here, each day,  
 I sat and watch'd thy sad decay;  
 Here, on this bed, thou last didst lie,  
 Here, on this pillow, thou didst die:  
 Dark hour! once more its woes unfold;  
 As then I saw thee, pale and cold,  
 I see thee still.

I see thee still:  
 Thou art not in the grave confined—  
 Death cannot claim the immortal mind;  
 Let earth close o'er its sacred trust,  
 But goodness dies not in the dust;  
 Thee, O! my sister, 'tis not thee  
 Beneath the coffin's lid I see;  
 Thou to a fairer land art gone;  
 There, let me hope, my journey done,  
 To see thee still!



### LINES ON THE DEATH OF M. S. C.

I KNEW that we must part—day after day,  
I saw the dread Destroyer win his way;  
That hollow cough first rang the fatal knell,  
As on my ear its prophet-warning fell;  
Feeble and slow thy once light footstep grew,  
Thy wasting cheek put on death's pallid hue,  
Thy thin, hot hand to mine more weakly clung,  
Each sweet "Good night" fell fainter from thy tongue;

I knew that we must part—no power could save  
Thy quiet goodness from an early grave;  
Those eyes so dull, though kind each glance they cast,

Looking a sister's fondness to the last;  
Thy lips so pale, that gently press'd my cheek,  
Thy voice—alas! thou couldst but try to speak;—  
All told thy doom; I felt it at my heart;  
The shaft had struck—I knew that we must part.

And we have parted, MARY—thou art gone!  
Gone in thine innocence, meek, suffering one.  
Thy weary spirit breathed itself to sleep  
So peacefully, it seem'd a sin to weep,  
In those fond watchers who around thee stood,  
And felt, even then, that God, even then, was good.  
Like stars that struggle through the clouds of night,

Thine eyes one moment caught a glorious light,  
As if to thee, in that dread hour, 'twere given  
To know on earth what faith believes of heaven;  
Then like tired breezes didst thou sink to rest,  
Nor one, one pang the awful change confess'd.  
Death stole in softness o'er that lovely face,  
And touch'd each feature with a new-born grace;  
On cheek and brow unearthly beauty lay,  
And told that life's poor cares had pass'd away.  
In my last hour be Heaven so kind to me!  
I ask no more than this—to die like thee.

But we have parted, MARY—thou art dead!  
On its last resting-place I laid thy head,  
Then by thy coffin-side knelt down, and took  
A brother's farewell kiss and farewell look;  
Those marble lips no kindred kiss return'd;  
From those veil'd orbs no glance responsive burn'd;  
Ah! then I felt that thou hadst pass'd away,  
That the sweet face I gazed on was but clay;  
And then came Memory, with her busy throng  
Of tender images, forgotten long;  
Years hurried back, and as they swiftly roll'd,  
I saw thee, heard thee, as in days of old;  
Sad and more sad each sacred feeling grew;  
Manhood was moved, and Sorrow claim'd her due;  
Thick, thick and fast the burning tear-drops started;  
I turn'd away—and felt that we had parted—

But not forever—in the silent tomb,  
Where thou art laid, thy kindred shall find room;  
A little while, a few short years of pain,  
And, one by one, we'll come to thee again;  
The kind old father shall seek out the place,  
And rest with thee, the youngest of his race;  
The dear, dear mother, bent with age and grief,  
Shall lay her head by thine, in sweet relief;

Sister and brother, and that faithful friend,  
True from the first, and tender to the end,—  
All, all, in His good time, who placed us here,  
To live, to love, to die, and disappear,  
Shall come and make their quiet bed with thee,  
Beneath the shadow of that spreading tree;  
With thee to sleep through death's long, dream-  
less night,  
With thee rise up and bless the morning light.

### THE FAMILY MEETING.\*

We are all here!  
Father, mother,  
Sister, brother,

All who hold each other dear.  
Each chair is fill'd—we're all *at home*;  
To-night let no cold stranger come:  
It is not often thus around  
Our old familiar hearth we're found:  
Bless, then, the meeting and the spot;  
For once be every care forgot;  
Let gentle Peace assert her power,  
And kind Affection rule the hour;  
We're all—all here.

We're *not* all here!  
Some are away—the dead ones dear.  
Who throng'd with us this ancient hearth,  
And gave the hour to guiltless mirth.  
Fate, with a stern, relentless hand,  
Look'd in and thinn'd our little band:  
Some like a night-flash pass'd away,  
And some sank, lingering, day by day;  
The quiet graveyard—some lie there—  
And cruel Ocean has his share—  
We're *not* all here.

We *are* all here!  
Even they—the dead—though dead, so dear;  
Fond Memory, to her duty true,  
Brings back their faded forms to view.  
How life-like, through the mist of years,  
Each well-remember'd face appears!  
We see them as in times long past;  
From each to each kind looks are cast;  
We hear their words, their smiles behold;  
They're round us as they were of old—  
We *are* all here.

We are all here!  
Father, mother,  
Sister, brother,  
You that I love with love so dear.  
*This* may not long of us be said;  
Soon must we join the gather'd dead;  
And by the hearth we now sit round,  
Some other circle will be found.  
O! then, that wisdom may we know,  
Which yields a life of peace below!  
So, in the world to follow this,  
May each repeat, in words of bliss,  
We're all—all *here*!

\* Written on the accidental meeting of all the surviving members of a family.

## THE WINGED WORSHIPPERS.

GAY, guiltless pair,  
What seek ye from the fields of heaven?  
Ye have no need of prayer,  
Ye have no sins to be forgiven.

Why perch ye here,  
Where mortals to their Maker bend?  
Can your pure spirits fear  
The God ye never could offend?

Ye never knew  
The crimes for which we come to weep.  
Penance is not for you,  
Blessed wanderers of the *upper deep*.

To you 'tis given  
To wake sweet nature's untaught lays;  
Beneath the arch of heaven  
To chirp away a life of praise.

Then spread each wing,  
Far, far above, o'er lakes and lands,  
And join the choirs that sing  
In yon blue dome not rear'd with hands.

Or, if ye stay,  
To note the consecrated hour,  
Teach me the airy way,  
And let me try your envied power.

Above the crowd,  
On upward wings could I but fly,  
I'd bathe in you bright cloud,  
And seek the stars that gem the sky.

'T were heaven indeed  
Through fields of trackless light to soar,  
On Nature's charms to feed,  
And Nature's own great God adore.

## DEDICATION HYMN.

God of wisdom, God of might,  
Father! dearest name of all,  
Bow thy throne and bless our rite;  
'T is thy children on thee call.  
Glorious ONE! look down from heaven,  
Warm each heart and wake each vow;  
Unto Thee this house is given;  
With thy presence fill it now.

Fill it now! on every soul  
Shed the incense of thy grace,  
While our anthem-echoes roll  
Round the consecrated place;  
While thy holy page we read,  
While the prayers Thou lovest ascend,  
While thy cause thy servants plead,—  
Fill this house, our God, our Friend.

Fill it now—O, fill it long!  
So, when death shall call us home,  
Still to Thee, in many a throng,  
May our children's children come.  
Bless them, Father, long and late,  
Blot their sins, their sorrows dry;

Make this place to them the gate  
Leading to thy courts on high.

There, when time shall be no more,  
When the feuds of earth are past,  
May the tribes of every shore  
Congregate in peace at last!  
Then to Thee, thou ONE all-wise,  
Shall the gather'd millions sing,  
Till the arches of the skies  
With their hallelujahs ring.

## TO MY CIGAR.

YEs, social friend, I love thee well,  
In learned doctors' spite;  
Thy clouds all other clouds dispel,  
And lap me in delight.

What though they tell, with phizzes long,  
My years are sooner pass'd?  
I would reply, with reason strong,  
They're sweeter while they last.

And oft, mild friend, to me thou art  
A monitor, though still;  
Thou speak'st a lesson to my heart,  
Beyond the preacher's skill.

Thou'rt like the man of worth, who gives  
To goodness every day,  
The odour of whose virtues lives  
When he has passed away.

When, in the lonely evening hour,  
Attended but by thee,  
O'er history's varied page I pore,  
Man's fate in thine I see.

Oft as thy snowy column grows,  
Then breaks and falls away,  
I trace how mighty realms thus rose,  
Thus tumbled to decay.

A while, like thee, earth's masters burn,  
And smoke and fume around,  
And then, like thee, to ashes turn,  
And mingle with the ground.

Life's but a leaf adroitly roll'd,  
And time's the wasting breath,  
That late or early, we behold,  
Gives all to dusty death.

From beggar's frieze to monarch's robe,  
One common doom is pass'd:  
Sweet nature's works, the swelling globe,  
Must all burn out at last.

And what is he who smokes thee now?—  
A little moving heap,  
That soon like thee to fate must bow,  
With thee in dust must sleep.

But though thy ashes downward go,  
Thy essence rolls on high;  
Thus, when my body must lie low,  
My soul shall cleave the sky.

## HENRY WARE, JR.

[Born, 1794. Died, 1843.]

HENRY WARE, D. D., a son of HENRY WARE, D. D., and brother of WILLIAM WARE, D. D., author of "Probus," etc., was born in Hingham, Massachusetts, on the seventh of April, 1794; was graduated at Cambridge in 1812; completed his theological studies in 1815; was ordained minister of the Second Congregational Church, in Boston, in 1817; received RALPH WALDO EMERSON as his colleague, in 1829; for the recovery of his health soon after visited Europe; and on his return, in 1830, resigned his charge and entered

upon the office of Professor of Pulpit Eloquence and the Pastoral Care in the Theological School connected with Harvard College, which he held until the summer of 1842, when he gave up his public duties. He died September 22, 1843.

Dr. WARE's writings, theological, critical, and miscellaneous, are numerous and valuable. In 1815 he published "A Poem on Occasion of the Peace;" in 1824 "The Vision of Liberty;" in 1837, "The Feast of the Tabernacles," and at various times many shorter pieces, chiefly devotional.

### TO THE URSA MAJOR.

WITH what a stately and majestic step  
That glorious constellation of the north  
Treads its eternal circle! going forth  
Its princely way among the stars in slow  
And silent brightness. Mighty one, all hail!  
I joy to see thee on thy glowing path  
Walk, like some stout and girded giant; stern,  
Unwearied, resolute, whose toiling foot  
Disdains to loiter on its destined way.  
The other tribes forsake their midnight track,  
And rest their weary orbs beneath thy wave;  
But thou dost never close thy burning eye,  
Nor stay thy steadfast step. But on, still on,  
While systems change, and suns retire, and worlds  
Slumber and wake, thy ceaseless march proceeds.  
The near horizon tempts to rest in vain.  
Thou, faithful sentinel, dost never quit  
Thy long-appointed watch; but, sleepless still,  
Dost guard the fix'd light of the universe,  
And bid the north forever know its place.

Ages have witness'd thy devoted trust,  
Unchanged, unchanging. When the sons of God  
Sent forth that shout of joy which rang through  
heaven,

And echo'd from the outer spheres that bound  
The illimitable universe, thy voice  
Join'd the high chorus; from thy radiant orbs  
The glad cry sounded, swelling to His praise,  
Who thus had cast another sparkling gem,  
Little, but beautiful, amid the crowd  
Of splendours that enrich his firmament.  
As thou art now, so wast thou then the same.  
Ages have roll'd their course, and time grown gray;  
The earth has gather'd to her womb again,  
And yet again, the myriads that were born  
Of her uncounted, unremember'd tribes.  
The seas have changed their beds; the eternal hills  
Have stoop'd with age; the solid continents  
Have left their banks; and man's imperial works—  
The toil, pride, strength of kingdoms, which had  
flung

Their haughty honours in the face of heaven,  
As if immortal—have been swept away:  
Shatter'd and mouldering, buried and forgot.  
But time has shed no dimness on thy front,  
Nor touch'd the firmness of thy tread; youth,  
strength,

And beauty still are thine; as clear, as bright,  
As when the Almighty Former sent thee forth,  
Beautiful offspring of his curious skill.  
To watch earth's northern beacon, and proclaim  
The eternal chorus of eternal Love.

I wonder as I gaze. That stream of light,  
Undimm'd, unquench'd—just as I see it now—  
Has issued from those dazzling points through years  
That go back far into eternity.

Exhaustless flood! forever spent, renew'd  
Forever! Yea, and those refulgent drops,  
Which now descend upon my lifted eye,  
Left their far fountain twice three years ago.  
While those wing'd particles, whose speed outstrips  
The flight of thought, were on their way, the earth  
Compass'd its tedious circuit round and round,  
And, in the extremes of annual change, beheld  
Six autumns fade, six springs renew their bloom.  
So far from earth those mighty orbs revolve!  
So vast the void through which their beams descend!

Yes, glorious lamp of God! He may have quench'd  
Your ancient flames, and bid eternal night  
Rest on your spheres; and yet no tidings reach  
This distant planet. Messengers still come  
Laden with your far fire, and we may seem  
To see your lights still burning; while their blaze  
But hides the black wreck of extinguish'd realms.  
Where anarchy and darkness long have reign'd.

Yet what is this, which to the astonish'd mind  
Seems measureless, and which the baffled thought  
Confounds? A span, a point, in those domains  
Which the keen eye can traverse. Seven stars  
Dwell in that brilliant cluster, and the sight  
Embraces all at once; yet each from each  
Recedes as far as each of them from earth.  
And every star from every other burns  
No less remote. From the profound of heaven,

I even in thought, keen, piercing rays  
 Through the void, revealing to the sense  
 And worlds unnumber'd. Take the glass  
 To the skies. The opening skies pour down  
 Their gaze thick showers of sparkling fire;  
 And, throng'd, in regions so remote,  
 Their swift beams—the swiftest things that

—  
 Tell'd centuries on their flight to earth.  
 And nearer constellations! what  
 Did this infinite extent  
 Attitude of God's most infinite works!  
 These are suns! vast, central, living fires,  
 Independent systems, kings of worlds  
 As satellites upon their power,  
 Flash in their smile. Awake, my soul,  
 Taste the wonder! Countless suns  
 And thee, leading forth their countless  
 Worlds!

Whose bosoms living things rejoice,  
 In the bliss of being from the fount  
 Of vading Love. What mind can know,  
 What tongue can utter all their multitudes!  
 Numberless in numberless abodes!  
 All to thee, bless'd Father! Thine they are,  
 Thy care, and thy care; and none o'erlook'd

No, not the humblest soul that dwells  
 On the humblest globe, which wheels its course  
 Through giant glories of the sky,  
 A mean mote that dances in the beam  
 Of the mirror'd lamps, which fling  
 Their steful splendour from the palace wall,  
 Can escape the kindness of thy care;  
 And, hush'd underneath thy spacious wing,  
 And guided by thy powerful hand.

O, ye splendid orbs! as from your throne  
 The rolling provinces that own  
 Your light, what beings fill those bright abodes?  
 And, how gifted! what their powers, their  
 Nature,

Wisdom, their wisdom? Do they bear  
 The stamp of human nature? Or has God  
 His purer realms with lovelier forms  
 Of celestial minds? Does Innocence  
 Her native and untainted bloom?  
 Or has he breathed his deadly blight abroad,  
 And corruption in those fairy bowers?

He trod o'er them with his foot of fire!  
 He every forged his chains; and Wrath, and  
 Hate,

And Selfishness, and cruel Lust  
 Their base bands to tread out light and truth,  
 Where wo where Heaven had planted joy?  
 Why yet all paradise, unfallen

Corrupt? existence one long joy,  
 Disease upon the frame, or sin  
 In the heart, or weariness of life;

Or quench'd, and age unknown,  
 Or unfear'd; while fresh and fadeless youth  
 The light from God's near throne of love?  
 O, your lips, ye wonderful and fair!

Speak! the mysteries of those living worlds

No language! Everlasting light  
 In everlasting silence! Yet the eye  
 Can see, and understand. The hand of God

Has written legibly what man may know,  
**THE GLORY OF THE MAKER.** There it shines,  
 Ineffable, unchangeable; and man,  
 Bound to the surface of this pigmy globe,  
 May know and ask no more. In other days,  
 When death shall give the encumber'd spirit wings,  
 Its range shall be extended; it shall roam,  
 Perchance, among those vast, mysterious spheres,  
 Shall pass from orb to orb, and dwell in each,  
 Familiar with its children; learn their laws,  
 And share their state, and study and adore  
 The infinite varieties of bliss  
 And beauty, by the hand of Power divine  
 Lavish'd on all its works. Eternity  
 Shall thus roll on with ever fresh delight;  
 No pause of pleasure or improvement; world  
 On world still opening to the instructed mind  
 An unexhausted universe, and time  
 But adding to its glories. While the soul,  
 Advancing ever to the Source of light  
 And all perfection, lives, adores, and reigns  
 In cloudless knowledge, purity, and bliss.

#### SEASONS OF PRAYER.

To prayer, to prayer;—for the morning breaks,  
 And earth in her Maker's smile awakes.  
 His light is on all below and above,  
 The light of gladness, and life, and love.  
 O, then, on the breath of this early air,  
 Send up the incense of grateful prayer.

To prayer;—for the glorious sun is gone,  
 And the gathering darkness of night comes on.  
 Like a curtain from God's kind hand it flows,  
 To shade the couch where his children repose.  
 Then kneel, while the watching stars are bright,  
 And give your last thoughts to the Guardian of  
 Night.

To prayer;—for the day that God has bless'd  
 Comes tranquilly on with its welcome rest.  
 It speaks of creation's early bloom;  
 It speaks of the Prince who burst the tomb.  
 Then summon the spirit's exalted powers,  
 And devote to Heaven the hallow'd hours.

There are smiles and tears in the mother's eyes,  
 For her new-born infant beside her lies.  
 O, hour of bliss! when the heart o'erflows  
 With rapture a mother only knows.  
 Let it gush forth in words of fervent prayer;  
 Let it swell up to heaven for her precious care.

There are smiles and tears in that gathering band,  
 Where the heart is pledged with the trembling hand.  
 What trying thoughts in her bosom swell,  
 As the bride bids parents and home farewell!  
 Kneel down by the side of the tearful fair,  
 And strengthen the perilous hour with prayer

Kneel down by the dying sinner's side,  
 And pray for his soul through Him who died.  
 Large drops of anguish are thick on his brow—  
 O, what is earth and its pleasures now!

And what shall assuage his dark despair,  
But the penitent cry of humble prayer!

Kneel down at the couch of departing faith,  
And hear the last words the believer saith.  
He has bidden adieu to his earthly friends;  
There is peace in his eye that upward bends;  
There is peace in his calm, confiding air;  
For his last thoughts are God's, his last words prayer.

The voice of prayer at the sable bier!  
A voice to sustain, to soothe, and to cheer.  
It commends the spirit to God who gave;  
It lifts the thoughts from the cold, dark grave;  
It points to the glory where he shall reign,  
Who whisper'd, "Thy brother shall rise again."

The voice of prayer in the world of bliss!  
But gladder, purer, than rose from this.  
The ransom'd shout to their glorious King,  
Where no sorrow shades the soul as they sing;  
But a sinless and joyous song they raise;  
And their voice of prayer is eternal praise.

Awake, awake, and gird up thy strength  
To join that holy band at length.  
To him who unceasing love displays,  
Whom the powers of nature unceasingly praise,  
To Him thy heart and thy hours be given;  
For a life of prayer is the life of heaven.

#### THE VISION OF LIBERTY.\*

The evening heavens were calm and bright;  
No dimness rested on the glittering light high;  
That sparkled from that wilderness of worlds on  
Those distant suns burn'd on in quiet ray;  
The placid planets held their modest way:  
And silence reign'd profound o'er earth, and sea,  
and sky.

O what an hour for lofty thought!  
My spirit burn'd within; I caught  
A holy inspiration from the hour.  
Around me man and nature slept;  
Alone my solemn watch I kept,  
Till morning dawn'd, and sleep resumed her power.

A vision pass'd upon my soul.  
I still was gazing up to heaven,  
As in the early hours of even;  
I still beheld the planets roll,  
And all those countless sons of light  
Flame from the broad blue arch, and guide the  
moonless night.

When, lo, upon the plain,  
Just where it skirts the swelling main,  
A massive castle, far and high,  
In towering grandeur broke upon my eye.  
Proud in its strength and years, the ponderous pile  
Flung up its time-defying towers;  
Its lofty gates seem'd scornfully to smile  
At vain assault of human powers,  
And threats and arms deride.  
Its gorgeous carvings of heraldic pride

In giant masses graced the walls above,  
And dungeons yawn'd below.

Yet ivy there and moss their garlands wove,  
Grave, silent chroniclers of time's protracted flow.

Bursting on my steadfast gaze,  
See, within, a sudden blaze!  
So small at first, the zephyr's slightest swell,  
That scarcely stirs the pine-tree top,  
Nor makes the wither'd leaf to drop,  
The feeble fluttering of that flame would quell.

But soon it spread—  
Waving, rushing, fierce, and red—  
From wall to wall, from tower to tower,  
Raging with resistless power;  
Till every fervent pillar glow'd,  
And every stone seem'd burning coal,  
Instinct with living heat, that flow'd  
Like streaming radiance from the kindled pole.

Beautiful, fearful, grand,  
Silent as death, I saw the fabric stand.  
At length a crackling sound began;  
From side to side, throughout the pile it ran;  
And louder yet and louder grew,  
Till now in rattling thunder-peals it grew;  
Huge shiver'd fragments from the pillars broke,  
Like fiery sparkles from the anvil's stroke.  
The shatter'd walls were rent and riven,  
And piecemeal driven  
Like blazing comets through the troubled sky.

'Tis done; what centuries had rear'd,  
In quick explosion disappear'd,  
Nor even its ruins met my wondering eye.

But in their place—  
Bright with more than human grace,  
Robed in more than mortal seeming,  
Radiant glory in her face, <sup>(ing—</sup>  
And eyes with heaven's own brightness beam—  
Rose a fair, majestic form,  
As the mild rainbow from the storm.  
I mark'd her smile, I knew her eye;  
And when, with gesture of command,  
She waved aloft the cap-crown'd wand,  
My slumbers fled mid shouts of "Liberty!"

Read ye the dream? and know ye not  
How truly it unlock'd the world of fate!  
Went not the flame from this illustrious spot,  
And spreads it not, and burns in every state!  
And when their old and cumbrous walls,  
Fill'd with this spirit, glow intense,  
Vainly they rear'd their impotent defence:  
The fabric falls!

That fervent energy must spread,  
Till despotism's towers be overthrown;  
And in their stead,  
Liberty stands alone!

Hasten the day, just Heaven!  
Accomplish thy design;  
And let the blessings thou hast freely given,  
Freely on all men shine;  
Till equal rights be equally enjoy'd  
And human power for human good employ'd;  
Till law, and not the sovereign, rule sustain,  
And peace and virtue undisputed reign.

\* From a poem delivered before the Phi Beta Kappa Society, at Cambridge, in 1823.



## CARLOS WILCOX.

[Born, 1794. Died, 1827.]

tors of CARLOS WILCOX were among grants to New England. His father able farmer at Newport, New Hampshire poet was born, on the twenty-October, 1794. When he was about 1, his parents removed to Orwell, in d there, a few years afterward, he acquired himself with an axe; the wound, are or skill, was not healed; it was a ring for a long period, and of lamehis life; it made him a minister of a poet.

that this accident and its consequences had rendered him for agricultural pursuits, his father determined to give him a liberal education. Before, he was thirteen years old, he was a cadet at Castleton; and when fifteen, he entered Middlebury. Here he became re-determined to study theology. He was respected by the officers, and of his assiduity and mildness of his temper, the gravity of his manners, and the manliness of his conduct; distinguished for his attainments in Latin and in polite letters.

He graduated in 1813; and after spending a year with a maternal uncle, in Georgia, he entered the theological school at Andover, in 1814. He had not been there long when a classmate died, and he was chosen by the students to pronounce a funeral oration. The student was loved by all for his excellent talents; and by none more than by WILCOX; earnestness of feeling, and the purity of his character characterized his eulogy, established his reputation for genius and eloquence in the

and at this time few associates; he was a lonely man; "I walk my room," he remarks, in his letters, "with my hands clasped in prayer, my eyes streaming with tears;" he felt that his mind was unstrung, relaxed of the power of reaction; that he had lost all of his thoughts and affections, and was a passive slave of circumstances; "I feel," he says, "in despairing listlessness, I am current in all its windings, without power to raise my head to see where I am, or to stop; the roaring of a cataract before me, rather than lull me to a deeper sleep than I find in an effort to escape destruction." His troubles were apparent to his friends, among whom were givings-out concerning an unfaithful woman, or the faithlessness of one whose name he had pledged to him; and he himself among some who were his confidants, troubles of a kind: he was indebted to the college in many other ways embarrassed. Whatever was the cause, all perceived that there

was something preying on his mind; that he was ever in dejection.

As time wore on, he became more cheerful; he finished the regular course of theological studies, in 1817, and in the following spring returned to Vermont, where he remained a year. In this period he began the poem, in which he has sung

"Of true Benevolence, its charms divine,  
With other motives to call forth its power,  
And its grand triumphs."

In 1819, WILCOX began to preach; and his professional labours were constant, for a year, at the end of which time his health failed, and he accepted an invitation from a friend at Salisbury, in Connecticut, to reside at his house. Here he remained nearly two years, reading his favourite authors, and composing "The Age of Benevolence." The first book was published at New Haven, in 1822; it was favourably received by the journals and by the public. He intended to complete the poem in five books; the second, third, and fourth, were left by him when he died, ready for the press; but, for some reason, only brief fragments of them have been printed.

During the summer of 1824, WILCOX devoted his leisure hours to the composition of "The Religion of Taste," a poem which he pronounced before the Phi Beta Kappa Society of Yale College; and in the following winter he was ordained as minister of the North Congregational Church, in Hartford. He soon obtained a high reputation for eloquence; his sermons were long, prepared with great care, and delivered with deep feeling. His labours were too arduous; his health rapidly declined; and in the summer of 1825, he sought relief in relaxation and travel. He visited New York, Philadelphia, the springs of Saratoga, and, for the last time, his home in Vermont. In the autumn he returned to his parish, where he remained until the spring, when, finding himself unable to perform the duties of his office, he sent to the government of the church his resignation. It was reluctantly accepted, for he had endeared himself, as a minister and a man, to all who knew him. The summer of 1826 was passed at Newport, Rhode Island, in the hope that the sea-breeze and bathing in the surf would restore his health. He was disappointed; and in September, he visited the White Mountains, in New Hampshire, and afterward went to Boston, where he remained several weeks. Finally, near the end of December, he received an invitation to preach in Danbury, in Connecticut. He went immediately to his new parish, and during the winter discharged the duties of his profession regularly. But as the spring came round, his strength failed; and on the 27th of May, 1827, he died.



There is much merit in some passages of the fragment of the "Age of Benevolence." Wilcox was pious, gentle-hearted, and unaffected and retiring in his manners. The general character of his poetry is religious and sincere. He was a

lover of nature, and he described rural sights and sounds with singular clearness and fidelity. In the ethical and narrative parts of his poems, he was less successful than in the descriptive; but an earnestness and simplicity pervaded all that he wrote.

### SPRING IN NEW ENGLAND.\*

Love swoln in drenching rain, seeds, germs, and buds

Start at the touch of vivifying beams.  
 Moved by their secret force, the vital lymph  
 Diffusive runs, and spreads o'er wood and field  
 A flood of verdure. Clothed, in one short week,  
 Is naked Nature in her full attire.  
 On the first morn, light as an open plain  
 Is all the woodland, fill'd with sunbeams, pour'd  
 Through the bare tops, on yellow leaves below,  
 With strong reflection: on the last, 'tis dark  
 With full-grown foliage, shading all within.  
 In one short week the orchard buds and blooms;  
 And now, when steep'd in dew or gentle showers,  
 It yields the purest sweetness to the breeze,  
 Or all the tranquil atmosphere perfumes.  
 E'en from the juicy leaves of sudden growth,  
 And the rank grass of steaming ground, the air,  
 Fill'd with a watery glimmering, receives  
 A grateful smell, exhaled by warming rays.  
 Each day are heard, and almost every hour,  
 New notes to swell the music of the groves.  
 And soon the latest of the feather'd train  
 At evening twilight come; the lonely snipe,  
 O'er marshy fields, high in the dusky air,  
 Invisible, but with faint, tremulous tones,  
 Hovering or playing o'er the listener's head;  
 And, in mid air, the sportive night-hawk, seen  
 Flying a while at random, uttering oft  
 A cheerful cry, attended with a shake  
 Of level pinions, dark, but when upturn'd  
 Against the brightness of the western sky,  
 One white plume showing in the midst of each,  
 Then far down diving with a hollow sound;  
 And, deep at first within the distant wood,  
 The whip-poor-will, her name her only song.  
 She, soon as children from the noisy sport  
 Of whooping, laughing, talking with all tones,  
 To hear the echoes of the empty barn,  
 Are by her voice diverted and held mute,  
 Comes to the margin of the nearest grove;  
 And when the twilight, deepen'd into night,  
 Calls them within, close to the house she comes,  
 And on its dark side, haply on the step  
 Of unfrequented door lighting unseen,  
 Breaks into strains articulate and clear,  
 The closing sometimes quicken'd, as in sport.  
 Now, animate throughout, from morn to eve  
 All harmony, activity, and joy,  
 Is lovely Nature, as in her bless'd prime.  
 The robin to the garden or green yard,

Close to the door, repairs to build again  
 Within her wonted tree; and at her work  
 Seems doubly busy for her past delay.  
 Along the surface of the winding stream,  
 Pursuing every turn, gay swallows skim,  
 Or round the borders of the spacious lawn  
 Fly in repeated circles, rising o'er  
 Hillock and fence with motion serpentine,  
 Easy, and light. One snatches from the ground  
 A downy feather, and then upward springs,  
 Follow'd by others, but oft drops it soon,  
 In playful mood, or from too slight a hold,  
 When all at once dart at the falling prize.  
 The flippant blackbird, with light yellow crown,  
 Hangs fluttering in the air, and chatters thick  
 Till her breath fails, when, breaking off, she drops  
 On the next tree, and on its highest limb  
 Or some tall flag, and gently rocking, sits,  
 Her strain repeating. With sonorous notes  
 Of every tone, mix'd in confusion sweet,  
 All chanted in the fulness of delight,  
 The forest rings: where, far around enclosed  
 With bushy sides, and cover'd high above  
 With foliage thick, supported by bare trunks,  
 Like pillars rising to support a roof,  
 It seems a temple vast, the space within  
 Rings loud and clear with thrilling melody.  
 Apart, but near the choir, with voice distinct,  
 The merry mocking-bird together links  
 In one continued song their different notes,  
 Adding new life and sweetness to them all.  
 Hid under shrubs, the squirrel, that in fields  
 Frequents the stony wall and briery fence,  
 Here chirps so shrill, that human feet approach  
 Unheard till just upon him, when, with cries  
 Sudden and sharp, he darts to his retreat  
 Beneath the mossy hillock or aged tree;  
 But oft a moment after reappears,  
 First peeping out, then starting forth at once  
 With a courageous air, yet in his pranks  
 Keeping a watchful eye, nor venturing far  
 Till left unheeded. In rank pastures grass,  
 Singly and mutely, the contented herd;  
 And on the upland rough the peaceful sheep;  
 Regardless of the frolic lamb, that, close  
 Beside them, and before their faces prone,  
 With many an antic leap and butting fist,  
 Try to provoke them to unite in sport,  
 Or grant a look, till tired of vain attempts;  
 When, gathering in one company apart,  
 All vigour and delight, away they run,  
 Straight to the utmost corner of the field,  
 The fence beside; then, wheeling, disappear  
 In some small sandy pit, then rise to view;  
 Or crowd together up the heap of earth  
 Around some upturn'd root of fallen tree.

\* This and the four following extracts are from "The Age of Benevolence."

op a trembling moment stand,  
 distant flock at once return.  
 by the general joy,  
 prospect of a fruitful year,  
 t, with light heart and nimble step,  
 argues, as it were pastime sweet.  
 a cheering word, his willing team  
 fresh, he hastens to the field  
 g lose its coolness ; but at eve,  
 n'd from the plough and homeward  
 'd,  
 slow and silent, stopping oft  
 e daily growth of tender grain  
 ws of deep verdure, or to view  
 d flock and herd, of their own will  
 for the night by various paths,  
 w freely sporting with the young,  
 g with uncouth attempts at sport.

### A SUMMER NOON.

r noon, not in the summer's prime,  
 s fresh with life, and youth, and bloom,  
 s close, when vegetation stops,  
 mature stand ripening in the sun,  
 l enervates with its thousand charms,  
 of silence and of rest,  
 choly mind. The fields are still ;  
 idman has gone to his repast,  
 artaken, on the coolest side  
 le, reclines in sweet repose.  
 o shaded stream the cattle stand,  
 beside the fence, with heads all prone,  
 g quick. The fields, for harvest ripe,  
 bend in smooth and graceful waves,  
 their motion, dim and bright by turns,  
 ne seems to move ; nor e'en a breath  
 ng the surface with a shade  
 d thin, like that of flying smoke.  
 r stalks their heavy bended heads  
 motionless as oaks their tops.  
 woods the topmost leaves are still ;  
 ild poplar leaves, that, pendent hung  
 lastic, quiver at a breath,  
 general calm. The thistle down,  
 and thick, by gazing up beside  
 ng object, in a silver shower  
 n, and slower than the slowest snow,  
 ll the sleepy atmosphere descends ;  
 it lights, though on the steepest roof,  
 spire of grass, remains unmoved.  
 fleece, as dense and as distinct  
 esplendent sky, a single cloud,  
 : bosom of the air becalm'd,  
 e shadow, as distinct and still,  
 e plain, or sunny mountain's side ;  
 olish'd mirror of the lake,  
 he deep reflected sky appears  
 blime immensity below.  
 d nor motion of a living thing  
 ss breaks, but such as serve to soothe,  
 e soul to feel the stillness more.  
 r-hammer by the way-side picks,  
 e thistle's seed ; but in her flight,

So smoothly serpentine, her wings outspread  
 To rise a little, closed to fall as far,  
 Moving like sea-fowl o'er the heaving waves,  
 With each new impulse chimes a feeble note.  
 The russet grasshopper at times is heard,  
 Snapping his many wings, as half he flies,  
 Half-hovers in the air. Where strikes the sun,  
 With sultriest beams, upon the sandy plain,  
 Or stony mount, or in the close, deep vale,  
 The harmless locust of this western clime,  
 At intervals, amid the leaves unseen,  
 Is heard to sing with one unbroken sound,  
 As with a long-drawn breath, beginning low,  
 And rising to the midst with shriller swell,  
 Then in low cadence dying all away.  
 Beside the stream, collected in a flock,  
 The noiseless butterflies, though on the ground,  
 Continue still to wave their open fans  
 Powder'd with gold ; while on the jutting twigs  
 The spindling insects that frequent the banks  
 Rest, with their thin, transparent wings outspread  
 As when they fly. Ofttimes, though seldom seen,  
 The cuckoo, that in summer haunts our groves,  
 Is heard to moan, as if at every breath  
 Panting aloud. The hawk, in mid-air high,  
 On his broad pinions sailing round and round,  
 With not a flutter, or but now and then,  
 As if his trembling balance to regain,  
 Utters a single scream, but faintly heard,  
 And all again is still.

### SEPTEMBER.

THE sultry summer past, September comes,  
 Soft twilight of the slow-declining year.  
 All mildness, soothing loneliness, and peace ;  
 The fading season ere the falling come,  
 More sober than the buxom, blooming May,  
 And therefore less the favourite of the world,  
 But dearest month of all to pensive minds.  
 'Tis now far spent ; and the meridian sun,  
 Most sweetly smiling with attemper'd beams,  
 Sheds gently down a mild and grateful warmth.  
 Beneath its yellow lustre, groves and woods,  
 Checker'd by one night's frost with various hues,  
 While yet no wind has swept a leaf away,  
 Shine doubly rich. It were a sad delight  
 Down the smooth stream to glide, and see it tinged  
 Upon each brink with all the gorgeous hues,  
 The yellow, red, or purple of the trees  
 That, singly, or in tufts, or forests thick  
 Adorn the shores ; to see, perhaps, the side  
 Of some high mount reflected far below,  
 With its bright colours, intermix'd with spots  
 Of darker green. Yes, it were sweetly sad  
 To wander in the open fields, and hear,  
 E'en at this hour, the noonday hardly past,  
 The lulling insects of the summer's night ;  
 To hear, where lately buzzing swarms were heard,  
 A lonely bee long roving here and there  
 To find a single flower, but all in vain ;  
 Then rising quick, and with a louder hum,  
 In widening circles round and round his head,

Straight by the listener flying clear away,  
As if to bid the fields a last adieu;  
To hear, within the woodland's sunny side,  
Late full of music, nothing save, perhaps,  
The sound of nutshells, by the squirrel dropp'd  
From some tall beech, fast falling through the leaves.

### SUNSET IN SEPTEMBER.\*

THE sun now rests upon the mountain tops—  
Begins to sink behind—is half conceal'd—  
And now is gone: the last faint, twinkling beam  
Is cut in twain by the sharp rising ridge.  
Sweet to the pensive is departing day,  
When only one small cloud, so still and thin,  
So thoroughly imbued with amber light,  
And so transparent, that it seems a spot  
Of brighter sky, beyond the farthest mount,  
Hangs o'er the hidden orb; or where a few  
Long, narrow stripes of denser, darker grain,  
At each end sharpen'd to a needle's point,  
With golden borders, sometimes straight and smooth,  
And sometimes crinkling like the lightning stream,  
A half-hour's space above the mountain lie;  
Or when the whole consolidated mass,  
That only threaten'd rain, is broken up  
Into a thousand parts, and yet is one,  
One as the ocean broken into waves;  
And all its spongy parts, imbibing deep  
The moist effulgence, seem like fleeces dyed

\* Every person, who has witnessed the splendour of the sunset scenery in Andover, will recognise with delight the local as well as general truth and beauty of this description. There is not, perhaps, in New England, a spot where the sun goes down, of a clear summer's evening, amidst so much grandeur reflected over earth and sky. In the winter season, too, it is a most magnificent and impressive scene. The great extent of the landscape; the situation of the hill, on the broad, level summit of which stand the buildings of the Theological Institution; the vast amphitheatre of luxuriant forest and field, which rises from its base, and swells away into the heavens; the perfect outline of the horizon; the noble range of blue mountains in the background, that seem to retire one beyond another almost to infinite distance; together with the magnificent expanse of sky visible at once from the elevated spot,—these features constitute at all times a scene on which the lover of nature can never be weary with gazing. When the sun goes down, it is all in a blaze with his descending glory. The sunset is the most perfectly beautiful when an afternoon shower has just preceded it. The gorgeous clouds roll away like masses of amber. The sky, close to the horizon, is a sea of the richest purple. The setting sun shines through the mist, which rises from the wet forest and meadow, and makes the clustered foliage appear invested with a brilliant golden transparency. Nearer to the eye, the trees and shrubs are sparkling with fresh rain-drops, and over the whole scene, the parting rays of sunlight linger with a yellow gleam, as if reluctant to pass entirely away. Then come the varying tints of twilight, "fading, still fading," till the stars are out in their beauty, and a cloudless night reigns, with its silence, shadows, and repose. In the summer, Andover combines almost every thing to charm and elevate the feelings of the student. In winter, the north-western blasts, that sweep fresh from the snow-banks on the Grand Monadnock, make the invalid, at least, sigh for a more congenial climate.—Rev. G. B. CUNYEN

Deep scarlet, saffron light, or crimson dark,  
As they are thick or thin, or near or more remote,  
All fading soon as lower sinks the sun,  
Till twilight end. But now another scene,  
To me most beautiful of all, appears:  
The sky, without the shadow of a cloud,  
Throughout the west, is kindled to a glow  
So bright and broad, it glares upon the eye,  
Not dazzling, but dilating with calm force  
Its power of vision to admit the whole.  
Below, 'tis all of richest orange dye,  
Midway, the blushing of the mellow peach  
Paints not, but tinges the ethereal deep;  
And here, in this most lovely region, shines,  
With added loveliness, the evening-star.  
Above, the fainter purple slowly fades,  
Till changed into the azure of mid-heaven.

Along the level ridge, o'er which the sun  
Descended, in a single row arranged,  
As if thus planted by the hand of art,  
Majestic pines shoot up into the sky,  
And in its fluid gold seem half-dissolved.  
Upon a nearer peak, a cluster stands  
With shafts erect, and tops converged to one,  
A stately colonnade, with verdant roof;  
Upon a nearer still, a single tree,  
With shapely form, looks beautiful alone;  
While, farther northward, through a narrow pass  
Scoop'd in the hither range, a single mount  
Beyond the rest, of finer smoothness seems,  
And of a softer, more ethereal blue,  
A pyramid of polish'd sapphire built.

But now the twilight mingles into one  
The various mountains; levels to a plain  
This nearer, lower landscape, dark with shade,  
Where every object to my sight presents  
Its shaded side; while here upon these walls,  
And in that eastern wood, upon the trunks  
Under thick foliage, reflective shows  
Its yellow lustre. How distinct the line  
Of the horizon, parting heaven and earth!

### SUMMER EVENING LIGHTNING.

Far off and low  
In the horizon, from a sultry cloud,  
Where sleeps in embryo the midnight storm,  
The silent lightning gleams in fitful sheets,  
Illumes the solid mass, revealing thus  
Its darker fragments, and its ragged verge;  
Or if the bolder fancy so conceive  
Of its fantastic forms, revealing thus  
Its gloomy caverns, rugged sides and tops  
With beetling cliffs grotesque. But not so bright  
The distant flashes gleam as to efface  
The window's image, on the floor impress'd  
By the dim crescent; or outshines the light  
Cast from the room upon the trees hard by,  
If haply, to illumine a moonless night,  
The lighted taper shine; though lit in vain,  
To waste away unused, and from abroad  
Distinctly through the open window seen,  
Lone, pale, and still as a sepulchral lamp.

## THE CASTLE OF IMAGINATION.\*

Just in the centre of that wood was rear'd  
Her castle, all of marble, smooth and white;  
Above the thick young trees, its top appear'd  
Among the naked trunks of towering height;  
And here at morn and eve it glitter'd bright,  
As often by the far-off traveller seen  
In level sunbeams, or at dead of night,  
When the low moon shot in her rays between  
That wide-spread roof and floor of solid foliage  
green.

Through this wide interval the roving eye  
From turrets proud might trace the waving line  
Where meet the mountains green and azure sky,  
And view the deep when sun-gilt billows shine;  
Fair bounds to sight, that never thought confine;  
But tempt it far beyond, till by the charm  
Of some sweet wood-note or some whispering pine  
Call'd home again, or by the soft alarm  
Of Love's approaching step, and her encircling arm.

Through this wide interval, the mountain side  
Show'd many a sylvan slope and rocky steep:  
Here roaring torrents in dark forests hide;  
There silver streamlets rush to view, and leap  
Unheard from lofty cliffs to valleys deep:  
Here rugged peaks look smooth in sunset glow,  
Along the clear horizon's western sweep;  
There from some eastern summit moonbeams flow  
Along o'er level wood, far down to plains below.

Now stretch'd a blue, and now a golden zone  
Round that horizon; now o'er mountains proud  
Dim vapours rest, or bright ones move alone:  
An ebon wall, a smooth, portentous cloud,  
First muttering low, anon with thunder loud,  
Now rises quick, and brings a sweeping wind  
O'er all that wood in waves before it bow'd;  
And now a rainbow, with its top behind  
A spangled veil of leaves, seems heaven and earth  
to bind.

Above the canopy, so thick and green,  
And spread so high o'er that enchanted vale,  
Through scatter'd openings oft were glimpses seen  
Of fleecy clouds, that, link'd together, sail  
In moonlight clear before the gentle gale:  
Sometimes a shooting meteor draws a glance;  
Sometimes a twinkling star, or planet pale,  
Long holds the lighted eye, as in a trance;  
And oft the milky-way gleams through the white  
expanse.

That castle's open windows, though half-hid  
With flowering vines, show'd many a vision fair:  
A face all bloom, or light young forms, that thrid  
Some maze within, or lonely ones that wear  
The garb of joy with sorrow's thoughtful air,  
Oft caught the eye a moment: and the sound  
Of low, sweet music often issued there,  
And by its magic held the listener bound,  
And seem'd to hold the winds and forests far around.

\* This and the two extracts which follow are from  
"The Religion of Taste."

Within, the queen of all, in pomp or mirth,  
While glad attendants at her glance unfold  
Their shining wings, and fly through heaven and  
earth,

Oft took her throne of burning gems and gold,  
Adorn'd with emblems that of empire told,  
And rising in the midst of trophies bright,  
That bring her memory from the days of old,  
And help prolong her reign, and with the flight  
Of every year increase the wonders of her might.

In all her dwelling, tales of wild romance,  
Of terror, love, and mystery dark or gay,  
Were scatter'd thick to catch the wandering glance,  
And stop the dreamer on his unknown way;  
There, too, was every sweet and lofty lay,  
The sacred, classic, and romantic, sung  
As that enchantress moved in might or play;  
And there was many a harp but newly strung,  
Yet with its fearless notes the whole wide valley  
rung.

There, from all lands and ages of her fame,  
Were marble forms, array'd in order due,  
In groups and single, all of proudest name;  
In them the high, the fair, and tender grew  
To life intense in love's impassion'd view,  
And from each air and feature, bend and swell,  
Each shapely neck, and lip, and forehead threw  
O'er each enamour'd sense so deep a spell,  
The thoughts but with the past or bright ideal dwell.

The walls around told all the pencil's power;  
There proud creations of each mighty hand  
Shone with their hues and lines, as in the hour  
When the last touch was given at the command  
Of the same genius that at first had plann'd,  
Exulting in its great and glowing thought:  
Bright scenes of peace and war, of sea and land,  
Of love and glory, to new life were wrought,  
From history, from fable, and from nature brought.

With these were others all divine, drawn all  
From ground where oft, with signs and accents  
dread,  
The lonely prophet doom'd to sudden fall  
Proud kings and cities, and with gentle tread  
Bore life's quick triumph to the humble dead,  
And where strong angels flew to blast or save,  
Where martyr'd hosts of old, and youthful bled,  
And where their mighty Lord o'er land and wave  
Spread life and peace till death, then spread them  
through the grave.

From these fix'd visions of the hallow'd eye,  
Some kindling gleams of their ethereal glow,  
Would oftentimes fall, as from the opening sky,  
On eyes delighted, glancing to and fro,  
Or fasten'd till their orbs dilated grow;  
Then would the proudest seem with joy to learn  
Truths they had fear'd or felt ashamed to know;  
The skeptic would believe, the lost return;  
And all the cold and low would seem to rise and burn.

Theirs was devotion kindled by the vast,  
The beautiful, impassion'd, and refined;  
And in the deep enchantment o'er them cast,  
They look'd from earth, and soar'd above their kind

To the bless'd calm of an abstracted mind,  
And its communion with things all its own,  
Its forms sublime and lovely; as the blind,  
Mid earthly scenes, forgotten, or unknown,  
Live in ideal worlds, and wander there alone.

Such were the lone enthusiasts, wont to dwell  
With all whom that enchantress held subdued,  
As in the holiest circle of her spell,  
Where meaner spirits never dare intrude,  
They dwelt in calm and silent solitude,  
Rapt in the love of all the high and sweet,  
In thought, and art, and nature, and imbued  
With its devotion to life's inmost seat,  
As drawn from all the charms which in that val-  
ley meet.

### ROUSSEAU AND COWPER.

ROUSSEAU could weep—yes, with a heart of stone  
The impious sophist could recline beside  
The pure and peaceful lake, and muse alone  
On all its loveliness at eventide:  
On its small running waves, in purple dyed  
Beneath bright clouds, or all the glowing sky,  
On the white sails that o'er its bosom glide,  
And on surrounding mountains wild and high,  
Till tears unbidden gush'd from his enchanted eye.

But his were not the tears of feeling fine,  
Of grief or love; at fancy's flash they flow'd,  
Like burning drops from some proud, lonely pine,  
By lightning fired; his heart with passion glow'd  
Till it consumed his life, and yet he show'd  
A chilling coldness both to friend and foe,  
As Etna, with its centre an abode  
Of wasting fire, chills with the icy snow  
Of all its desert brow the living world below.

Was he but justly wretched from his crimes?  
Then why was COWPER's anguish oft as keen,  
With all the heaven-born virtue that sublimed  
Genius and feeling, and to things unseen  
Lifts the pure heart through clouds that roll be-  
tween

The earth and skies, to darken human hope?  
Or wherefore did those clouds thus intervene  
To render vain faith's lifted telescope,  
And leave him in thick gloom his weary way to  
grope?

He, too, could give himself to musing deep;  
By the calm lake at evening he could stand,  
Lonely and sad, to see the moonlight sleep  
On all its breast, by not an insect fann'd,  
And hear low voices on the far-off strand,  
Or through the still and dewy atmosphere  
The pipe's soft tones waked by some gentle hand,  
From fronting shore and woody island near  
In echoes quick return'd more mellow and more  
clear.

And he could cherish wild and mournful dreams,  
In the pine grove, when low the full moon fair  
Shot under lofty tops her level beams,  
Stretching the shades of trunks erect and bare,

In stripes drawn parallel with order rare,  
As of some temple vast or colonnade,  
While on green turf, made smooth without his care,  
He wander'd o'er its stripes of light and shade  
And heard the dying day-breeze all the boughs  
pervade.

'Twas thus in nature's bloom and solitude  
He nursed his grief till nothing could assuage;  
'Twas thus his tender spirit was subdued,  
Till in life's toils it could no more engage;  
And his had been a useless pilgrimage,  
Had he been gifted with no sacred power,  
To send his thoughts to every future age;  
But he is gone where grief will not devour,  
Where beauty will not fade, and skies will never  
lower.

### THE CURE OF MELANCHOLY.

AND thou, to whom long worshipp'd nature lends  
No strength to fly from grief or bear its weight,  
Stop not to rail at foes or fickle friends,  
Nor set the world at naught, nor spurn at fate;  
None seek thy misery, none thy being hate;  
Break from thy former self, thy life begin;  
Do thou the good thy thoughts oft meditate,  
And thou shalt feel the good man's peace within,  
And at thy dying day his wreath of glory win.

With deeds of virtue to embalm his name,  
He dies in triumph or serene delight;  
Weaker and weaker grows his mortal frame  
At every breath, but in immortal might  
His spirit grows, preparing for its flight:  
The world recedes and fades like clouds of even,  
But heaven comes nearer fast, and grows more  
bright.

All intervening mists far off are driven;  
The world will vanish soon, and all will soon be  
heaven.

Wouldst thou from sorrow find a sweet relief?  
Or is thy heart oppress'd with woes untold?  
Balm wouldst thou gather for corroding grief?  
Pour blessings round thee like a shower of gold:  
'Tis when the rose is wrapp'd in many a fold  
Close to its heart, the worm is wasting there  
Its life and beauty; not when, all unroll'd,  
Leaf after leaf, its bosom rich and fair  
Breathes freely its perfumes throughout the am-  
bient air.

Wake, thou that sleepest in enchanted bowers,  
Lest these lost years should haunt thee on the  
night

When death is waiting for thy number'd hours  
To take their swift and everlasting flight;  
Wake ere the earthborn charm unnerve thee quite,  
And be thy thoughts to work divine address'd;  
Do something—do it soon—with all thy might;  
An angel's wing would droop if long at rest,  
And God himself inactive were no longer bless'd.

Some high or humble enterprise of good  
Contemplate till it shall possess thy mind,



Become thy study, pastime, rest, and food,  
And kindle in thy heart a flame refined;  
Pray Heaven with firmness thy whole soul to bind  
To this thy purpose—to begin, pursue,  
With thoughts all fix'd and feelings purely kind,  
Strength to complete, and with delight review,  
And grace to give the praise where all is ever due.

No good of worth sublime will Heaven permit  
To light on man as from the passing air;  
The lamp of genius, though by nature lit,  
If not protected, pruned, and fed with care,  
Soon dies, or runs to waste with fitful glare;  
And learning is a plant that spreads and towers  
Slow as Columbia's aloe, proudly rare,  
That, mid gay thousands, with the suns and  
showers  
Of half a century, grows alone before it flowers.

Has immortality of name been given  
To them that idly worship hills and groves,  
And burn sweet incense to the queen of heaven?  
Did NEWTON learn from fancy, as it roves,  
To measure worlds, and follow where each moves?  
Did HOWARD gain renown that shall not cease,  
By wanderings wild that nature's pilgrim loves?  
Or did PAUL gain heaven's glory and its peace,  
By musing o'er the bright and tranquil isles of  
Greece?

Beware lest thou, from sloth, that would appear  
But lowliness of mind, with joy proclaim  
Thy want of worth; a charge thou couldst not hear  
From other lips, without a blush of shame,  
Or pride indignant; then be thine the blame,  
And make thyself of worth; and thus enlist  
The smiles of all the good, the dear to fame;  
'Tis infamy to die and not be miss'd,  
Or let all soon forget that thou didst e'er exist.

Rouse to some work of high and holy love,  
And thou an angel's happiness shalt know,—  
Shalt bless the earth while in the world above;  
The good begun by thee shall onward flow  
In many a branching stream, and wider grow;  
The seed that, in these few and fleeting hours,  
Thy hands unsparing and unwearied sow,  
Shall deck thy grave with amaranthine flowers,  
And yield thee fruits divine in heaven's immortal  
bowers.

#### SIGHTS AND SOUNDS OF THE NIGHT.

Ever long the clouds were gone, the moon was set;  
When deeply blue without a shade of gray,  
The sky was fill'd with stars that almost met,  
Their points prolong'd and sharpen'd to one ray;  
Through their transparent air the milky-way  
Seem'd one broad flame of pure resplendent white,  
As if some globe on fire, turn'd far astray,  
Had cross'd the wide arch with so swift a flight,  
That for a moment shone its whole long track of  
light.

At length in northern skies, at first but small,  
A sheet of light meteorous begun  
To spread on either hand, and rise and fall  
In waves, that slowly first, then quickly run  
Along its edge, set thick but one by one  
With spiry beams, that all at once shot high,  
Like those through vapours from the setting sun;  
Then sidelong as before the wind they fly,  
Like streaking rain from clouds that flit along the  
sky.

Now all the mountain-tops and gulfs between  
Seem'd one dark plain; from forests, caves pro-  
found,  
And rushing waters far below unseen,  
Rose a deep roar in one united sound,  
Alike pervading all the air around,  
And seeming e'en the azure dome to fill,  
And from it through soft ether to resound  
In low vibrations, sending a sweet thrill  
To every finger's end from rapture deep and still.

#### LIVE FOR ETERNITY.

A BRIGHT or dark eternity in view,  
With all its fix'd, unutterable things,  
What madness in the living to pursue,  
As their chief portion, with the speed of wings,  
The joys that death-beds always turn to stings!  
Infatuated man, on earth's smooth waste  
To dance along the path that always brings  
Quick to an end, from which with tenfold haste  
Back would he gladly fly till all should be retraced!

Our life is like the hurrying on the eve  
Before we start, on some long journey bound,  
When fit preparing to the last we leave,  
Then run to every room the dwelling round,  
And sigh that nothing needed can be found;  
Yet go we must, and soon as day shall break;  
We snatch an hour's repose, when loud the sound  
For our departure calls; we rise and take  
A quick and sad farewell, and go ere well awake.

Rear'd in the sunshine, blasted by the storms  
Of changing time, scarce asking why or whence,  
Men come and go like vegetable forms,  
Though heaven appoints for them a work immense,  
Demanding constant thought and zeal intense,  
Awaked by hopes and fears that leave no room  
For rest to mortals in the dread suspense,  
While yet they know not if beyond the tomb  
A long, long life of bliss or wo shall be their doom.

What matter whether pain or pleasures fill  
The swelling heart one little moment here?  
From both alike how vain is every thrill,  
While an untried eternity is near!  
Think not of rest, fond man, in life's career;  
The joys and grief that meet thee, dash aside  
Like bubbles, and thy bark right onward steer  
Through calm and tempest, till it cross the tide,  
Shoot into port in triumph, or serenely glide.



# JOHN NEAL.

(Born about 1794.)

MR. NEAL is a native of Portland. In 1815 he went to Baltimore, and was there associated several years with JOHN PIERPONT in mercantile transactions; but these resulting disastrously, he turned his attention to literature, commencing his career by writing for "The Portico," a monthly magazine, a series of critical essays on the works of BYRON. In 1818, he published "Keep Cool," a novel, and in the following year "The Battle of Niagara, Goldau the Maniac Harper, and other Poems, by Jehu O'Cataraht,"\* and "Otho," a tragedy. He also wrote a large portion of ALLEN's "History of the American Revolution," which appeared early in 1821. In 1822 he published in Philadelphia a second novel, entitled "Logan," which was reprinted soon after in London. This was followed in 1823 by "Seventy-six," the most popular of his fictions; "Randolph,"† a story which attracted considerable attention at the time by the notices it contained of the most prominent politicians, authors, and artists then in the country; and "Errata, or the Works of Will Adams."

Near the close of the last-mentioned year Mr. NEAL went abroad. Soon after his arrival in London he became a contributor to various periodicals, for which he wrote, chiefly under the guise of an Englishman, numerous articles to correct erroneous opinions which prevailed in regard to the social and political condition of the United States. He made his first appearance in Blackwood's Magazine, in "Sketches of the Five American Presidents and the Five Candidates for the Presidency," a paper which was widely republished, and, with others, led to his introduction to many eminent persons, among whom was JEREMY BENTHAM, who continued until his death to be Mr. NEAL's warm personal friend.

After passing four years in Great Britain and on the continent, in which time appeared his "Brother Jonathan," a novel, Mr. NEAL came back to his

\* "JEHU O'CATARACT" was a name given to NEAL by the Delphian Club of Baltimore, of which PAUL ALLEN, Gen. BYND, Rev. JOHN PIERPONT, Judge BRUCKENRIDGE, NEAL, and other distinguished men, were then members. The second edition of the Battle of Niagara was published in 1819, and for "JEHU O'CATARACT" was substituted the real name of the author.

In this edition of "The Poets and Poetry of America" I have quoted from the "Battle of Niagara" as it appeared with the "last additions and corrections." I had seen only the first impression of it when this work was originally prepared for the press.

† In a note in Blackwood's Magazine, Mr. NEAL says he wrote "Randolph" in thirty-six days, with an interval of about a week between the two volumes, in which he wrote nothing; "Errata" in less than thirty-nine days; and "Seventy-six" in twenty-seven days. During this time he was engaged in professional business

native city of Portland, where he now resides. Since his return he has published "Rachel Dyer," "Authorship," "The Down Eastern," and "Ruth Elder;" edited "The Yankee," a weekly gazette, two years, and contributed largely to other periodicals.

Mr. NEAL's novels contain numerous passages marked by brilliancy of sentiment and expression, and occasional scenes which show that he possesses dramatic ability. They are original; they are written from the impulses of his heart, and are pervaded by the peculiarities of his character; but most of them were produced rapidly and carelessly, and are without unity, aim, or continuous interest.

His poems have the unquestionable stamp of genius. He possesses imagination in a degree of sensibility and energy hardly surpassed in this age. The elements of poetry are poured forth in his verses with a prodigality and power altogether astonishing. But he is deficient in the constructive faculty. He has no just sense of proportion. No one with so rich and abundant materials had ever less skill in using them. Instead of bringing the fancy to adorn the structures of the imagination, he reverses the poetical law, giving to the imagination the secondary office, so that the points illustrated are quite forgotten in the accumulation and splendour of the imagery. The "Battle of Niagara," with its rapid and slow, gay and solemn movement, falls on the ear as if it were composed to martial music. It is marred, however, by his customary faults. The isthmus which bounds the beautiful is as narrow as that upon the borders of the sublime, and he crosses both without hesitation. Passages in it would be magnificent but for lines or single words which, if the reader were not confident that he had before him the author's own edition, he would think had been thrown in by some burlesquing enemy.

I have heard an anecdote which illustrates the rapidity with which he writes. When he lived in Baltimore, he went one evening to the rooms of PIERPONT, and read to him a poem which he had just completed. The author of "Airs of Palestine" was always a nice critic, and he frankly pointed out the faults of the performance. NEAL promised to revise it, and submit it again on the following morning. At the appointed time he repaired to the apartment of his friend, and read to him a new poem, of three or four hundred lines. He had tried to improve his first, but failing to do so, had chosen a new subject, a new measure, and produced an entirely new work, before retiring to sleep.

In the last edition of his Poems, Mr. NEAL presents some specimens of an intended epic on the conquest of Peru; and he has written many lyrical pieces, not included in his collections, which have been popular.

## [ THE CONQUEST OF PERU.

## INVOCATION TO THE DEITY.

from whom the rebel angels fled,  
 thou didst rend thine everlasting veil,  
 thy countenance in wrath! O Thou,  
 whose brow, unclothed in light—put forth  
 revelation—they that stood  
 in heaven, they that walk'd sublime,  
 in thy presence, Lord! and they that shone  
 glorious 'mid the host of glorious ones,  
 suffer—the Morning Star, the Terrible,  
 of old immortals—with the sight  
 cruelly consumed! Almighty! Thou,  
 who but shone upon the rebel host  
 and constellations, and their crowns  
 which'd for ever! and the mightiest fell,  
 innumerable wings went up,  
 round'd about the Eternal's throne,  
 the solitudes of air were fill'd  
 with orders and with voices! and the war  
 in thy presence! And thy wrath was o'er,  
 and again in peace!.....

—our Inspiration—Thou, O God!  
 the prophets and the crowned kings,  
 of many years, who caught from Thee  
 the living of the spirit! Thou, to whom  
 the monarchs, on their ivory thrones,  
 with jewelry, have fallen down  
 their golden harps, age after age!  
 O whom the gifted men of old,  
 among the mysteries of heaven,  
 picked stars, and listened to the wind,  
 the thunder, told the voice  
 tumbling in his caves, explained  
 the stinging characters of flame  
 upon the firmament, and saw  
 of him that sitteth in the sun,  
 the writing there, that comes and goes,  
 to the eyes the fate of men,  
 of empires!—men who stood  
 solitudes of heaven and earth, and heard  
 high mountain-top the silent Night  
 render uninterpreted decrees!—  
 able men! the old, and mighty,  
 and bards and kings, whose souls were fill'd  
 with mortality, and visions, till  
 their hearts have ached with weary supplication;

Future, rushing o'er their strings,  
 and in light, hath drown'd their prayers,  
 their mighty harps all ringing loud  
 woe and woe! O Thou, to whom  
 the suns, and moons, and worlds,  
 the elevations of the sky,  
 of cherubim and seraphim—  
 multitudes, that worship round  
 thy throne—upon their golden harps  
 trumpets, and organs of the air,  
 playing melody! O Thou, to whom  
 thou hast been familiar from the hour  
 thou didst bow the heavens, and, at the sound  
 of thunders, pealing thy decree,  
 sprang to light, when time began  
 the boundless sky was full of suns,  
 symphony, and man was made

Sublime and confident, and woman, up  
 From the sunshine of the Eternal rose,  
 All intellect and love! and all the hills  
 And all the vales were green, and all the trees in flower.  
 —O, bless our trembling harp!

## FROM THE BATTLE OF NIAGARA.

## A CAVALCADE SEEN AT SUNSET THROUGH A GORGE.

Ah, now let us gaze! what a wonderful sky!  
 How the robe of the god, in its flame-colored dye,  
 Goes ruddily, flushing, sweepingly by!....  
 Nay, speak! did you ever behold such a night?  
 While the winds blew about, and the waters were  
 The sun rolling home in an ocean of light! [bright,  
 But hush! there is music away in the sky;  
 Some creatures of magic are charioting by; [wild  
 Now it comes—what a sound! 'tis as cheerful and  
 As the echo of caves to the laugh of a child;  
 Ah yes, they are here! See, away to your left,  
 Where the sun has gone down, where the mountains  
 are cleft,  
 A troop of tall horsemen! How fearless they ride!  
 'Tis a perilous path o'er that steep mountain's side;  
 Careering they come, like a band of young knights,  
 That the trumpet of morn to the tilting invites;  
 With high-nodding plumes, and with sun-shiny vests;  
 With wide-tossing manes, and with mail-cover'd  
 breasts;  
 With arching of necks, and the plunge and the pride  
 Of their high-mettled steeds, as they galloping ride,  
 In glitter and pomp; with their housings of gold,  
 With their scarlet and blue, as their squadrons unfold  
 Flashing changeable light, like a banner unroll'd!  
 Now they burst on the eye in their martial array  
 And now they have gone, like a vision of day.  
 In a streaming of splendour they came—but they  
 wheel'd;  
 And instantly all the bright show was conceal'd—  
 As if 't were a tournament held in the sky,  
 Betray'd by some light passing suddenly by;  
 Some band by the flashing of torches reveal'd,  
 As it fell o'er the boss of an uplifted shield,  
 Or banners and blades in the darkness conceal'd

## APPROACH OF EVENING.

A glow, like enchantment, is seen o'er the lake,  
 Like the flush of the sky, when the day heralds wake  
 And o'er its dull bosom their soft plumage shake.  
 Now the warmth of the heaven is fading away—  
 Young Evening comes up in pursuit of the Day—  
 The richness and mist of the tints that were there  
 Are melting away like the bow of the air—  
 The blue-bosom'd water heaves darker and bluer,  
 The cliffs and the trees are seen bolder and truer,  
 The landscape has less of enchantment and light:  
 But it lies the more steady and firm in the sight.  
 The lustre-crown'd peaks, while they dazzled the eye,  
 Seem'd loosen'd and passing away in the sky,  
 And the far-distant hills, in their tremulous blue,  
 But baffled the eye, as it dwelt on their hue.

The light of the hill, and the wave, and the sky  
Grow fainter, and fainter:—The wonders all die!

The visions have gone! they have vanish'd away,  
Unobserved in their change, like the bliss of a day.  
The rainbows of heaven were bent in our sight,  
And fountains were gushing like wine in its light,  
And seraphs were wheeling around in their flight—  
A moment: and all was enveloped in night!  
'Tis thus with the dreams of the high-heaving heart:  
They come but to blaze, and they blaze to depart—  
Their gossamer wings are too thin to abide  
The chilling of sorrow, or burning of pride—  
They come, but to brush o'er its young gallant swell,  
Like bright birds over ocean—but never to dwell.

#### MOVEMENTS OF TROOPS AT NIGHT.

OBSERVED ye the cloud on that mountain's dim  
So heavily hanging!—as if it had been [green  
The tent of the Thunderer—the chariot of one  
Who dare not appear in the blaze of the sun!  
'Tis descending to earth! and some horse-men are now,  
In a line of dark mist, coming down from its brow.  
'Tis a helmeted band—from the hills they descend,  
Like the monarchs of storm, when the forest trees bend.  
No scimitars swing as they gallop along;  
No clattering hoof falls sudden and strong;  
No trumpet is fill'd, and no bugle is blown;  
No banners abroad on the wind are thrown;  
No shoutings are heard, and no cheerings are given;  
No waving of red flowing plumage to heaven;  
No flashing of blades, and no loosening of reins;  
No neighing of steeds, and no tossing of manes;  
No furniture trailing, or warrior helms bowing,  
Or crimson and gold-spotted drapery flowing;  
But they speed, like coursers whose hoofs are shod  
With a silent shoe, from the loosen'd sod;  
Like the steeds that career o'er the billowy surf,  
Or stretch like the winds o'er the untrodden turf, [ing,  
Where the willow and yew in their darkness are weep—  
And young, gallant hearts are in sepulchres sleeping;  
Like the squadrons, that on the pale light of the moon,  
While the night's muffled horn plays a low windy tune,  
Are seen to come down from the height of the skies,  
By the warrior that on the red battle-field lies,  
And wave their cloud-helmets, and charge o'er the field,  
And career o'er the tracks where the living had wheel'd,  
When the dying half-raise themselves up in a trance,  
And gaze on the show, as their thin banners glance,  
And wonder to see the dread battle renew'd, [stood,  
On the turf where themselves and their comrades had  
Like these shadows, in swiftness and darkness they  
ride,

O'er the thunder-rest mount—on its rugged side;  
From the precipice top, they circle and leap,  
Like the warriors of air, that are seen in our sleep;  
Like the creatures that pass where a bleeding man lies,  
Their heads muffled up to their white filmy eyes,  
With gestures more threatening and fierce till he dies:  
And away they have gone, with a motionless speed,  
Like demons abroad on some terrible deed.  
The last one has gone: they have all disappear'd;  
Their dull-echoed trampings no longer are heard;  
For still, though they pass'd like no steeds of the earth,  
The fall of their tread gave some hollow-sounds birth;

Your heart would lie still till it number'd the last;  
And your breath would be held till the rear horse-men  
pass'd,

So swiftly, so mutely, so darkly they went,  
Like the spectres of air to the sorcerer sent, [tent,  
That ye felt their approach, and might guess their in-  
Your hero's stern bosom will oftentimes quake,  
Your gallant young warrior-plume oftentimes shake,  
Before the cool marching that comes in the night,  
Passing by, like a cloud in the dim troubled light;  
Subduing the heart with a nameless affright,  
When that would swell strongly, and this would ap-  
If the sound of one trumpet saluted the ear, [pear,  
Like some scarlet-wing'd bird, that is nurs'd in the day,  
When she shakes her red plumage in wrath o'er her  
prey.

For be they the horse-men of earth, or of heaven,  
No blast that the trumpet of Slaughter hath given,  
No roll of the drum, and no cry of the life,  
No neighing of steeds in the bloodiest strife,  
Is half so terrific to full swelling hearts,  
As the still, pulseless tramp of a band that departs,  
With echoless armour, with motionless plume,  
With ensigns all furl'd, in the trappings of gloom,  
Parading, like those who came up from the tomb,  
In silence and darkness—determined and slow,  
And dreadfully calm, as the murderer's brow,  
When his dagger is forth!—and ye are not the blow,  
Till the gleam of the blade shows your heart in its flow!

O, say what ye will! the dull sound that awakes  
When the night breeze is down, and the chill spirit  
aches

With its measureless thought, is more dreadful by far,  
Than the burst of the tramp, when it peals for the war.  
It is the cold summons that comes from the ground,  
When a sepulchre answers your light youthful bound,  
And loud joyous laugh, with its chill fearful sound,  
Compared to the challenge that leaps on the ear,  
When the banners of death in their splendours appear,  
And the free golden bugle sings freshly and clear!—  
The low, sullen moans, that so feebly awake,  
At midnight, when one is alone, on some lake,  
Compared to the Thunderer's voice, when it rolls  
From the bosom of space to the uttermost pole!—  
Like something that stirs in the weight of a shroud,  
The talking of those who go by in a cloud,  
To the cannon's full voice, when it wanders abroad!—  
'Tis the light that is seen to burst under the wave,  
The pale, fitful omen, that plays o'er a grave,  
To the rushing of flame, where the turf is all red,  
And farewells are discharged o'er a young soldier's bed,  
To the lightnings that blaze o'er the mariner's way,  
When the storm is in pomp, and the ocean in spray!

#### AN INDIAN APOLLO.

Not like the airy god of moulded light,  
Just stepping from his chariot on the sight;  
Poising his beauties on a rolling cloud,  
With outstretch'd arm and bowstring twanging loud,  
And arrows singing as they pierce the air;  
With tinkling sandals, and with flaming hair;  
As if he paused upon his bounding way,  
And loosen'd his fierce arrows—all in play;  
But like that angry god, in blazing light

Bursting from space, and standing in his might—  
 Reveal'd in his omnipotent array,  
 Apollo of the skies, and deity of day,  
 In god-like wrath piercing his myriad-foe  
 With quenchless shafts, that lighten as they go!  
 —Not like that god; when up in air he springs,  
 With brightening mantle and with sunny wings,  
 When heavenly music murmurs from his strings—  
 A buoyant vision—an imbodied dream  
 Of dainty Poesy—and boyishly supreme!  
 —Not the thin spirit waked by young Desire,  
 Gazing o'er heaven until her thoughts take fire,  
 Panting and breathless; in her heart's wild trance,  
 Bright, shapeless forms, the godlings of Romance!  
 —Not that Apollo—not resembling him  
 Of silver bow and woman's nerveless limb—  
 But man—all man! the monarch of the wild!  
 —Not the faint spirit that corrupting smiled  
 On soft, lascivious Greece, but Nature's child,  
 Arrested in the chase, with piercing eye  
 Fix'd in its airy lightning on the sky,  
 Where some red bird goes languid, eddying, drooping,  
 Pierced by his arrows in her swiftest stooping.  
 Thus springing to the skies, a boy will stand  
 With arms uplifted and unconscious hand  
 Tracing his arrow in its loftiest flight,  
 And watch it kindling, as it cleaves the light  
 Of worlds unseen but by the Indian's sight—  
 His robe and hair upon the wind, at length—  
 A creature of the hills, all grace and strength,  
 All muscle and all flame—his eager eye  
 Fix'd on one spot, as if he could descry  
 His bleeding victim nestling in the sky!  
 —Not that Apollo!—not the heavenly one,  
 Voluptuous spirit of a setting sun—  
 But this, the offspring of young Solitude,  
 Child of the holy spot, where none intrude  
 But genii of the torrent, cliff, and wood—  
 Nurlings of cloud and storm, the desert's fiery brood.

#### MORNING AFTER A BATTLE.

Who thinks of battle now? The stirring sounds  
 Spring lightly from the trumpet, yet who bounds  
 On this sad, still, and melancholy morn,  
 As he was wont to bound, when the fresh horn  
 Came dancing on the winds, and peal'd to heaven,  
 In gone-by hours, before the battle even?  
 The very horses move with halting pace;  
 No more they heave their manes with fiery grace,  
 With plunge, and reach, and step that leaves no trace;  
 No more they spurn the bit, and sudden fling  
 Their light hoofs on the air. The bugles sing,  
 And yet the meteor mane and rolling eye  
 Lighten no longer at their minstrelsy;  
 No more their housings blaze, no more the gold  
 Or purple flashes from the opening fold;  
 No rich-wrought stars are glittering in their pride  
 Of changing hues; all, all, is crimson-dyed.  
 They move with slow, far step; they hear the tread  
 That measures out the tombling of the dead;  
 The cannon speaks, but now no longer rolls  
 In heavy thunders to the answering poles;

But bursting suddenly, it calls, and flies,  
 At breathless intervals, along the skies,  
 As if some viewless sentinel were there  
 Whose challenge peals at midnight through the air.  
 Each sullen steed goes on, nor heeds its roar,  
 Nor pauses when its voice is heard no more;  
 But snuffs the tainted breeze, and lifts his head,  
 And slowly wheeling, with a cautious tread,  
 Shuns, as in reverence, the mighty dead;  
 Or, rearing suddenly, with flashing eye,  
 Where some young war-horse lies, he passes by;  
 Then, with unequal step, he smites the ground,  
 Utters a startling neigh, and gazes round,  
 And wonders that he hears no answering sound.  
 This, while his rider can go by the bier  
 Of slaughter'd men, and never drop a tear;  
 And only, when he meets a comrade there,  
 Stretch'd calmly out, with brow and bosom bare,  
 And stiffen'd hand uplifted in the air—  
 With lip still curl'd, and open, glassy eye,  
 Fix'd on the pageant that is passing by—  
 And only then—in decency will ride  
 Less stately in his strength, less lordly in his pride.

#### MUSIC OF THE NIGHT.

There are harps that complain to the presence of night,  
 To the presence of night alone—  
 In a near and unchangeable tone—  
 Like winds, full of sound, that go whispering by,  
 As if some immortal had stoop'd from the sky,  
 And breathed out a blessing—and flown!  
 Yes! harps that complain to the breezes of night,  
 To the breezes of night alone;  
 Growing fainter and fainter, as ruddy and bright  
 The sun rolls aloft in his drapery of light,  
 Like a conqueror, shaking his brilliant hair  
 And flourishing robe, on the edge of the air!  
 Burning crimson and gold  
 On the clouds that unfold,  
 Breaking onward in flame, while an ocean divides  
 On his right and his left—So the Thunderer rides,  
 When he cuts a bright path through the heaving tides,  
 Rolling on, and erect, in a charioting throne!  
 Yes! strings that lie still in the gushing of day,  
 That awake, all alive, to the breezes of night.  
 There are hautboys and flutes too, for ever at play,  
 When the evening is near, and the sun is away,  
 Breathing out the still hymn of delight.  
 These strings by invisible fingers are play'd—  
 By spirits, unseen, and unknown,  
 But thick as the stars, all this music is made;  
 And these flutes, alone,  
 In one sweet dreamy tone,  
 Are ever blown,  
 For ever and for ever.  
 The live-long night ye hear the sound,  
 Like distant waters flowing round  
 In ringing caves, while heaven is sweet  
 With crowding tunes, like halls  
 Where fountain-music falls,  
 And rival minstrels meet.

## NIGHT

'Tis dark abroad. The majesty of Night  
Bows down superbly from her utmost height,  
Stretches her starless plumes across the world,  
And all the banners of the wind are fur'd.  
How heavily we breathe amid such gloom,  
As if we slumber'd in creation's tomb,  
It is the noon of that tremendous hour  
When life is helpless, and the dead have power;  
When solitudes are peopled; when the sky  
Is swept by shady wings that, sailing by,  
Proclaim their watch is set; when hidden rills  
Are churning on their course, and all the hills  
Are bright with armour, when the starry vests,  
And glittering plumes, and fiery twinkling crests  
Of moon-light sentinels are sparkling round,  
And all the air is one rich floating sound;  
When countless voices, in the day unheard,  
Are piping from their haunts, and every bird  
That loves the leafy wood and blooming bowser  
And echoing cave, is singing to her flower;  
When every lovely, every lonely place,  
Is ringing to the light and sandal'd pace  
Of twinkling feet; and all about, the flow  
Of new-born fountains, murmuring as they go;  
When watery tunes are rich and clear, and the call  
Of wandering steamlets, as they part and fall  
In foaming melody, is all around,  
Like fairy harps beneath enchanted ground—  
Sweet, drowsy, distant music! like the breath  
Of airy flutes that blow before an infant's death.

It is that hour when listening ones will weep  
And know not why; when we would gladly sleep  
Our last, last sleep, and feel no touch of fear,  
Unconscious where we are, or what is near,  
Till we are startled by a falling tear,  
That unexpected gather'd in our eye,  
While we were gazing for yon blessed sky;  
That hour of gratitude, of whispering prayer,  
When we can hear a worship in the air,  
When we are lifted from the earth, and feel  
Light fanning wings around us faintly wheel,  
And o'er our lids and brow a hushing steal;  
And then, as if our sins were all forgiven,  
And all our tears were wiped, and we in heaven!

## ONTARIO

No sound is on the ear, no boatman's oar  
Drops its dull signal to the watchful shore,  
But all is listening, as it were to hear  
Some metaph harper stooping from her sphere  
And calling on the desert to express  
Its sense of Silence in her loneliness.  
What holy dreaming comes in nights like these,  
When, like yon wave, unruffled by a breeze,  
The murmur of the melody all its spread  
And forming junos sail around your head;  
When all that man may love, alive or dead,  
Come murmuring sweet, unutterable things,  
And settle on his heart with their young wings,  
And all perchance may come, that he may fear,  
And mutter doubtful comes in his ear;  
Hang on his loaded soul, and fill his brain  
With indistinct sweetodings, dim, and vain...

The moon goes lightly up her thronging way,  
And shadowy things are brightening into day;  
And cliff and shrub and bent and tree and stone  
Now move upon the eye, and now are gone.  
A dazzling tapestry is hung around,  
A gorgeous carpeting beddews the ground;  
The willows glitter in the passing breeze  
And shake their tangles lustre o'er the streams;  
And all the full rich foliage of the shore  
Seems with a quick enchantment fringed o'er,  
And dances at the faintest breath of night,  
And trembles like a plume of spangles in the light!

This dark cool wave is bluer than the deep,  
Where sailers, children of the tempest, sleep;  
And dropp'd with lights as pure, as still, as those  
The wide-drawn hangings of the skies disclose,  
Far lovelier than the dim and broken ray,  
That Ocean's flashing surges and eddies show.

This is the mirror of dim Solitude,  
On which unholy things may ne'er intrude;  
That frowns and ruffles when the clouds appear,  
Refusing to reflect their shapes of fear.  
Ontario's depths are spread to multiply  
But sunshine, stars, the moon, and clear-blue sky.

No pirate barque was ever seen to sail,  
With blood-red streamer, chasing o'er that tide;  
Till late, no bugle o'er those waters rang  
With aught but huntsman's horns, that rang  
Their clear, echoing, bold, triumphant strain,  
Till all the mountain echoes laugh'd again;  
Till caverns, depths, and hills, would all reply,  
And heaven's blue dome ring out the sprightly  
melody.

## TREES.

Tax heaven, the wave and bend  
Of everlasting trees, whose busy leaves  
Rattle their songs of praise, while from wave  
A robe of verdure for their yielding task—  
While mossy garlands, full and rich and dark,  
Creep slowly round them? Monarchs of the wood,  
Whose august sceptres sway the mountain broad—  
Whose aged homesteads, in their last decay,  
Shelter the wing'd adorers of Day—  
Who, mid the drowsy still, suddenly stand,  
And grapple with the storm-god, hand to hand,  
Then drop like weary pyramids away,  
Stupendous monuments of calm decay!

## INVASION OF THE SETTLER.

Where now fresh streamlets answer to the hoar  
Of passing scaph-wings, and fiery dews  
Hang thick on every bush, when morning wakes,  
Like sprinkled dews, and all the green-wood shakes  
With liquid jewelry, that Night hath stung  
I join her favourite tremors, while they swing  
And wanton'd in the wind—henceforth will be  
No lighted streamlets, such as you are,  
In yonder faint, uncertain scenery,  
Where all the woods keep festival, and seem,  
Beneath the midnight sky, and mellow beams  
Of yonder breathing light, as if they were  
Branches and leaves of unembodied air.



# WILLIAM CULLEN BRYANT.

[Born, 1794.]

Mr. BRYANT was born in Cummington, Massachusetts, on the third day of November, 1794. At a very early age he gave indications of superior genius, and his father, an eminent physician, distinguished for erudition and taste as well as for extensive and thorough knowledge of science, watched with deep interest the development of his faculties under the most careful and judicious instruction. At ten years of age he made very creditable translations from some of the Latin poets, which were printed in a newspaper at Northampton, and during the vehement controversies between the Federalists and Democrats, which marked the period of Jefferson's administration, he wrote "The Embargo," a political satire, which was printed in Boston in 1808. Tasso when nine years of age wrote some lines to his mother which have been praised, Cowley at ten finished his "Tragical History of Pyramus and Thisbe," Pope when twelve his "Ode to Solitude," and "the wondrous boy CHATTERTON," at the same age, some verses entitled "A Hymn for Christmas Day;" but none of these pieces are superior to that which gave a title to the volume of our precocious American. The satire was directed against President JEFFERSON and his party, and has recently been quoted to prove the author an inconsistent politician, the last forty years having furnished no ground, it may be supposed, for such an accusation. The description of a caucus, in the following extract, shows that there has been little change in the character of such assemblies, and it will be confessed that the lines are remarkably spirited and graphic for so young an author:

"E'en while I sing, see Faction urge her claim,  
Mistled with falsehood, and with zeal inflame;  
Lift her black banner, spread her empire wide,  
And stalk triumphant with a Fury's stride.  
She blows her brazen trump, and, at the sound,  
A motley throng, obedient, flock around;  
A mist of changing hue o'er all she flings,  
And darkness perches on all her dragon wings!

"Oh, might some patriot rise, the gloom dispel,  
Chase Error's mist, and break her magic spell!  
But vain the wish, for, hark! the murmuring meed  
Of hoarse applause from yonder shed proceed;  
Enter, and view the thronging concourse there,  
Intent, with gaping mouth and stupid stare;  
While, in the midst, their supple leader stands,  
Harangues aloud, and flourishes his hands;  
To adulation tunes his servile throat,  
And sues, successful, for each blockhead's vote."

Some of the democrats affected to believe that Master BRYANT was older than was confessed, or that another person had written "The Embargo;" but the book was eagerly read, and in a few months a second edition appeared, with some additional pieces. To this was prefixed the following advertisement:

"A doubt having been intimated in the Monthly Anthology of June last, whether a youth of thirteen years could have been the author of this poem—in justice to his merits the friends of the writer feel obliged to certify the fact from their personal knowledge of himself and his family, as well as his literary improvement and extraordinary talents. They would premise, that they do not come uncalled before the public to bear this testimony. They would prefer that he should be judged by his works, without favour or affection. As the doubt has been suggested, they deem it merely an act of justice to remove it, after which they leave him a candidate for favour in common with other literary adventurers. They therefore assure the public that Mr. BRYANT, the author, is a native of Cummington, in the county of Hampshire, and in the month of November last arrived at the age of fourteen years. These facts can be authenticated by many of the inhabitants of that place, as well as by several of his friends, who give this notice; and if it be deemed worthy of further inquiry, the printer is enabled to disclose their names and places of residence."

In the sixteenth year of his age, BRYANT entered an advanced class of Williams College, in which he soon became distinguished for his attainments generally, and especially for his proficiency in classical learning. In 1812 he obtained from the faculty an honourable discharge, for the purpose of entering upon the study of the law, and in 1815 he was admitted to the bar, and commenced the practice of his profession in the village of Great Barrington, where he was soon after married.

When but little more than eighteen years of age he had written his noble poem of "Thanatopsis," which was published in the North American Review for 1816.\* In 1821 he delivered before the Phi Beta Kappa Society of Harvard College his longest poem, "The Ages," in which, from a survey of the past eras of the world, and of the successive advances of mankind in knowledge, virtue, and happiness, he endeavours to justify and confirm the hopes of the philanthropist for the future destinies of man. It is in the stanza of SPENSER, and in its versification is not inferior to "The Faerie Queene." "To a Waterfowl," "Inscription for an entrance to a Wood," and several other pieces of nearly as great merit were likewise written during his residence at Great Barrington.

Having passed ten years in successful practice in the courts, he determined to abandon the uncongenial business of a lawyer, and devote his attention more exclusively to literature. With this view, in 1825, he removed to the city of New York, and

\* See note on page 92.



with a friend, established "The New York Review and Athenæum Magazine," in which he published several of his finest poems, and in "The Hymn to Death" paid a touching tribute to the memory of his father, who died in that year. In 1826 he assumed the chief direction of the "Evening Post," one of the oldest and most influential political and commercial gazettes in this country, with which he has ever since been connected. In 1827, 1828, and 1829, he was associated with Mr. VERPLANCK and Mr. SAYDS in the production of "The Talisman," an annual; and he wrote two or three of the "Tales of Glauber Spa," to which, besides himself, Miss Sedgwick, Mr. Paulding, Mr. Leggett, and Mr. Sands were contributors. An intimate friendship subsisted between him and Mr. SAYDS, and when that brilliant writer died, in 1832, he assisted Mr. VERPLANCK in editing his works.

In the summer of 1834, Mr. BRYANT visited Europe, with his family, intending to devote a few years to literary studies, and to the education of his children. He travelled through France, Germany, and Italy, and resided several months in each of the cities of Florence, Pisa, Munich, and Heidelberg. The dangerous illness of his partner and associate, the late WILLIAM LEGGETT, compelled him to return hastily in the early part of 1836. The summer of 1840 he passed in Florida and the Valley of the Mississippi, and in 1844 he revisited Europe. He resides still in the city of New York, and continues to devote the chief part of his time to the editorship of the Evening Post, which has been for many years the leading journal of the democratic party.

In 1832 a collection of all the poems Mr. BRYANT had then written was published in New York; it was soon after reprinted in Boston, and a copy of it reaching Washington Irving, who was then in England, he caused it to be published in London, where it has since passed through several editions. In 1842 he published "The Fountain and other Poems;" in 1844 "The White-Footed Deer and other Poems," and in 1846 a splendid edition of his complete Poetical Works, illustrated with engravings from pictures by Leutze, has been published in Philadelphia by Carey & Hart. No volume has issued from the American press, of which the country should be more proud. We may send it abroad as a representative of our literature, and as a proof of our proficiency in the arts.

The many and high excellencies of Mr. BRYANT have been almost universally recognised. With men of every variety of tastes he is a favourite. His works abound with passages of profound reflection which the philosopher meditates in his closet, and with others of such simple beauty and obvious intention as please the most illiterate. In his pages are illustrated all the common definitions of poetry, yet they are pervaded by a single purpose and spirit. Of the essential but inferior characteristics of poetry, which make it an art, he has a perfect mastery. Very few equal him in grace and power of expression. Every line has compactness, precision, and elegance, and flows

with its fellows in exquisite harmony. His manner is on all occasions fitly chosen for his subject. His verse is solemn and impressive, or airy and playful, as suits his purpose. His beautiful imagery is appropriate, and has that air of freshness which distinguishes the productions of an author writing from his own observations of life and nature rather than from books.

Mr. BRYANT is a translator to the world of the silent language of the universe. He "conforms his life to the beautiful order of God's works." In the meditation of nature he has learned high lessons of philosophy and religion. With no other poet does the subject spring so naturally from the object; the moral, the sentiment, from the contemplation of the things about him. There is nothing forced in his inductions. By a genuine earnestness he wins the sympathy of his reader, and prepares him to anticipate his thought. By an imperceptible influence he carries him from the beginning to the end of a poem, and leaves him infused with the very spirit in which it is conceived.

In his descriptions of nature there is remarkable fidelity. They convey in an extraordinary degree the actual impression of what is grand and beautiful and peculiar in our scenery. The old and shadowy forests stand as they grew up from the seeds God planted, the sea-like prairies stretching in airy undulations beyond the eye's extreme vision, our lakes and mountains and rivers, he brings before us in pictures warmly coloured with the hues of the imagination, and as truthful as those which *Coler* puts on the canvas.

It has been complained that there is very little sentiment, very little of the blending of passion with philosophy, in BRYANT's poetry; that his antique and dignified simplicity is never warmed with human sympathy. This is true in a degree, but in many of his poems are passages of touching pathos, and his interest in his race appears, contrary to the general experience, to increase with his age.

It has been denied by some persons, reasoning from our descent, education, language, and manners, identifying us so closely with another people, that we can have a distinctive national literature. But there are very few of BRYANT's poems that could have been written in any country but our own. They breathe the very spirit of our young and vigorous life. He feels not more sensibly the grandeur and beauty of creation as manifested only in our own land, than he does the elevating influences of that freedom and power which is enjoyed by none but the citizens of this republic. To the thoughtful critic every thing in his verse belongs to America, and is as different from what marks the poetry of England as it is from that which most distinguishes the poetry of Germany or France.

Mr. BRYANT is still in the meridian of his life; among the most recent of his productions are some of the finest he has written; and we may look with confidence to an increase of the basis of his high reputation, second now to that of no contemporary who writes in our language.

## THE PRAIRIES.

These are the gardens of the desert, these unshorn fields, boundless and beautiful, which the speech of England has no name—prairies. I behold them for the first, my heart swells, while the dilated sight in the encircling vastness. Lo! they stretch by undulations, far away, the ocean, in his gentlest swell, still, with all his rounded billows fix'd, motionless forever.—Motionless?—they are all unchain'd again. The clouds pass over with their shadows, and, beneath, the surface rolls and fluctuates to the eye; hollows seem to glide along and chase sunny ridges. Breezes of the south! toss the golden and the flame-like flowers, pass the prairie-hawk that, poised on high, his broad wings, yet moves not—ye have the palms of Mexico and vines [play'd in Texas, and have crisp'd the limpid brooks from the fountains of Sonora glide the calm Pacific—have ye fann'd a fairer or a lovelier scene than this? Hath no part in all this glorious work: and that built the firmament hath heaved and smoothened these verdant swells, and sown their slopes herbage, planted them with island groves, hedged them round with forests. Fitting floor is this magnificent temple of the sky—flowers whose glory and whose multitude the constellations! The great heavens stoop down upon the scene in love,—the ether vault, and of a tenderer blue, that which bends above the eastern hills. O'er the verdant waste I guide my steed, among the high, rank grass that sweeps his sides, the hollow beating of his footstep seems a religious sound. I think of those whose rest he tramples. Are they here—lead of other days?—and did the dust of these fair solitudes once stir with life burn with passion? Let the mighty mounds overlook the rivers, or that rise from the dim forest, crowded with old oaks, ever. A race, that long has pass'd away, and them;—a disciplined and populous race, 'd, with long toil, the earth, while yet the hewing the Pentelicus to forms [Greek symmetry, and rearing on its rock the glittering Parthenon. These ample fields yield'd their harvests; here their herds were fed, and haply by their stalls the bison low'd, bow'd his maned shoulder to the yoke. May this desert murmur'd with their toils, twilight blush'd, and lovers walk'd, and woo'd forgotten language, and old tunes, the instruments of unremember'd form, the soft winds a voice. The red man came—roaming hunter-tribes, warlike and fierce, the mound-builders vanish'd from the earth. Solitude of centuries untold

Has settled where they dwelt. The prairie-wolf Hunts in their meadows, and his fresh-dug den Yawns by my path. The gopher mines the ground Where stood their swarming cities. All is gone—All—save the piles of earth that hold their bones—The platforms where they worshipp'd unknown gods—

The barriers which they builded from the soil To keep the foe at bay—till o'er the walls The wild beleaguers broke, and, one by one, The strongholds of the plain were forced, and heap'd With corpses. The brown vultures of the wood Flock'd to those vast, uncover'd sepulchres, And sat, unscared and silent, at their feast. Haply some solitary fugitive, Lurking in marsh and forest, till the sense Of desolation and of fear became Bitterer than death, yielded himself to die. Man's better nature triumph'd. Kindly words Welcomed and soothed him; the rude conquerors Seated the captive with their chiefs; he chose A bride among their maidens, and at length Seem'd to forget,—yet ne'er forgot,—the wife Of his first love, and her sweet little ones Butcher'd, amid their shrieks, with all his race.

Thus change the forms of being. Thus arise Races of living things, glorious in strength, And perish, as the quickening breath of God Fills them, or is withdrawn. The red man, too—Has left the blooming wilds he ranged so long, And, nearer to the Rocky Mountains, sought A wider hunting-ground. The beaver builds No longer by these streams, but far away, On waters whose blue surface ne'er gave back The white man's face—among Missouri's springs, And pools whose issues swell the Oregon, He rears his little Venice. In these plains The bison feeds no more. Twice twenty leagues Beyond remotest smoke of hunter's camp, Roams the majestic brute, in herds that shake The earth with thundering steps—yet here I meet His ancient footprints stamp'd beside the pool.

Still this great solitude is quick with life. Myriads of insects, gaudy as the flowers They flutter over, gentle quadrupeds, And birds, that scarce have learn'd the fear of man, Are here, and sliding reptiles of the ground, Startlingly beautiful. The graceful deer Bounds to the wood at my approach. The bee, A more adventurous colonist than man, With whom he came across the eastern deep, Fills the savannas with his murmurings, And hides his sweets, as in the golden age, Within the hollow oak. I listen long To his domestic hum, and think I hear The sound of that advancing multitude Which soon shall fill these deserts. From the ground

Comes up the laugh of children, the soft voice Of maidens, and the sweet and solemn hymn Of Sabbath worshippers. The low of herds Blends with the rustling of the heavy grain Over the dark-brown furrows. All at once A fresher wind sweeps by, and breaks my dream, And I am in the wilderness alone.

## THANATOPSIS.

To him who in the love of nature holds  
Communion with her visible forms, she speaks  
A various language; for his gayer hours  
She has a voice of gladness, and a smile  
And eloquence of beauty; and she glides  
Into his darker musings, with a mild  
And healing sympathy, that steals away  
Their sharpness, ere he is aware. When thoughts  
Of the last bitter hour come like a blight  
Over thy spirit, and sad images  
Of the stern agony, and shroud, and pall,  
And breathless darkness, and the narrow house,  
Make thee to shudder, and grow sick at heart;—  
Go forth, under the open sky, and list  
To Nature's teachings, while from all around—  
Earth and her waters, and the depths of air—  
Comes a still voice—Yet a few days, and thee  
The all-beholding sun shall see no more  
In all his course; nor yet in the cold ground,  
Where thy pale form is laid with many tears,  
Nor in the embrace of ocean, shall exist  
Thy image. Earth, that nourish'd thee, shall claim  
Thy growth, to be resolved to earth again,  
And, lost each human trace, surrendering up  
Thine individual being, shalt thou go  
To mix for ever with the elements,—  
To be a brother to the insensible rock,  
And to the sluggish clod, which the rude swain  
Turns with his share, and treads upon. The oak  
Shall send his roots abroad, and pierce thy mould.

Yet not to thine eternal resting-place  
Shalt thou retire alone—nor couldst thou wish  
Couch more magnificent. Thou shalt lie down  
With patriarchs of the infant world—with kings,  
The powerful of the earth—the wise, the good,  
Fair forms, and hoary sages, of ages past,  
All in one mighty sepulchre.—The hills  
Rock-ribb'd, and ancient as the sun,—the vales  
Stretching in pensive quietness between;  
The venerable woods—rivers that move  
In majesty, and the complaining brooks  
That make the meadows green; and, pour'd round  
Old ocean's gray and melancholy waste,— [all,  
Are but the solemn decorations all  
Of the great tomb of man. The golden sun,  
The planets, all the infinite host of heaven,  
Are shining on the sad abodes of death,  
Through the still lapse of ages. All that tread  
The globe, are but a handful to the tribes  
That slumber in its bosom.—Take the wings  
Of morning, and the Barcan desert pierce,  
Or lose thyself in the continuous woods  
Where rolls the Oregon, and hears no sound  
Save his own dashings—yet the dead are there;  
And millions in those solitudes, since first  
The flight of years began, have laid them down  
In their last sleep—the dead there reign alone.

So shalt thou rest,—and what if thou withdraw  
Unheeded by the living—and no friend  
Take note of thy departure! All that breathe  
Will share thy destiny. The gay will laugh  
When thou art gone, the solemn brood of care  
Plod on, and each one, as before, will chase

His favourite phantom; yet all these shall leave  
Their mirth and their employments, and shall come  
And make their bed with thee. As the long train  
Of ages glide away, the sons of men,  
The youth in life's green spring, and he who goes  
In the full strength of years, matron, and maid,  
And the sweet babe, and the gray-headed man,—  
Shall one by one be gather'd to thy side,  
By those who, in their turn, shall follow them.

So live, that, when thy summons comes to join  
The innumerable caravan, that moves  
To that mysterious realm, where each shall take  
His chamber in the silent halls of death,  
Thou go not, like the quarry-slave, at night,  
Scourged to his dungeon, but, sustain'd and soothed  
By an unfaltering trust, approach thy grave,  
Like one that draws the drapery of his couch  
About him, and lies down to pleasant dreams.

## FOREST HYMN.

THE groves were God's first temples. Ere man  
learn'd  
To hew the shaft, and lay the architrave,  
And spread the roof above them.—ere he framed  
The lofty vault, to gather and roll back  
The sound of anthems; in the darkling wood,  
Amid the cool and silence, he knelt down,  
And offer'd to the Mightiest solemn thanks,  
And supplication. For his simple heart  
Might not resist the sacred influences,  
Which, from the stilly twilight of the place,  
And from the gray old trunks, that high in heaven  
Mingled their mossy boughs, and from the sound  
Of the invisible breath, that sway'd at once  
All their green tops, stole over him, and bow'd  
His spirit with the thought of boundless power,  
And inaccessible majesty. Ah, why  
Should we, in the world's ripe years, neglect  
God's ancient sanctuaries, and adore  
Only among the crowd, and under roofs  
That our frail hands have raised! Let me, at least,  
Here, in the shadow of this aged wood,  
Offer one hymn—thrice happy, if it find  
Acceptance in his ear.

Father, thy hand  
Hath rear'd these venerable columns, thou  
Didst weave this verdant roof. Thou didst look  
Upon the naked earth, and, forthwith, rose [down  
All these fair ranks of trees. They, in thy sun,  
Budded, and shook their green leaves in thy breeze,  
And shot towards heaven. The century-living crow,  
Whose birth was in their tops, grew old and died  
Among their branches; till, at last, they stood,  
As now they stand, massy, and tall, and dark,  
Fit shrine for humble worshipper to hold  
Communion with his Maker. These dim vaults,  
These winding aisles, of human pomp or pride  
Report not. No fantastic carvings show,  
The boast of our vain race, to change the form  
Of thy fair works. But thou art here—thou fill'st  
The solitude. Thou art in the soft winds,  
That run along the summit of these trees  
In music;—thou art in the cooler breath,

That, from the inmost darkness of the place,  
Comes, scarcely felt;—the barky trunks, the ground,  
The fresh, moist ground, are all instinct with thee.  
Here is continual worship;—nature, here,  
In the tranquillity that thou dost love,  
Enjoys thy presence. Noiselessly around,  
From perch to perch, the solitary bird  
Passes; and yon clear spring, that, midst its herbs,  
Wells softly forth, and visits the strong roots  
Of half the mighty forest, tells no tale  
Of all the good it does. Thou hast not left  
Thyself without a witness, in these shades,  
Of thy perfections. Grandeur, strength, and grace,  
Are here to speak of thee. This mighty oak,  
By whose immovable stem I stand, and seem  
Almost annihilated,—not a prince,  
In all that proud old world beyond the deep,  
E'er wore his crown as loftily as he  
Wears the green coronal of leaves with which  
Thy hand has graced him. Nestled at his root  
Is beauty, such as blooms not in the glare  
Of the broad sun. That delicate forest flower,  
With delicate breath, and look so like a smile,  
Seems, as it issues from the shapeless mould,  
An emanation of the indwelling Life,  
A visible token of the upholding Love,  
That are the soul of this wide universe.

My heart is awed within me, when I think  
Of the great miracle that still goes on  
In silence, round me—the perpetual work  
Of thy creation, finish'd, yet renew'd  
Forever. Written on thy works, I read  
The lesson of thy own eternity.  
Lo! all grow old and die—but see, again,  
How on the faltering footsteps of decay  
Youth presses—ever gay and beautiful youth,  
In all its beautiful forms. These lofty trees  
Wave not less proudly that their ancestors  
Moulder beneath them. O, there is not lost  
One of earth's charms: upon her bosom yet,  
After the flight of untold centuries,  
The freshness of her far beginning lies,  
And yet shall lie. Life mocks the idle hate  
Of his arch-enemy, Death—yea, seats himself  
Upon the tyrant's throne—the sepulchre,  
And of the triumphs of his ghastly foe  
Makes his own nourishment. For he came forth  
From thine own bosom, and shall have no end.

There have been holy men who hid themselves  
Deep in the woody wilderness, and gave  
Their lives to thought and prayer, till they outlived  
The generation born with them, nor seem'd  
Less aged than the hoary trees and rocks  
Around them;—and there have been holy men  
Who deem'd it were not well to pass life thus.  
But let me often to these solitudes  
Retire, and in thy presence reassure  
My feeble virtue. Here its enemies,  
The passions, at thy plainer footsteps shrink,  
And tremble and are still. O, God! when thou  
Dost scare the world with tempests, set on fire  
The heavens with falling thunderbolts, or fill,  
With all the waters of the firmament,  
The swift, dark whirlwind that uproots the woods  
And drowns the villages; when, at thy call,

Uprises the great deep and throws himself  
Upon the continent, and overwhelms  
Its cities—who forgets not, at the sight  
Of these tremendous tokens of thy power,  
His pride, and lays his strifes and follies by?  
O, from these sterner aspects of thy face  
Spare me and mine, nor let us need the wrath  
Of the mad, unchain'd elements to teach  
Who rules them. Be it ours to meditate  
In these calm shades thy milder majesty,  
And to the beautiful order of thy works  
Learn to conform the order of our lives.

### HYMN TO THE NORTH STAR.

THE sad and solemn night  
Has yet her multitude of cheerful fires;  
The glorious host of light  
Walk the dark hemisphere till she retires;  
All through her silent watches, gliding slow,  
Her constellations come, and climb the heavens,  
and go.

Day, too, hath many a star  
To grace his gorgeous reign, as bright as they:  
Through the blue fields afar,  
Unseen, they follow in his flaming way:  
Many a bright lingerer, as the eve grows dim,  
Tells what a radiant troop arose and set with him.

And thou dost see them rise,  
Star of the Pole! and thou dost see them set.  
Alone, in thy cold skies,  
Thou keep'st thy old, unmoving station yet,  
Nor join'st the dances of that glittering train,  
Nor dipp'st thy virgin orb in the blue western main.

There, at morn's rosy birth,  
Thou lookest meekly through the kindling air,  
And eve, that round the earth  
Chases the day, beholds thee watching there;  
There noontide finds thee, and the hour that calls  
The shapes of polar flame to scale heaven's azure  
walls.

Alike, beneath thine eye,  
The deeds of darkness and of light are done;  
High towards the star-lit sky  
Towns blaze—the smoke of battle blots the sun—  
The night-storm on a thousand hills is loud—  
And the strong wind of day doth mingle sea and  
cloud.

On thy unaltering blaze  
The half-wreck'd mariner, his compass lost,  
Fixes his steady gaze,  
And steers, undoubting, to the friendly coast;  
And they who stray in perilous wastes, by night,  
Are glad when thou dost shine to guide their foot-  
steps right.

And, therefore, bards of old,  
Sages, and hermits of the solemn wood,  
Did in thy beams behold  
A beauteous type of that unchanging good,  
That bright, eternal beacon, by whose ray  
The voyager of time should shape his heedful way

## THE ANTIQUITY OF FREEDOM.

Here are old trees, tall oaks, and gnarled pines,  
That stream with gray-green mosses; here the  
ground

Was never touch'd by spade, and flowers spring up  
Unown'd, and die ungather'd. It is sweet  
To linger here among the sitting birds  
And leaping squirrels, wandering brooks and winds  
That shake the leaves, and waft as they pass  
A fragrance from the cedars thickly set  
With pale blue berries. In these peaceful shades—  
Peaceful, unpruned, immeasurably old—  
My thoughts go up the long dim path of years,  
Back to the earliest days of Liberty.

O Freedom! thou art not as poets dream,  
A fair young girl, with light and delicate limbs,  
And wavy tresses gushing from the cap,  
With which the Roman master crown'd his slave,  
When he took off the axes. A bearded man,  
Arm'd to the teeth, art thou—some mailed hand  
Girds the broad shield, and one the sword, thy  
Glories to beauty thou hast bequeath'd—brow,  
With tokens of old wars, thy massive limbs  
Are strong and struggling. Power at thee has  
bun'd.

His bolts, and I with his lightnings smitten thee;  
They could not quench the life thou hast from Hea-  
Mences Power has dug thy dungeon deep, yet  
And his sweet affirmations, by a thousand fires,  
Have loosed thy chain; yet while he dreams thee  
bound,

The links are shiver'd, and the prison walls  
Fall outward, to ruddy thee spring forth,  
As springs the flame above a burning pile,  
And sharest to the nations, who return  
Thy shoutings, while the pale oppressor flies.

Thy birth-right was not given to human hands—  
Thou wert twin-born with man. In pleasant fields,  
While yet our race was few, thou sat'st with him,  
To tend the poet flock and watch the stars,  
And teach the reed to utter simple lies.  
Thou by his side, amid the tangled wood,  
Didst war upon the panther and the wolf,  
His only foe—and thou with him didst draw  
The earliest furrow on the mountain side,  
Soil with the Deluge. Thy enemy himself,  
The enemy, although of reverend look,  
Hoary with many years, and far-abled,  
Is later born than thou, and as he meets  
The grave deform of thine old eyes,  
The usurper trembles in his last hour.

Thou shalt wear stripes with the lapse of years,  
But he shall fall into a better age,  
Fidler, yet subtler, he shall weave his snares,  
And spring them on thy careless steps, and clap  
His wither'd hands, and from thy gentle shawl  
His hands to fall upon thee. He shall send  
Of rust masks, horns of war and eagle-tumens,  
To catch thy gaze, and uttering graceful words  
To charm thy ear; while his shy steps, in stealth,  
Twine round thee threads of steel, light thread on  
thread,

That grow to fetters; or bind down thy arms

With chains conceal'd in claspings. Oh! not yet  
Mayest thou unloose thy corner, nor lay by  
Thy sword, nor yet, O Freedom! close thy lids  
In slumber, for those enemies never sleep.  
And thou must watch and combat, till the day  
Of the new Earth and Heaven. But wouldst thou  
Awhile from tumult and the frauds of men, rest  
These old and friendly solitudes invite  
Thy visit. They, while yet the forest trees  
Were young upon the unviolated earth,  
And yet the moss-stains on the rock were new,  
Beheld thy glorious childhood, and rejoiced.

## THE RETURN OF YOUTH.

My friend, thou sorrowest for thy golden prime.

For thy fair youthful years too swift of flight,  
Thou musest, with wet eyes, upon the time

Of chivalry hopes that fill'd the world with light,  
Years when thy heart was bold, thy hand was strong.

Thy tongue was prompt the generous thought to  
speak,

And willing faith was thine, and scorn of wrong  
Summon'd the sudden crimson to thy cheek.

Thou look'dst forward on the coming days,

Shuddering to feel their shadow e'er thee creep.

A path, thick-set with changes and decay,

Stages downward to the place of common sleep.

And they who walk'd with thee on life's first stage,

Leave one by one the road, and, waiting near,

Thou meet the sad companions of thy age—

Dull love of rest, and weariness, and fear.

Yet grieve thou not, nor think thy youth is gone,

Nor deem that glorious season e'er could be.

Thy pleasant youth, a little while withdrawn,

Waits on the horizon of a brighter sky.

Waits, like the moon, that bids her wing and hides,

Till the slow stars bring back her shining hour.

Waits, like the van-did spring, that slumbering  
bides,

Her own sweet time to waken bud and flower.

There shall he welcome thee when thou shalt stand

On his bright morning hills, with smiles more  
sweet

Than when at first he took thee by the hand.

Through the fur earth to lead thy tender foot.

He shall bring back, but brighter, broader still,

Life's ready glory to thine eyes again,

Shall guide thy spirit with new strength, and all

Thy life of heart with warmer love than then.

Hast thou not glimpses, in the twilight hour,

Of mountains where immortal morn prevails?

Come thou not, through the silence, to listen at

A gentle rushing of the morning gales—

A murmur, wafted from that glorious shore,

Of streams that water banks for ever fair,

And voices of the loved ones gone before,

More musical in that celestial air!



## THE WINDS.

Ye winds, ye unseen currents of the air,  
 Softly ye play'd a few brief hours ago;  
 Ye bore the murmuring bee; ye toss'd the hair  
 O'er maiden cheeks, that took a fresher glow;  
 Ye roll'd the round, white cloud through depths of  
 blue;  
 Ye shook from shaded flowers the lingering dew;  
 Before you the catalpa's blossoms flew,  
 Light blossoms, dropping on the grass like snow.

How are ye changed! Ye take the cataract's sound,  
 Ye take the whirlpool's fury and its might;  
 The mountain shudders as ye sweep the ground;  
 The valley woods lie prone beneath your flight.  
 The clouds before you sweep like eagles past;  
 The homes of men are rocking in your blast;  
 Ye lift the roofs like autumn leaves, and cast,  
 Skyward, the whirling fragments out of sight.

The weary fowls of heaven make wing in vain,  
 To scape your wrath; ye seize and dash them dead.  
 Against the earth ye drive the roaring rain;  
 The harvest field becomes a river's bed;  
 And torrents tumble from the hills around,  
 Plains turn to lakes, and villages are drown'd,  
 And wailing voices, midst the tempest's sound,  
 Rise, as the rushing floods close over head.

Ye dart upon the deep, and straight is heard  
 A wilder roar, and men grow pale, and pray;  
 Ye fling its waters round you, as a bird  
 Flings o'er his shivering plumes the fountain's  
 spray.

See! to the breaking mast the sailor clings;  
 Ye scoop the ocean to its briny springs,  
 And take the mountain billow on your wings,  
 And pile the wreck of navies round the bay.

Why rage ye thus!—no strife for liberty [fear,  
 Has made you mad; no tyrant, strong through  
 Has chain'd your pinions, till ye wrench'd them free,  
 And rush'd into the unmeasured atmosphere:  
 For ye were born in freedom where ye blow;  
 Free o'er the mighty deep to come and go;  
 Earth's solemn woods were yours, her wastes of  
 snow,

Her isles where summer blossoms all the year.

O, ye wild winds! a mightier power than yours  
 In chains upon the shores of Europe lies;  
 The sceptred throng, whose fetters he endures,  
 Watch his mute throes with terror in their eyes:  
 And armed warriors all around him stand,  
 And, as he struggles, tighten every band,  
 And lift the heavy spear, with threatening hand,  
 To pierce the victim, should he strive to rise.

Yet, O, when that wrong'd spirit of our race,  
 Shall break as soon he must, his long-worn chains,  
 And leap in freedom from his prison-place,  
 Lord of his ancient hills and fruitful plains,  
 Let him not rise, like these mad winds of air,  
 To waste the loveliness that time could spare,  
 To fill the earth with wo, and blot her fair  
 Unconscious breast with blood from human veins.

But may he, like the spring-time, come abroad,  
 Who crumbles winter's gyves with gentle might,  
 When in the genial breeze, the breath of God,  
 Come spouting up the unseal'd springs to light;  
 Flowers start from their dark prisons at his feet,  
 The woods, long dumb, awake to hymnings sweet,  
 And morn and eve, whose glimmerings almost meet,  
 Crowd back to narrow bounds the ancient night.

## OH MOTHER OF A MIGHTY RACE!

Oh mother of a mighty race,  
 Yet lovely in thy youthful grace!  
 The elder dames, thy haughty peers,  
 Admire and hate thy blooming years.  
 With words of shame  
 And taunts of scorn they join thy name.

For on thy cheeks the glow is spread  
 That tints the morning hills with red;  
 Thy step—the wild deer's rustling feet  
 Within thy woods, are not more fleet;  
 Thy hopeful eye  
 Is bright as thine own sunny sky.

Ay, let them rail—those haughty ones—  
 While safe thou dwellest with thy sons.  
 They do not know how loved thou art—  
 How many a fond and fearless heart  
 Would rise to throw  
 Its life between thee and the foe!

They know not, in their hate and pride,  
 What virtues with thy children bide;  
 How true, how good, thy graceful maids  
 Make bright, like flowers, the valley shades;  
 What generous men  
 Spring, like thine oaks, by hill and glen:

What cordial welcomes greet the guest  
 By the lone rivers of the west;  
 How faith is kept, and truth revered,  
 And man is loved, and God is fear'd,  
 In woodland homes,  
 And where the solemn ocean foams!

There's freedom at thy gates, and rest  
 For earth's down-trodden and oppress'd,  
 A shelter for the hunted head,  
 For the starved labourer toil and bread.  
 Power, at thy bounds,  
 Stops and calls back his baffled hounds.

Oh, fair young mother! on thy brow  
 Shall sit a nobler grace than now.  
 Deep in the brightness of thy skies  
 The thronging years in glory rise,  
 And, as they fleet,  
 Drop strength and riches at thy feet.

Thine eye, with every coming hour,  
 Shall brighten, and thy form shall tower;  
 And when thy sisters, elder born,  
 Would brand thy name with words of scorn,  
 Before thine eye,  
 Upon their lips the taunt shall die!



## SONG OF MARION'S MEN.

Our band is few, but true and tried,  
 Our leader frank and bold;  
 The British soldier trembles  
 When MARION's name is told.  
 Our fortress is the good green wood,  
 Our tent the cypress tree;  
 We know the forest round us,  
 As seamen know the sea.  
 We know its walls of thorny vines,  
 Its glades of reedy grass,  
 Its safe and silent islands  
 Within the dark morass.

Wo to the English soldiery  
 That little dread us near!  
 On them shall light at midnight  
 A strange and sudden fear:  
 When, waking to their tents on fire,  
 They grasp their arms in vain,  
 And they who stand to face us  
 Are beat to earth again;  
 And they who fly in terror deem  
 A mighty host behind,  
 And hear the tramp of thousands  
 Upon the hollow wind.

Then sweet the hour that brings release  
 From danger and from toil:  
 We talk the battle over,  
 And share the battle's spoil.  
 The woodland rings with laugh and shout,  
 As if a hunt were up,  
 And woodland flowers are gather'd  
 To crown the soldier's cup.  
 With merry songs we mock the wind  
 That in the pine-top grieves,  
 And slumber long and sweetly,  
 On beds of oaken leaves.

Well knows the fair and friendly moon  
 The band that MARION leads—  
 The glitter of their rifles,  
 The scampering of their steeds.  
 'Tis life to guide the fiery barb  
 Across the moonlight plain;  
 'Tis life to feel the night-wind  
 That lifts his tossing mane.  
 A moment in the British camp—  
 A moment—and away  
 Back to the pathless forest,  
 Before the peep of day.

Grave men there are by broad Santee,  
 Grave men with hoary hairs,  
 Their hearts are all with MARION,  
 For MARION are their prayers.  
 And lovely ladies greet our band  
 With kindest welcoming,  
 With smiles like those of summer,  
 And tears like those of spring.  
 For them we wear these trusty arms,  
 And lay them down no more,  
 Till we have driven the Briton  
 Forever from our shore.

## TO THE PAST.

Thou unrelenting Past!  
 Strong are the barriers round thy dark domain,  
 And fetters, sure and fast,  
 Hold all that enter thy unbreathing reign.

Far in thy realm withdrawn,  
 Old empires sit in sullenness and gloom;  
 And glorious ages gone  
 Lie deep within the shadow of thy womb.

Childhood, with all its mirth,  
 Youth, manhood, age, that draws us to the ground.  
 And last, man's life on earth,  
 Glide to thy dim dominions, and are bound.

Thou hast my better years,  
 Thou hast my earlier friends—the good—the kind,  
 Yielded to thee with tears—  
 The venerable form—the exalted mind.

My spirit yearns to bring  
 The lost ones back—yearns with desire intense,  
 And struggles hard to wring  
 Thy bolts apart, and pluck thy captives thence.

In vain—thy gates deny  
 All passage, save to those who hence depart;  
 Nor to the streaming eye  
 Thou givest them back—nor to the broken heart.

In thy abysses hide  
 Beauty and excellence unknown—to thee  
 Earth's wonder and her pride  
 Are gather'd, as the waters to the sea.

Labours of good to man,  
 Unpublish'd charity—unbroken faith—  
 Love, that midst grief began,  
 And grew with years, and falter'd not in death.

Full many a mighty name  
 Lurks in thy depths, unutter'd, unrevered;  
 With thee are silent fame,  
 Forgotten arts, and wisdom disappear'd.

Thine, for a space, are they—  
 Yet shalt thou yield thy treasures up at last;  
 Thy gates shall yet give way,  
 Thy bolts shall fall, inexorable Past!

All that of good and fair  
 Has gone into thy womb, from earliest time,  
 Shall then come forth, to wear  
 The glory and the beauty of its prime.

They have not perish'd—no!  
 Kind words, remember'd voices, once so sweet,  
 Smiles, radiant long ago,  
 And features, the great soul's apparent seat;

All shall come back, each tie  
 Of pure affection shall be knit again;  
 Alone shall evil die,  
 And sorrow dwell a prisoner in thy reign.

And then shall I behold  
 Him, by whose kind paternal side I sprung,  
 And her, who, still and cold,  
 Fills the next grave—the beautiful and young

## THE HUNTER OF THE PRAIRIES.

AY, this is freedom!—these pure skies  
 Were never stain'd with village smoke:  
 The fragrant wind, that through them flies,  
 Is breathed from wastes by plough unbroke.  
 Here, with my rifle and my steed,  
 And her who left the world for me,  
 I plant me, where the red deer feed  
 In the green desert—and am free.

For here the fair savannas know  
 No barriers in the bloomy grass;  
 Wherever breeze of heaven may blow,  
 Or beam of heaven may glance, I pass.  
 In pastures, measureless as air,  
 The bison is my noble game;  
 The bounding elk, whose antlers tear  
 The branches, falls before my aim.

Mine are the river-fowl that scream  
 From the long stripe of waving sedge;  
 The bear, that marks my weapon's gleam,  
 Hides vainly in the forest's edge;  
 In vain the she-wolf stands at bay;  
 The brinded catamount, that lies  
 High in the boughs to watch his prey,  
 Even in the act of springing, dies.

With what free growth the elm and plane  
 Fling their huge arms across my way,  
 Gray, old, and cumber'd with a train  
 Of vines, as huge, and old, and gray!  
 Free stray the lucid streams, and find  
 No taint in these fresh lawns and shades;  
 Free spring the flowers that scent the wind  
 Where never scythe has swept the glades.

Alone the fire, when frostwinds sere  
 The heavy herbage of the ground,  
 Gathers his annual harvest here,  
 With roaring like the battle's sound,  
 And hurrying flames that sweep the plain,  
 And smoke-streams gushing up the sky:  
 I meet the flames with flames again,  
 And at my door they cower and die.

Here, from dim woods, the aged past  
 Speaks solemnly; and I behold  
 The boundless future in the vast  
 And lonely river, seaward roll'd.  
 Who feeds its founts with rain and dew?  
 Who moves, I ask, its gliding mass,  
 And trains the bordering vines, whose blue,  
 Bright clusters tempt me as I pass?

Broad are these streams—my steed obeys,  
 Plunges, and bears me through the tide.  
 Wide are these woods—I thread the maze  
 Of giant stems, nor ask a guide.  
 I hunt, till day's last glimmer dies  
 O'er woody vale and grassy height;  
 And kind the voice, and glad the eyes  
 That welcome my return at night.

## AFTER A TEMPEST.

THE day had been a day of wind and storm;—  
 The wind was laid, the storm was overpast,—  
 And, stooping from the zenith, bright and warm  
 Shone the great sun on the wide earth at last.  
 I stood upon the upland slope, and cast  
 My eye upon a broad and beauteous scene,  
 Where the vast plain lay girt by mountains vast,  
 And hills o'er hills lifted their heads of green,  
 With pleasant vales scoop'd out and villages be-  
 tween.

The rain-drops glisten'd on the trees around,  
 Whose shadows on the tall grass were not stirr'd,  
 Save when a shower of diamonds to the ground  
 Was shaken by the flight of startled bird;  
 For birds were warbling round, and bees were  
 About the flowers; the cheerful rivulet sung [heard  
 And gossip'd, as he hasten'd ocean-ward;  
 To the gray oak the squirrel, chiding, clung,  
 And chirping from the ground the grasshopper  
 upsprung.

And from beneath the leaves that kept them dry  
 Flew many a glittering insect here and there,  
 And darted up and down the butterfly,  
 That seem'd a living blossom of the air.  
 The flocks came scattering from the thicket, where  
 The violent rain had pent them; in the way  
 Stroll'd groups of damsels frolicsome and fair;  
 The farmer swung the scythe or turn'd the hay,  
 And 'twixt the heavy swaths his children were at  
 play.

It was a scene of peace—and, like a spell,  
 Did that serene and golden sunlight fall  
 Upon the motionless wood that clothed the fell,  
 And precipice upspringing like a wall,  
 And glassy river and white waterfall,  
 And happy living things that trod the bright  
 And beauteous scene; while far beyond them all,  
 On many a lovely valley, out of sight,  
 Was pour'd from the blue heavens the same soft,  
 golden light.

I look'd, and thought the quiet of the scene  
 An emblem of the peace that yet shall be,  
 When, o'er earth's continents and isles between,  
 The noise of war shall cease from sea to sea,  
 And married nations dwell in harmony;  
 When millions, crouching in the dust to one,  
 No more shall beg their lives on bended knee,  
 Nor the black stake be dress'd, nor in the sun  
 The o'erlabour'd captive toil, and wish his life were  
 done.

Too long, at clash of arms amid her bowers  
 And pools of blood, the earth has stood aghast,  
 The fair earth, that should only blush with flowers  
 And ruddy fruits; but not for aye can last  
 The storm, and sweet the sunshine when 't is past.  
 Lo, the clouds roll away—they break—they fly,  
 And, like the glorious light of summer, cast  
 O'er the wide landscape from the embracing sky,  
 On all the peaceful world the smile of heaven  
 shall lie.

## THE RIVULET.

THIS little rill that, from the springs  
Of yonder grove, its current brings,  
Plays on the slope a while, and then  
Goes prattling into groves again,  
Oft to its warbling waters drew  
My little feet, when life was new.  
When woods in early green were dress'd,  
And from the chambers of the west  
The warmer breezes, travelling out,  
Breathed the new scent of flowers about,  
My truant steps from home would stray,  
Upon its grassy side to play,  
List the brown thrasher's vernal hymn,  
And crop the violet on its brim,  
With blooming cheek and open brow,  
As young and gay, sweet rill, as thou.

And when the days of boyhood came,  
And I had grown in love with fame,  
Duly I sought thy banks, and tried  
My first rude numbers by thy side.  
Words cannot tell how bright and gay  
The scenes of life before me lay.  
Then glorious hopes, that now to speak  
Would bring the blood into my cheek,  
Pass'd o'er me; and I wrote, on high,  
A name I deem'd should never die.

Years change thee not. Upon yon hill  
The tall old maples, verdant still,  
Yet tell, in grandeur of decay,  
How swift the years have pass'd away,  
Since first, a child, and half-afraid,  
I wander'd in the forest shade.  
Thou, ever-joyous rivulet,  
Dost dimple, leap, and prattle yet;  
And sporting with the sands that pave  
The windings of thy silver wave,  
And dancing to thy own wild chime,  
Thou laugh'st at the lapse of time.  
The same sweet sounds are in my ear  
My early childhood loved to hear;  
As pure thy limpid waters run,  
As bright they sparkle to the sun;  
As fresh and thick the bending ranks  
Of herbs that line thy oozy banks;  
The violet there, in soft May dew,  
Comes up, as modest and as blue;  
As green amid thy current's stress,  
Floats the scarce-rooted water-cress;  
And the brown ground-bird, in thy glen,  
Still chirps as merrily as then.

Thou changest not—but I am changed,  
Since first thy pleasant banks I ranged;  
And the grave stranger, come to see  
The play-place of his infancy,  
Has scarce a single trace of him  
Who sported once upon thy brim.  
The visions of my youth are past—  
Too bright, too beautiful to last.  
I've tried the world—it wears no more  
The colouring of romance it wore.  
Yet well has Nature kept the truth  
She promised to my earliest youth:

The radiant beauty, shed abroad  
On all the glorious works of God,  
Shows freshly, to my sober'd eye,  
Each charm it wore in days gone by.

A few brief years shall pass away,  
And I, all trembling, weak, and gray,  
Bow'd to the earth, which waits to fold  
My ashes in the embracing mould,  
(If haply the dark will of fate  
Indulge my life so long a date.)  
May come for the last time to look  
Upon my childhood's favourite brook.  
Then dimly on my eye shall gleam  
The sparkle of thy dancing stream;  
And faintly on my ear shall fall  
Thy prattling current's merry call;  
Yet shalt thou flow as glad and bright  
As when thou met'st my infant sight.

And I shall sleep—and on thy side,  
As ages after ages glide,  
Children their early sports shall try,  
And pass to hoary age, and die.  
But thou, unchanged from year to year,  
Gayly shalt play and glitter here;  
Amid young flowers and tender grass  
Thy endless infancy shalt pass;  
And, singing down thy narrow glen,  
Shalt mock the fading race of men.

## JUNE.

I GAZED upon the glorious sky  
And the green mountains round;  
And thought, that when I came to lie  
Within the silent ground,  
'Twere pleasant, that in flowery June,  
When brooks sent up a cheerful tune,  
And groves a joyous sound,  
The sexton's hand, my grave to make,  
The rich, green mountain turf should break.

A cell within the frozen mould,  
A coffin borne through sleet,  
And icy clouds above it roll'd,  
While fierce the tempests beat—  
Away!—I will not think of these—  
Blue be the sky and soft the breeze,  
Earth green beneath the feet,  
And be the damp mould gently press'd  
Into my narrow place of rest.

There, through the long, long summer hours,  
The golden light should lie,  
And thick, young herbs and groups of flowers  
Stand in their beauty by.  
The oriole should build and tell  
His love-tale, close beside my cell;  
The idle butterfly  
Should rest him there, and there be heard  
The housewife-bee and humming bird.  
And what, if cheerful shouts, at noon,  
Come, from the village sent,  
Or songs of maids, beneath the moon,  
With fairy laughter blent?

And what if, in the evening light,  
Betrothed lovers walk in sight  
Of my low monument?  
I would the lovely scene around  
Might know no sadder sight nor sound.

I know, I know I should not see  
The season's glorious show,  
Nor would its brightness shine for me,  
Nor its wild music flow;  
But if, around my place of sleep,  
The friends I love should come to weep,  
They might not haste to go.  
Soft airs, and song, and light, and bloom  
Should keep them lingering by my tomb.

These to their soften'd hearts should bear  
The thought of what has been,  
And speak of one who cannot share  
The gladness of the scene;  
Whose part, in all the pomp that fills  
The circuit of the summer hills,  
Is—that his grave is green;  
And deeply would their hearts rejoice  
To hear, again, his living voice.

#### TO THE EVENING WIND.

SPIRIT that breathest through my lattice, thou  
That cool'st the twilight of the sultry day!  
Gratefully flows thy freshness round my brow;  
Thou hast been out upon the deep at play,  
Riding all day the wild blue waves till now,  
Roughening their crests, and scattering high  
their spray,

And swelling the white sail. I welcome thee  
To the scorch'd land, thou wanderer of the sea!

Nor I alone—a thousand bosoms round  
Inhale thee in the fulness of delight;  
And languid forms rise up, and pulses bound  
Livelier, at coming of the wind of night;  
And languishing to hear thy welcome sound,  
Lies the vast inland, stretch'd beyond the sight.  
Go forth, into the gathering shade; go forth,—  
God's blessing breathed upon the fainting earth!

Go, rock the little wood-bird in his nest,  
Curl the still waters, bright with stars, and rouse  
The wide, old wood from his majestic rest,  
Summoning, from the innumerable boughs,  
The strange, deep harmonies that haunt his breast:  
Pleasant shall be thy way where meekly bows  
The shutting flower, and darkling waters pass,  
And where the o'ershadowing branches sweep the  
grass.

Stoop o'er the place of graves, and softly sway  
The sighing herbage by the gleaming stone;  
That they who near the churchyard willows stray,  
And listen in the deepening gloom, alone,  
May think of gentle souls that pass'd away,  
Like thy pure breath, into the vast unknown,  
Sent forth from heaven among the sons of men,  
And gone into the boundless heaven again.

The faint old man shall lean his silver head  
To feel thee; thou shalt kiss the child asleep,  
And dry the moisten'd curls that overspread  
His temples, while his breathing grows more  
deep;

And they who stand about the sick man's bed,  
Shall joy to listen to thy distant sweep,  
And softly part his curtains to allow  
Thy visit, grateful to his burning brow.

Go—but the circle of eternal change,  
Which is the life of nature, shall restore,  
With sounds and scents from all thy mighty range  
Thee to thy birth-place of the deep once more  
Sweet odours in the sea-air, sweet and strange,  
Shall tell the home-sick mariner of the shore;  
And, listening to thy murmur, he shall deem  
He hears the rustling leaf and running stream.

#### LINES ON REVISITING THE COUNTRY

I STAND upon my native hills again,  
Broad, round, and green, that in the summer sky,  
With garniture of waving grass and grain,  
Orchards, and beechen forests, basking lie,  
While deep the sunless glens are scoop'd between,  
Where brawl o'er shallow beds the streams unseen.

A lisping voice and glancing eyes are near,  
And ever restless feet of one, who, now,  
Gathers the blossoms of her fourth bright year;  
There plays a gladness o'er her fair young brow,  
As breaks the varied scene upon her sight,  
Upheaved and spread in verdure and in light.

For I have taught her, with delighted eye,  
To gaze upon the mountains, to behold,  
With deep affection, the pure, ample sky,  
And clouds along its blue abysses roll'd,  
To love the song of waters, and to hear  
The melody of winds with charmed ear.

Here, I have 'scaped the city's stifling heat,  
Its horrid sounds, and its polluted air;  
And where the season's milder fervours beat,  
And gales, that sweep the forest borders, bear  
The song of bird, and sound of running stream,  
Am come a while to wander and to dream.

Ay, flame thy fiercest, sun! thou canst not wake,  
In this pure air, the plague that walks unseen.  
The maize leaf and the maple bough but take,  
From thy strong heats, a deeper, glossier green.  
The mountain wind, that faints not in thy ray,  
Sweeps the blue streams of pestilence away.

The mountain wind! most spiritual thing of all  
The wide earth knows—when, in the sultry  
time,  
He stoops him from his vast, cerulean hall,  
He seems the breath of a celestial clime;  
As if from heaven's wide-open gates did flow,  
Health and refreshment on the world below.

## THE OLD MAN'S COUNSEL.

Among our hills and valleys, I have known  
Wise and grave men, who, while their diligent  
hands

Tended or gather'd in the fruits of earth,  
Were reverent learners in the solemn school  
Of Nature. Not in vain to them were sent  
Seed-time and harvest, or the vernal shower  
That darken'd the brown tilth, or snow that beat  
On the white winter hills. Each brought, in turn,  
Some truth; some lesson on the life of man,  
Or recognition of the Eternal Mind,  
Who veils his glory with the elements.

One such I knew long since, a white-hair'd man,  
Pithy of speech, and merry when he would;  
A genial optimist, who daily drew  
From what he saw his quaint moralities.  
Kindly he held communion, though so old,  
With me, a dreaming boy, and taught me much,  
That books tell not, and I shall ne'er forget.

The sun of May was bright in middle heaven,  
And steep'd the sprouting forests, the green hills,  
And emerald wheat-fields, in his yellow light.  
Upon the apple tree, where rosy buds  
Stood cluster'd, ready to burst forth in bloom,  
The robin warbled forth his full, clear note  
For hours, and wearied not. Within the woods,  
Whose young and half-transparent leaves scarce  
cast

A shade, gay circles of anemones  
Danced on their stalks; the shad-bush, white with  
flowers,

Brighten'd the glens; the new-leaved butternut,  
And quivering poplar, to the roving breeze  
Gave a balsamic fragrance. In the fields,  
I saw the pulses of the gentle wind  
On the young grass. My heart was touch'd with  
joy,

At so much beauty, flushing every hour  
Into a fuller beauty; but my friend,  
The thoughtful ancient, standing at my side,  
Gazed on it mildly sad. I ask'd him why.  
"Well may'st thou join in gladness," he replied,  
"With the glad earth, her springing plants and  
flowers,

And this soft wind, the herald of the green,  
Luxuriant summer. Thou art young, like them,  
And well mayst thou rejoice. But while the flight  
Of seasons fills and knits thy spreading frame,  
It withers mine, and thins my hair, and dims  
These eyes, whose fading light shall soon be  
quench'd

In utter darkness. Hearest thou that bird?"

I listen'd, and from midst the depth of woods  
Heard the low signal of the grouse, that wears  
A sable ruff around his mottled neck:  
Partridge they call him by our northern streams,  
And pheasant by the Delaware. He beat  
'Gainst his barr'd sides his speckled wings, and  
made

A sound like distant thunder; slow the strokes

At first, then fast and faster, till at length  
They pass'd into a murmur, and were still.

"There hast thou," said my friend, "a fitting type  
Of human life. 'Tis an old truth, I know,  
But images like these will freshen truth.  
Slow pass our days in childhood, every day  
Seems like a century; rapidly they glide  
In manhood, and in life's decline they fly;  
Till days and seasons flit before the mind  
As flit the snow-flakes in a winter storm,  
Seen rather than distinguish'd. Ah! I seem  
As if I sat within a helpless bark,  
By swiftly-running waters hurried on  
To shoot some mighty cliff. Along the banks  
Grove after grove, rock after frowning rock,  
Bare sands, and pleasant homesteads; flowery  
nooks,  
And isles and whirlpools in the stream, appear  
Each after each; but the devoted skiff  
Darts by so swiftly, that their images  
Dwell not upon the mind, or only dwell  
In dim confusion; faster yet I sweep  
By other banks, and the great gulf is near.

"Wisely, my son, while yet thy days are long,  
And this fair change of seasons passes slow,  
Gather and treasure up the good they yield—  
All that they teach of virtue, of pure thoughts,  
And kind affections, reverence for thy God,  
And for thy brethren; so, when thou shalt come  
Into these barren years that fleet away  
Before their fruits are ripe, thou mayst not bring  
A mind unfurnish'd, and a wither'd heart."

Long since that white-hair'd ancient slept—but  
still,

When the red flower-buds crowd the orchard  
bough,

And the ruff'd grouse is drumming far within  
The woods, his venerable form again  
Is at my side, his voice is in my ear.

## AN EVENING REVERIE.\*

THE summer day has closed—the sun is set:  
Well have they done their office, those bright hours,  
The latest of whose train goes softly out  
In the red west. The green blade of the ground  
Has risen, and herds have cropp'd it; the young  
twig

Has spread its plaited tissues to the sun;  
Flowers of the garden and the waste have blown,  
And wither'd; seeds have fallen upon the soil  
From bursting cells, and in their graves await  
Their resurrection. Insects from the pools  
Have fill'd the air a while with humming wings,  
That now are still forever; painted moths  
Have wander'd the blue sky, and died again;  
The mother-bird hath broken, for her brood  
Their prison-shells, or shov'd them from the nest,

\* From an unfinished poem.



Plumed for their earliest flight. In bright alcoves,  
 In woodland cottages with barky walls,  
 In noisome cells of the tumultuous town,  
 Mothers have clasp'd with joy the new-born babe.  
 Graves, by the lonely forest, by the shore  
 Of rivers and of ocean, by the ways  
 Of the throng'd city, have been hollow'd out,  
 And fill'd, and closed. This day hath parted friends,  
 That ne'er before were parted; it hath knit  
 New friendships; it hath seen the maiden plight  
 Her faith, and trust her peace to him who long  
 Hath woo'd; and it hath heard, from lips which late  
 Were eloquent of love, the first harsh word,  
 That told the wedded one her peace was flown.  
 Farewell to the sweet sunshine! One glad day  
 Is added now to childhood's merry days,  
 And one calm day to those of quiet age.  
 Still the fleet hours run on; and as I lean  
 Amid the thickening darkness, lamps are lit  
 By those who watch the dead, and those who twine  
 Flowers for the bride. The mother from the eyes  
 Of her sick infant shades the painful light,  
 And sadly listens to his quick-drawn breath.

O thou great Movement of the universe,  
 Or Change, or Flight of Time—for ye are one!  
 That bearest, silently, this visible scene  
 Into Night's shadow, and the streaming rays  
 Of starlight, whither art thou bearing me?  
 I feel the mighty current sweep me on,  
 Yet know not whither. Man foretells afar  
 The courses of the stars; the very hour  
 He knows when they shall darken or grow bright:  
 Yet doth the eclipse of sorrow and of death  
 Come unforewarned. Who next, of those I love,  
 Shall pass from life, or, sadder yet, shall fall  
 From virtue? Strife with foes, or bitterer strife  
 With friends, or shame, and general scorn of  
 men—

Which, who can bear?—or the fierce rack of pain,  
 Lie they within my path? Or shall the years  
 Push me, with soft and inoffensive pace,  
 Into the stilly twilight of my age?  
 Or do the portals of another life,  
 Even now, while I am glorying in my strength,  
 Impend around me? O! beyond that bourne,  
 In the vast cycle of being, which begins  
 At that broad threshold, with what fairer forms  
 Shall the great law of change and progress clothe  
 Its workings? Gently—so have good men taught—  
 Gently, and without grief, the old shall glide  
 Into the new, the eternal flow of things,  
 Like a bright river of the fields of heaven,  
 Shall journey onward in perpetual peace.

#### HYMN OF THE CITY.

Not in the solitude  
 Alone, may man commune with Heaven, or see  
 Only in savage wood  
 And sunny vale, the present Deity;  
 Or only hear his voice  
 Where the winds whisper and the waves rejoice.

Even here do I behold  
 Thy steps, Almighty!—here, amidst the crowd  
 Through the great city roll'd,  
 With everlasting murmur, deep and loud—  
 Choking the ways that wind  
 'Mongst the proud piles, the work of human kind.

Thy golden sunshine comes  
 From the round heaven, and on their dwellings lies,  
 And lights their inner homes—  
 For them thou fill'st with air the unbounded skies,  
 And givest them the stores  
 Of ocean, and the harvests of its shores.

Thy spirit is around,  
 Quickening the restless mass that sweeps along;  
 And this eternal sound—  
 Voices and footfalls of the numberless throng—  
 Like the resounding sea,  
 Or like the rainy tempest, speaks of thee.

And when the hours of rest  
 Come, like a calm upon the mid-sea brine,  
 Hushing its billowy breast—  
 The quiet of that moment, too, is thine;  
 It breathes of Him who keeps  
 The vast and helpless city while it sleeps.

#### TO A WATERFOWL.

WHITHER, 'midst falling dew,  
 While glow the heavens with the last steps of day,  
 Far, through their rosy depths, dost thou pursue  
 Thy solitary way!

Vainly the fowler's eye  
 Might mark thy distant flight to do thee wrong,  
 As, darkly painted on the crimson sky,  
 Thy figure floats along.

Seek'st thou the plashy brink  
 Of weedy lake, or marge of river wide,  
 Or where the rocking billows rise and sink  
 On the chafed ocean side?

There is a power whose care  
 Teaches thy way along that pathless coast,—  
 The desert and illimitable air,—  
 Lone wandering, but not lost.

All day thy wings have fann'd,  
 At that far height, the cold, thin atmosphere,  
 Yet stoop not, weary, to the welcome land,  
 Though the dark night is near.

And soon that toil shall end;  
 Soon shalt thou find a summer home, and rest,  
 And scream among thy fellows; reeds shall bend,  
 Soon, o'er thy shelter'd nest.

Thou'rt gone, the abyss of heaven  
 Hath swallow'd up thy form; yet, on my heart  
 Deeply hath sunk the lesson thou hast given,  
 And shall not soon depart.



He who, from zone to zone,  
Guides through the boundless sky thy certain flight,  
In the long way that I must tread alone,  
Will lead my steps aright.

### THE BATTLE-FIELD.

Once this soft turf, this rivulet's sands,  
Were trampled by a hurrying crowd,  
And fiery hearts and armed hands  
Encounter'd in the battle-cloud.

Ah! never shall the land forget  
How gush'd the life-blood of her brave—  
Gush'd, warm with hope and courage yet,  
Upon the soil they fought to save.

Now, all is calm, and fresh, and still;  
Alone the chirp of flitting bird,  
And talk of children on the hill,  
And bell of wandering kine are heard.

No solemn host goes trailing by  
The black-mouth'd gun and staggering wain;  
Men start not at the battle-cry;  
O! be it never heard again.

Soon rested those who fought; but thou  
Who minglest in the harder strife  
For truths which men receive not now,  
Thy warfare only ends with life.

A friendless warfare! lingering long  
Through weary day and weary year.  
A wild and many-weapon'd throng  
Hang on thy front, and flank, and rear.

Yet, nerve thy spirit to the proof,  
And blench not at thy chosen lot.  
The timid good may stand aloof,  
The sage may frown—yet faint thou not,

Nor heed the shaft too surely cast,  
The hissing, stinging bolt of scorn;  
For with thy side shall dwell, at last,  
The victory of endurance born.

Truth, crush'd to earth, shall rise again:  
The eternal years of God are hers;  
But Error, wounded, writhes with pain,  
And dies among his worshippers.

Yea, though thou lie upon the dust,  
When they who help'd thee flee in fear,  
Die full of hope and manly trust,  
Like those who fell in battle here.

Another hand thy sword shall wield,  
Another hand the standard wave,  
Till from the trumpet's mouth is peal'd  
The blast of triumph o'er thy grave.

### THE DEATH OF THE FLOWERS.

THE melancholy days are come,  
The saddest of the year,  
Of wailing winds, and naked woods,  
And meadows brown and scar.  
Heap'd in the hollows of the grove,  
The wither'd leaves lie dead;  
They rustle to the eddying gust,  
And to the rabbit's tread.  
The robin and the wren are flown,  
And from the shrubs the jay,  
And from the wood-top calls the crow,  
Through all the gloomy day.

Where are the flowers, the fair young flowers,  
That lately sprang and stood  
In brighter light and softer air,  
A beauteous sisterhood?  
Alas! they all are in their graves;  
The gentle race of flowers  
Are lying in their lowly beds,  
With the fair and good of ours.  
The rain is falling where they lie,  
But the cold November rain  
Calls not, from out the gloomy earth,  
The lovely ones again.

The wind-flower and the violet,  
They perish'd long ago,  
And the brier-rose and the orchis died,  
Amid the summer glow;  
But on the hill the golden-rod,  
And the aster in the wood,  
And the yellow sun-flower by the brook  
In autumn beauty stood,  
Till fell the frost from the clear, cold heaven,  
As falls the plague on men,  
And the brightness of their smile was gone,  
From upland, glade, and glen.

And now, when comes the calm, mild day,  
As still such days will come,  
To call the squirrel and the bee  
From out their winter home;  
When the sound of dropping nuts is heard,  
Though all the trees are still,  
And twinkle in the smoky light  
The waters of the rill,  
The south wind searches for the flowers  
Whose fragrance late he bore,  
And sighs to find them in the wood  
And by the stream no more.

And then I think of one who in  
Her youthful beauty died,  
The fair, meek blossom that grew up  
And faded by my side;  
In the cold, moist earth we laid her,  
When the forest cast the leaf,  
And we wept that one so lovely  
Should have a life so brief:  
Yet not unmeet it was that one,  
Like that young friend of ours,  
So gentle and so beautiful,  
Should perish with the flowers.

## THE FUTURE LIFE.

How shall I know thee in the sphere which keeps  
The disembodied spirits of the dead,  
When all of thee that time could wither sleeps  
And perishes among the dust we tread?

For I shall feel the sting of ceaseless pain  
If there I meet thy gentle presence not;  
Nor hear the voice I love, nor read again  
In thy serenest eyes the tender thought.

Will not thy own meek heart demand me there?  
That heart whose fondest throbs to me were given?  
My name on earth was ever in thy prayer,  
Shall it be banish'd from thy tongue in heaven?

In meadows framed by heaven's life-breathing wind,  
In the splendence of that glorious sphere,  
And larger movements of the unfetter'd mind,  
Wilt thou forget the love that join'd us here;

The love that lived through all the stormy past,  
And meekly with my harsher nature bore,  
And deeper grew, and tenderer to the last,—  
Shall it expire with life, and be no more?

A happier lot than mine, and larger light,  
Await thee there; for thou hast bow'd thy will  
In cheerful homage to the rule of right,  
And lovest all, and renderest good for ill.

For me, the sordid cares in which I dwell  
Shrink and consume the heart, as heat the scroll;  
And wrath has left its scar—that fire of hell  
Has left its frightful scar upon my soul.

Yet, though thou wear'st the glory of the sky,  
Wilt thou not keep the same beloved name,  
The same fair thoughtful brow, and gentle eye,  
Lovelier in heaven's sweet climate, yet the same?

Shalt thou not teach me in that calmer home  
The wisdom that I learn'd so ill in this—  
The wisdom which is love—till I become  
Thy fit companion in that land of bliss?

## TO THE FRINGED GENTIAN.

Thou blossom, bright with autumn dew,  
And colour'd with the heaven's own blue,  
That openest, when the quiet light  
Succeeds the keen and frosty night.

Thou comest not when violets lean  
O'er wandering brooks and springs unseen,  
Or columbines in purple dress'd,  
Nod o'er the ground-bird's hidden nest.

Thou waitest late, and com'st alone,  
When woods are bare and birds are flown,  
And frosts and shortening days portend  
The aged year is near his end.

Then doth thy sweet and quiet eye  
Look through its fringes to the sky,  
Blue—blue—as if that sky let fall  
A flower from its cerulean wall.

I would that thus, when I shall see  
The hour of death draw near to me,  
Hope, blossoming within my heart,  
May look to heaven as I depart.

## OH, FAIREST OF THE RURAL MAIDS.

Oh, fairest of the rural maids!  
Thy birth was in the forest shades;  
Green boughs, and glimpses of the sky,  
Were all that met thy infant eye.

Thy sports, thy wanderings, when a child,  
Were ever in the sylvan wild;  
And all the beauty of the place  
Is in thy heart and on thy face.

The twilight of the trees and rocks  
Is in the light shade of thy locks;  
Thy step is as the wind, that weaves  
Its playful way among the leaves.

Thine eyes are springs, in whose serene  
And silent waters heaven is seen;  
Their lashes are the herbs that look  
On their young figures in the brook.

The forest depths, by foot unpress'd,  
Are not more sinless than thy breast;  
The holy peace that fills the air  
Of those calm solitudes, is there.

## THE MAIDEN'S SORROW.

SEVEN long years has the desert rain  
Dropp'd on the clods that hide thy face;  
Seven long years of sorrow and pain  
I have thought of thy burial place.

Thought of thy fate in the distant west,  
Dying with none that loved thee near;  
They who flung the earth on thy breast  
Turn'd from the spot without a tear.

There, I think, on that lonely grave,  
Violets spring in the soft May shower;  
There in the summer breezes wave  
Crimson phlox and moccasin flower.

There the turtles alight, and there  
Feeds with her fawn the timid doe;  
There, when the winter woods are bare,  
Walks the wolf on the crackling snow.

Soon wilt thou wipe my tears away;  
All my task upon earth is done;  
My poor father, old and gray,  
Slumbers beneath the church-yard stone.

In the dreams of my lonely bed,  
Ever thy form before me seems;  
All night long I talk with the dead,  
All day long I think of my dreams.

This deep wound that bleeds and aches,  
This long pain, a sleepless pain—  
When the Father my spirit takes  
I shall feel it no more again.

## JAMES GATES PERCIVAL.

[Born, 1795.]

MR. PERCIVAL was born in Berlin, near Hartford, in Connecticut, on the fifteenth of September, 1795. His father, an intelligent physician, died in 1807, and he was committed to the care of a guardian. His instruction continued to be carefully attended to, however, and when fifteen years of age he entered Yale College. The condition of his health, which had been impaired by too close application to study, rendered necessary a temporary removal from New Haven, but after an absence of about a year he returned, and in 1815 graduated with the reputation of being the first scholar of his class. He subsequently entered the Yale Medical School, and in 1820 received the degree of Doctor of Medicine.

He began to write verses at an early age, and in his fourteenth year is said to have produced a satire in aim and execution not unlike Mr. BAYANT's "Embargo." In the last year of his college life he composed a dramatic piece to be spoken by some of the students at the annual commencement, which was afterwards enlarged and printed under the title of "Zamor, a Tragedy." He did not appear as an author before the public, however, until 1821, when he published at New Haven, with some minor poems, the first part of his "Prometheus," which attracted considerable attention, and was favourably noticed in an article by Mr. EDWARD EVERETT, in the North American Review.

In 1822 he published two volumes of miscellaneous poems and prose writings under the title of "Clio," the first at Charleston, South Carolina, and the second at New Haven. They contain "Consumption," "The Coral Grove," and other pieces which have been regarded as among the finest of his works. In the same year they were followed by an oration, previously delivered before the Phi Beta Kappa Society of Yale College, "On Some of the Moral and Political truths Derivable from History," and the second part of "Prometheus." The whole of this poem contains nearly four hundred stanzas in the Spenserian measure. An edition of his principal poetical writings, embracing a few original pieces, appeared soon after in New York and was reprinted in London.

In 1824 Dr. PERCIVAL was appointed an assistant-surgeon in the army, and stationed at West Point with orders to act as Professor of Chemistry in the Military Academy. He had supposed that the duties of the office were so light as to allow him abundant leisure for the pursuit of his favourite studies, and when undeceived by the experience of a few months, he resigned his commission and went to Boston, where he passed in various literary avocations the greater portion of the year 1825. In this period he wrote his poem on the mind, in which

he intimates that its highest office is the creation of beauty, and that there are certain unchanging principles of taste, to which all works of art, all "linked sounds of most elaborate music," must be conformable, to give more than a feeble and transient pleasure.

Early in 1827 he published in New York the third volume of "Clio," and was afterwards engaged nearly two years in superintending the printing of the first quarto edition of Dr. WEBSTER'S American Dictionary, a service for which he was eminently qualified by an extensive and critical acquaintance with ancient and modern languages. His next work was a new translation of MALTRE-BRUN'S Geography, from the French, which was not completed until 1843.

From his boyhood Dr. PERCIVAL has been an earnest and constant student, and there are few branches of learning with which he is not familiar. Perhaps there is not in the country a man of more thorough and comprehensive scholarship. In 1835 he was employed by the government of Connecticut to make a geological survey of that state, which he had already very carefully explored on his own account. His Report on the subject, which is very able and elaborate, was printed in an octavo volume of nearly five hundred pages, in 1842. While engaged in these duties he published poetical translations from the Polish, Russian, Servian, Bohemian, German, Dutch, Danish, Swedish, Italian, Spanish, and Portuguese languages, and wrote a considerable portion of "The Dream of Day and other Poems," which appeared at New Haven in 1843. This is his last volume; it embraces more than one hundred and fifty varieties of measure, and its contents generally show his familiar acquaintance with the poetical art, which in his preface he observes, "requires a mastery of the riches and niceties of a language; a full knowledge of the science of versification, not only in its own peculiar principles of rhythm and melody, but in its relation to elocution and music, with that delicate natural perception and that facile execution which render the composition of verse hardly less easy than that of prose; a deep and quick insight into the nature of man, in all his varied faculties, intellectual and emotive; a clear and full perception of the power and beauty of nature, and of all its various harmonies with our own thoughts and feelings; and, to gain a high rank in the present age, wide and exact attainments in literature and art in general. Nor is the possession of such faculties and attainments all that is necessary; but such a sustained and self-collected state of mind as gives one the mastery of his genius, and at the same time presents to him the ideal as an immediate reality, not as a remote conception."

There are few men who possess these high qualities in a more eminent degree than PERCIVAL; but with the natural qualities of a great poet, and his comprehensive and thorough learning, he lacks the executive skill, or declines the labour, without which few authors gain immortality. He has considerable imagination, remarkable command of language, and writes with a facility rarely equalled; but when his thoughts are once committed to the page, he shrinks from the labour of revising,

correcting, and condensing. He remarks in one of his prefaces, that his verse is "very far from bearing the marks of the file and the burnisher," and that he likes to see "poetry in the full ebullition of feeling and fancy, foaming up with the spirit of life, and glowing with the rainbows of a glad inspiration." If by this he means that a poet should reject the slow and laborious process by which a polished excellence is attained, very few who have acquired good reputations will agree with him.

### CONCLUSION OF THE DREAM OF A DAY.

A SPIRIT stood before me, half unseen,  
Majestic and severe; yet o'er him play'd  
A genial light—subdued though high his mien,  
As by a strong collected spirit sway'd—  
In even balance justly poised between [stay'd—  
Each wild extreme, proud strength by feeling  
Dwelling in upper realms serenely bright,  
Lifted above the shadowy sphere of night.

He stood before me, and I heard a tone,  
Such as from mortal lips had never flow'd,  
Soft yet commanding, gentle yet alone,  
It bow'd the listener's heart—anon it glow'd  
Intensely fervent, then like wood-notes thrown  
On the chance winds, in airy lightness rode—  
Now swell'd like ocean surge, now pausing fell  
Like the last murmur of a muffled bell.

"Lone pilgrim through life's gloom," thus spake  
the shade,

"Hold on with steady will along thy way:  
Thou, by a kindly favouring hand wert made—  
Hard though thy lot, yet thine what can repay  
Long years of bitter toil—the holy aid

Of spirit aye is thine, be that thy stay:  
Thine to behold the true, to feel the pure,  
To know the good and lovely—these endure.

Hold on—thou hast in thee thy best reward;

Poor are the largest stores of sordid gain,  
If from the heaven of thought thy soul is barr'd,

If the high spirit's bliss is sought in vain:  
Think not thy lonely lot is cold or hard,

The world has never bound thee with its chain;  
Free as the birds of heaven thy heart can soar,  
Thou canst create new worlds—what wouldst thou  
more?

The future age will know thee—yea, even now

Hearts beat and tremble at thy bidding, tears  
Flow as thou movest thy wand, thy word can bow

Even ruder natures, the dull soul uprears  
As thou thy trumpet blast attunest—thou

Speakest, and each remotest valley hears:  
Thou hast the gift of song—a wealth is thine,  
Richer than all the treasures of the mine.

Hold on, glad spirits company thy path—

They minister to thee, though all unseen:  
Even when the tempest lifts its voice in wrath,

Thou joyest in its strength; the orient sheen  
Gladdens thee with its beauty; winter hath

A holy charm that soothes thee, like the green  
Of infant May—all nature is thy friend,  
All seasons to thy life enchantment lend.

Man, too, thou know'st and feelest—all the springs

That wake his smile and tear, his joy and sorrow,  
All that uplifts him on emotion's wings,

Each longing for a fair and blest to-morrow,  
Each tone that soothes or saddens, all that rings

Joyously to him, thou canst fitly borrow  
From thy own breast, and blend it in a strain,  
'To which each human heart beats back again.

Thine the unfetter'd thought, alone controll'd

By nature's truth; thine the wide-seeing eye,  
Catching the delicate shades, yet apt to hold

The whole in its embrace—before it lie  
Pictured in fairest light, as chart unroll'd,

Fields of the present and of destiny:  
The voice of truth amid the senseless throng  
May now be lost; 'tis heard and felt ere long.

Hold on—live for the world—live for all time—

Rise in thy conscious power, but gently bear  
Thy form among thy fellows; sternly climb

The spirit's alpine peaks; mid snow towers there  
Nurse the pure thought, but yet accordant chime

With lowlier hearts in valleys green and fair,—  
Sustain thyself—yield to no meaner hand,  
Even though he rule awhile thy own dear land.

Brief is his power, oblivion waits the churl

Bound to his own poor self; his form decays,  
But sooner fades his name. Thou shalt unfurl

Thy standard to the winds of future days—  
Well mayest thou in thy soul defiance hurl

On such who would subdue thee; thou shalt raise  
Thy name, when they are dust, and nothing more:  
Hold on—in earnest hope still look before.

Nerved to a stern resolve, fulfil thy lot—

Reveal the secrets nature has unveil'd thee;  
All higher gifts by toil intense are bought—

Has thy firm will in action ever fail'd thee?

Only on distant summits fame is sought—

Sorrow and gloom thy nature has entail'd thee,  
But bright thy present joys, and brighter far  
The hope that draws thee like a heavenly star."

The voice was still—its tone in distance dying

Breathed in my ear, like harp faint heard at even,

Soft as the autumn wind through ~~ere~~ leaves sighing  
 When flaky clouds althwart the moon are driven  
 Far through the viewless gloom the spirit flying,  
 Wung'd his high passage to his native heaven,  
 But o'er me still he seem'd in kindness bending,  
 Fresh hope and firmer purpose to me lending.

### THE POET.

DEEP sunk in thought, he sat beside the river—  
 Its wave in liquid lapses glided by,  
 Nor watch'd, in crystal depth, his vacant eye  
 The willow's high o'erarching foliage quiver.  
 From dream to shadowy dream returning ever,  
 He sat, like statue, on the grassy verge;  
 His thoughts, a phantom train, in airy surge  
 Stream'd visionary onward, passing never.  
 As autumn wind, in mountain forest weaving  
 Its wondrous tapestry of leaf and bower,  
 O'ermastering the night's resplendent flower  
 With tints, like hues of heaven, the eye deceiving—  
 So, lost in labyrinthine maze, he wove  
 A wreath of flowers; the golden thread was love.

### NIGHT.

Am I not all alone?—The world is still  
 In passionless slumber—not a tree but feels  
 The far-pervading hush, and softer steals  
 The misty river by.—Yon broad bare hill  
 Looks coldly up to heaven, and all the stars  
 Seem even deep fix'd in silence, as if bound  
 By some unearthly spell—no other sound  
 But the owl's unfrequent moan.—Their airy cars  
 The winds have station'd on the mountain peaks.  
 Am I not all alone?—A spirit speaks  
 From the abyss of night, "Not all alone—  
 Nature is round thee with her banied powers,  
 And ancient genius haunts thee in these hours—  
 Mind and its kingdom now are all thy own."

### CHORIAMBIC MELODY.

BRAVE men afar o'er the wave, far to the ~~curved~~  
 islands,  
 Where ever bright blossoms the plain, where no  
 cloud hangs on the highlands—  
 There be my heart ever at rest, stir'd by no wild  
 emotion  
 There on the earth only repose, hazy calm on the  
 ocean.  
 Lay me along, yallow'd on flowers, where steals in  
 silence for ever  
 Over its sands, still as at noon, far the oblivious  
 river.  
 Scarce through the grass whispers it by; deep in  
 its wave you may number  
 Pebble and shell, and image of flower, folded and  
 bent in slumber.

Spirit of life! rather aloft, where on the crest of  
 the mountain,  
 Clear blow the winds, fresh from the north, sparkling  
 and dashes the fountain,  
 Lead me along, hot in the chase, still 'mid the storm  
 high glowing—  
 Only we live—only, when life, like the wild torrent,  
 is flowing.

### SAPPHO.

SHE stands in act to fall—her garland torn,  
 Its wither'd rose-leaves round the rock are blowing.  
 Loose to the winds her locks dishevell'd flowing  
 Tell of the many sorrows she has borne.

Her eye, upturn'd to heaven, has lost its fire—  
 One hand is press'd to feel her bosom's beating.  
 And mark her lingering pulses back retreating—  
 The other wanders o'er her silent lyre.

Clear rolls the midday sun—she knows it not,  
 Vainly the winds waft by the flower's perfume,  
 To her the sky is hung in deepest gloom—  
 She only feels the noon-beam burning hot.

What to the broken heart the dancing waves,  
 The air all knolling—what a sounding hoarse?  
 O! what a mockery, to dream of fame—  
 It only hurries us on to make us slaves.

And Love—O! what art thou with all thy light?  
 Ineffable joy is round thee, till we know,  
 "Thou art but as a vision of the night—  
 And then the burning heart, how deep its woe."  
 "They tell me I shall live—my name shall ring,  
 When nature falls—O! best illusion, stay—"  
 A moment hopes and joys around her play;  
 Then darkness hides her—~~fast~~ she sinks and dies.

### THE FESTIVE EVENING.

CHEERFUL glows the festive chamber;  
 In the circle pleasure smiles;  
 Mounts the flame, like wreaths of amber;  
 Bright as Jove, its warmth beguiles.  
 Gild the heart with joy is lighted,  
 Hand with hand, in faith is plighted,  
 As around the golden flows.  
 Fill—fill—fill, and quaff the liquid rose?  
 Bright it glows—  
 O! how bright the beam glows,  
 Pure as light our social meeting;  
 Here no passion darts invade,  
 Joys we know, not light and fleeting;  
 Flowers we twine, that never fade.  
 Ours are links, not tins can sever;  
 Brighter still they glow for ever—  
 Glow in yon eternal day.  
 No—no—no, ye will not pass away—  
 Ye will stay—  
 Social joys, for ever stay!

## THE SUN.

CENTRE of light and energy ! thy way  
 Is through the unknown void ; thou hast thy  
 throne,  
 Morning, and evening, and at noon of day,  
 Far in the blue, untended and alone :  
 Ere the first-waken'd airs of earth had blown,  
 On thou didst march, triumphant in thy light ;  
 Then thou didst send thy glance, which still  
 hath flown  
 Wide through the never-ending worlds of night,  
 And yet thy full orb burns with flash as keen and  
 bright.  
 We call thee Lord of Day, and thou dost give  
 To earth the fire that animates her crust,  
 And wakens all the forms that move and live,  
 From the fine, viewless mould which lurks in  
 dust,  
 To him who looks to heaven, and on his bust  
 Bears stamp'd the seal of God, who gathers there  
 Lines of deep thought, high feeling, daring trust  
 In his own center'd powers, who aims to share  
 In all his soul can frame of wide, and great, and fair.  
 Thy path is high in heaven ; we cannot gaze  
 On the intense of light that girds thy car ;  
 There is a crown of glory in thy rays,  
 Which bears thy pure divinity afar,  
 To mingle with the equal light of star,—  
 For thou, so vast to us, art in the whole  
 One of the sparks of night that fire the air,  
 And, as around thy centre planets roll,  
 So thou, too, hast thy path around the central soul.  
 I am no fond idolater to thee,  
 One of the countless multitude, who burn,  
 As lamps, around the one Eternity,  
 In whose contending forces systems turn  
 Their circles round that seat of life, the urn  
 Where all must sleep, if matter ever dies :  
 Sight fails me here, but fancy can discern  
 With the wide glance of her all-seeing eyes,  
 Where, in the heart of worlds, the ruling Spirit lies.  
 And thou, too, hast thy world, and unto thee  
 We are as nothing ; thou goest forth alone,  
 And movest through the wide, aerial sea,  
 Glad as a conqueror resting on his throne  
 From a new victory, where he late had shown  
 Wider his power to nations ; so thy light  
 Comes with new pomp, as if thy strength had  
 grown  
 With each revolving day, or thou, at night,  
 Had lit again thy fires, and thus renew'd thy might.  
 Age o'er thee has no power : thou bring'st the same  
 Light to renew the morning, as when first,  
 If not eternal, thou, with front of flame,  
 On the dark face of earth in glory burst,  
 And warm'd the seas, and in their bosom nursed  
 The earliest things of life, the worm and shell ;  
 Till, through the sinking ocean, mountains  
 pierced,  
 And then came forth the land whereon we dwell,  
 Rear'd, like a magic fane, above the watery swell.

And there thy searching heat awoke the seeds  
 Of all that gives a charm to earth, and lends  
 An energy to nature ; all that feeds  
 On the rich mould, and then, in bearing, bends  
 Its fruits again to earth, wherein it blends  
 The last and first of life ; of all who bear  
 Their forms in motion, where the spirit tends,  
 Instinctive, in their common good to share,  
 Which lies in things that breathe, or late were  
 living there.  
 They live in thee : without thee, all were dead  
 And dark ; no beam had lighted on the waste,  
 But one eternal night around had spread  
 Funereal gloom, and coldly thus defaced  
 This Eden, which thy fairy hand hath graced  
 With such uncounted beauty ; all that blows  
 In the fresh air of spring, and, growing, braced  
 Its form to manhood, when it stands and glows  
 In the full-temper'd beam, that gladdens as it goes.  
 Thou lookest on the earth, and then it smiles ;  
 Thy light is hid, and all things droop and mourn ;  
 Laughs the wide sea around her budding isles,  
 When through their heaven thy changing car is  
 borne ;  
 Thou wheel'st away thy flight, the woods are  
 shorn  
 Of all their waving locks, and storms awake ;  
 All, that was once so beautiful, is torn  
 By the wild winds which plough the lonely lake,  
 And, in their maddening rush, the crested moun-  
 tains shake.  
 The earth lies buried in a shroud of snow ;  
 Life lingers, and would die, but thy return  
 Gives to their gladden'd hearts an overflow  
 Of all the power that brooded in the urn  
 Of their chill'd frames, and then they proudly  
 spurn  
 All bands that would confine, and give to air  
 Hues, fragrance, shapes of beauty, till they burn,  
 When, on a dewy morn, thou darrest there  
 Rich waves of gold to wreath with fairer light the  
 fair.  
 The vales are thine ; and when the touch of spring  
 Thrills them, and gives them gladness, in thy light  
 They glitter, as the glancing swallow's wing  
 Dashes the water in his winding flight,  
 And leaves behind a wave that crinkles bright,  
 And widens outward to the pebbled shore,—  
 The vales are thine ; and when they wake from  
 night,  
 The dews that bend the grass-tips, twinkling o'er  
 Their soft and oozy beds, look upward, and adore.  
 The hills are thine : they catch thy newest beam,  
 And gladden in thy parting, where the wood  
 Flames out in every leaf, and drinks the stream,  
 That flows from out thy fulness, as a flood  
 Bursts from an unknown land, and rolls the food  
 Of nations in its waters : so thy rays  
 Flow and give brighter tints than ever bud,  
 When a clear sheet of ice reflects a blaze  
 Of many twinkling gems, as every gloss'd bough  
 plays.



Thine are the mountains, where they purely lift  
 Snows that have never wasted, in a sky  
 Which hath no stain; below, the storm may drift  
 Its darkness, and the thunder-gust roar by;  
 Aloft in thy eternal smile they lie,  
 Dazzling, but cold; thy farewell glance looks there;  
 And when below thy hues of beauty die,  
 Girt round them, as a rosy belt, they bear,  
 Into the high, dark vault, a brow that still is fair.

The clouds are thine, and all their magic hues  
 Are pencill'd by thee; when thou bendeest low,  
 Or comest up thy strength, thy hand imbues  
 Their waving fold with such a perfect glow  
 Of all pure tints, the fairy pictures throw  
 Shame on the proudest art; the tender stain  
 Hung round the verge of heaven, that as a bow  
 Girds the wide world, and in their blended chain  
 All tints to the deep gold that flashes in thy train:

These are thy trophies, and thou bend'st thy arch,  
 The sign of triumph, in a seven-fold twine,  
 Where the spent storm is hasting on its march,  
 And there the glories of thy light combine,  
 And form with perfect curve a lifted line,  
 Striding the earth and air; man looks, and tells  
 How peace and mercy in its beauty shine,  
 And how the heavenly messenger impels  
 Her glad wings on the path, that thus in ether  
 swells.

The ocean is thy vassal; thou dost sway  
 His waves to thy dominion, and they go  
 Where thou, in heaven, dost guide them on their  
 way,

Rising and falling in eternal flow;  
 Thou lookest on the waters, and they glow;  
 They take them wings, and spring aloft in air,  
 And change to clouds, and then, dissolving,  
 throw

Their treasures back to earth, and, rushing, tear  
 The mountain and the vale, as proudly on they  
 bear.

I, too, have been upon thy rolling breast,  
 Widest of waters; I have seen thee lie  
 Calm, as an infant pillow'd in its rest  
 On a fond mother's bosom, when the sky,  
 Not smother, gave the deep its azure dye,  
 Till a new heaven was arch'd and glass'd below;  
 And then the clouds, that, gay in sunset, fly,  
 Cast on it such a stain, it kindled so,  
 As in the cheek of youth the living roses grow.

I, too, have seen thee on thy surging path,  
 When the night-tempest met thee: thou didst  
 dash

Thy white arms high in heaven, as if in wrath,  
 Threatening the angry sky; thy waves did lash  
 The labouring vessel, and with deadening crash  
 Rush madly forth to scourge its groaning sides;  
 Onward thy billows came, to meet and clash  
 In a wild warfare, till the lifted tides  
 Mingled their yeasty tops, where the dark storm-  
 cloud rides.

In thee, first light, the bounding ocean smiles,  
 When the quick winds uprear it in a swell,

That rolls, in glittering green, around the isles,  
 Where ever-springing fruits and blossoms dwell;  
 O! with a joy no gifted tongue can tell,  
 I hurry o'er the waters, when the sail  
 Swells tensely, and the light keel glances well  
 Over the curling billow, and the gale  
 Comes off the spicy groves to tell its winning tale.

The soul is thine: of old thou wert the power  
 Who gave the poet life; and I in thee  
 Feel my heart gladden at the holy hour  
 When thou art sinking in the silent sea;  
 Or when I climb the height, and wander free  
 In thy meridian glory, for the air  
 Sparkles and burns in thy intensity,  
 I feel thy light within me, and I share  
 In the full glow of soul thy spirit kindles there.

### CONSUMPTION.

THERE is a sweetness in woman's decay,  
 When the light of beauty is fading away,  
 When the bright enchantment of youth is gone,  
 And the tint that glow'd, and the eye that shone,  
 And darted around its glance of power,  
 And the lip that vied with the sweetest flower  
 That ever in Pæstum's<sup>a</sup> garden blew,  
 Or ever was steep'd in fragrant dew,  
 When all that was bright and fair is fled,  
 But the loveliness lingering round the dead.

O! there is a sweetness in beauty's close,  
 Like the perfume scenting the wither'd rose;  
 For a nameless charm around her plays,  
 And her eyes are kindled with hallow'd rays;  
 And a veil of spotless purity  
 Has mantled her cheek with its heavenly dye,  
 Like a cloud whereon the queen of night  
 Has pour'd her softest tint of light;  
 And there is a blending of white and blue,  
 Where the purple blood is melting through  
 The snow of her pale and tender cheek;  
 And there are tones that sweetly speak  
 Of a spirit who longs for a purer day,  
 And is ready to wing her flight away.

In the flush of youth, and the spring of feeling,  
 When life, like a sunny stream, is stealing  
 Its silent steps through a flowery path,  
 And all the endearments that pleasure hath  
 Are pour'd from her full, o'erflowing horn,  
 When the rose of enjoyment conceals no thorn,  
 In her lightness of heart, to the cheery song  
 The maiden may trip in the dance along.  
 And think of the passing moment, that lies,  
 Like a fairy dream, in her dazzled eyes,  
 And yield to the present, that charms around  
 With all that is lovely in sight and sound;  
 Where a thousand pleasing phantoms sit,  
 With the voice of mirth, and the burst of wit,  
 And the music that steals to the bosom's core,  
 And the heart in its fulness flowing o'er  
 With a few big drops, that are soon represent'd,  
 For short is the stay of grief in her breast:

<sup>a</sup> Biferique near the Pæsti.—*Flg.*

In this enliven'd and gladsome hour  
The spirit may burn with a brighter power ;  
But dearer the calm and quiet day,  
When the heaven-sick soul is stealing away.

And when her sun is low declining,  
And life wears out with no repining,  
And the whisper, that tells of early death,  
Is soft as the west wind's balmy breath,  
When it comes at the hour of still repose,  
To sleep in the breast of the wooing rose :  
And the lip, that swell'd with a living glow,  
Is pale as a curl of new-fallen snow :  
And her cheek, like the Parian stone, is fair,—  
But the hectic spot that flushes there  
When the tide of life, from its secret dwelling,  
In a sudden gush, is deeply swelling.  
And giving a tinge to her icy lips,  
Like the crimson rose's brightest tips,  
As richly red, and as transient too  
As the clouds in autumn's sky of blue,  
That seem like a host of glory, met  
To honour the sun at his golden set ;  
O ! then, when the spirit is taking wing,  
How fondly her thoughts to her dear one cling,  
As if she would blend her soul with his  
In a deep and long-imprinted kiss ;  
So fondly the panting camel flies,  
Where the glassy vapour cheats his eyes ;  
And the dove from the falcon seeks her nest,  
And the infant shrinks to its mother's breast.  
And though her dying voice be mute,  
Or faint as the tones of an unstrung lute,  
And though the glow from her cheek be fled,  
And her pale lips cold as the marble dead,  
Her eye still beams unwonted fires,  
With a woman's love, and a saint's desires,  
And her last, fond, lingering look is given  
To the love she leaves, and then to heaven,  
As if she would bear that love away  
To a purer world, and a brighter day.

#### TO THE EAGLE.

BIRD of the broad and sweeping wing,  
Thy home is high in heaven,  
Where wide the storms their banners fling,  
And the tempest clouds are driven.  
Thy throne is on the mountain top ;  
Thy fields, the boundless air ;  
And hoary peaks, that proudly prop  
The skies, thy dwellings are.

Thou sittest like a thing of light,  
Amid the noontide blaze :  
The midway sun is clear and bright ;  
It cannot dim thy gaze.  
Thy pinions, to the rushing blast,  
O'er the bursting billow, spread,  
Where the vessel plunges, hurry past,  
Like an angel of the dead.

Thou art perch'd aloft on the beetling crag,  
And the waves are white below,  
And on, with a haste that cannot lag,  
They rush in an endless flow.

Again thou hast plumed thy wing for flight  
To lands beyond the sea,  
And away, like a spirit wreathed in light,  
Thou hurriest, wild and free.

Thou hurriest over the myriad waves,  
And thou leavest them all behind ;  
Thou sweetest that place of unknown graves,  
Fleet as the tempest wind.  
When the night-storm gathers dim and dark  
With a shrill and boding scream,  
Thou rushest by the foundering bark,  
Quick as a passing dream.

Lord of the boundless realm of air,  
In thy imperial name,  
The hearts of the bold and ardent dare  
The dangerous path of fame.  
Beneath the shade of thy golden wings,  
The Roman legions bore,  
From the river of Egypt's cloudy springs,  
Their pride, to the polar shore.

For thee they fought, for thee they fell,  
And their oath was on thee laid ;  
To thee the clarions raised their swell,  
And the dying warrior pray'd.  
Thou wert, through an age of death and fears,  
The image of pride and power,  
Till the gather'd rage of a thousand years  
Burst forth in one awful hour.

And then a deluge of wrath it came,  
And the nations shook with dread ;  
And it swept the earth till its fields were flame,  
And piled with the mingled dead.  
Kings were roll'd in the wasteful flood,  
With the low and crouching slave ;  
And together lay, in a shroud of blood,  
The coward and the brave.

And where was then thy fearless flight ?  
"O'er the dark, mysterious sea,  
To the lands that caught the setting light,  
The cradle of Liberty.  
There, on the silent and lonely shore,  
For ages, I watch'd alone,  
And the world, in its darkness, ask'd no more  
Where the glorious bird had flown.

"But then came a bold and hardy few,  
And they breasted the unknown wave ;  
I caught afar the wandering crew ;  
And I knew they were high and brave.  
I wheel'd around the welcome bark,  
As it sought the desolate shore,  
And up to heaven, like a joyous lark,  
My quivering pinions bore.

"And now that bold and hardy few  
Are a nation wide and strong ;  
And danger and doubt I have led them through,  
And they worship me in song ;  
And over their bright and glancing arms,  
On field, and lake, and sea,  
With an eye that fires, and a spell that charms,  
I guide them to victory."

## PREVALENCE OF POETRY.

THE world is full of poetry—the air  
Is living with its spirit; and the waves  
Dance to the music of its melodies,  
And sparkle in its brightness. Earth is veil'd,  
And mantled with its beauty; and the walls,  
That close the universe with crystal in,  
Are eloquent with voices, that proclaim  
The unseen glories of immensity,  
In harmonies, too perfect, and too high,  
For aught but beings of celestial mould,  
And speak to man in one eternal hymn,  
Unfading beauty, and unyielding power.

The year leads round the seasons, in a choir  
Forever charming, and forever new,  
Blending the grand, the beautiful, the gay,  
The mournful, and the tender, in one strain,  
Which steals into the heart, like sounds, that rise  
Far off, in moonlight evenings, on the shore  
Of the wide ocean, resting after storms;  
Or tones, that wind around the vaulted roof,  
And pointed arches, and retiring aisles  
Of some old, lonely minster, where the hand,  
Skilful, and moved, with passionate love of art,  
Plays o'er the higher keys, and bears aloft  
The peal of bursting thunder, and then calls,  
By mellow touches, from the softer tubes,  
Voices of melting tenderness, that blend  
With pure and gentle musings, till the soul,  
Commingle with the melody, is borne,  
Rapt, and dissolved in ecstasy, to heaven.

'Tis not the chime and flow of words, that move  
In measured file, and metrical array;  
'Tis not the union of returning sounds,  
Nor all the pleasing artifice of rhyme,  
And quantity, and accent, that can give  
This all-pervading spirit to the ear,  
Or blend it with the movings of the soul.  
'Tis a mysterious feeling, which combines  
Man with the world around him, in a chain  
Woven of flowers, and dipp'd in sweetness, till  
He taste the high communion of his thoughts,  
With all existence, in earth and heaven,  
That meet him in the charm of grace and power.  
'Tis not the noisy babbler, who displays,  
In studied phrase, and ornate epithet,  
And rounded period, poor and vapid thoughts,  
Which peep from out the cumbrous ornaments  
That overload their littleness. Its words  
Are few, but deep and solemn; and they break  
Fresh from the fount of feeling, and are full  
Of all that passion, which, on Carmel, fired  
The holy prophet, when his lips were coals,  
His language wing'd with terror, as when bolts  
Leap from the brooding tempest, arm'd with wrath,  
Commission'd to affright us, and destroy.

Passion, when deep, is still: the glaring eye  
That reads its enemy with glance of fire,  
The lip, that curls and writhes in bitterness,  
The brow contracted, till its wrinkles hide  
The keen, fix'd orb, that burn and flash below,  
The hand firm clench'd and quivering, and the  
foot

Planted in attitude to spring, and dart  
Its vengeance, are the language it employs.  
So the poetic feeling needs no words  
To give it utterance; but it swells, and glows,  
And revels in the ecstasies of soul,  
And sits at banquet with celestial forms,  
The beings of its own creation, fair  
And lovely, as e'er haunted wood and wave,  
When earth was peopled, in its solitudes,  
With nymph and naiad—mighty, as the gods,  
Whose palace was Olympus, and the clouds,  
That hung, in gold and flame, around its brow;  
Who bore, upon their features, all that grand  
And awful dignity of front, which bows  
The eye that gazes on the marble Jove,  
Who hurls, in wrath, his thunder, and the god,  
The image of a beauty, so divine,  
So masculine, so artless, that we seem  
To share in his intensity of joy,  
When, sure as fate, the bounding arrow sped,  
And darted to the scaly monster's heart.

This spirit is the breath of Nature, blown  
Over the sleeping forms of clay, who else  
Doze on through life in blank stupidity,  
Till by its blast, as by a touch of fire,  
They rouse to lofty purpose, and send out,  
In deeds of energy, the rage within.  
Its seat is deeper in the savage breast,  
Than in the man of cities; in the churl,  
Than in the maturer bosom. Art may prune  
Its rank and wild luxuriance, and may train  
Its strong out-breakings, and its vehement gusts  
To soft refinement, and amenity;  
But all its energy has vanish'd, all  
Its maddening, and commanding spirit gone,  
And all its tender touches, and its tones  
Of soul-dissolving pathos, lost and hid  
Among the measured notes, that move as dead  
And heartless, as the puppets in a show.

Well I remember, in my boyish days,  
How deep the feeling, when my eye had fast  
On Nature, in her loveliness, and storms;  
How my heart gladden'd, as the light of spring  
Came from the sun, with zephyrs, and with  
showers,

Waking the earth to beauty, and the woods  
To music, and the atmosphere to blow,  
Sweetly and calmly, with its breath of balm.  
O! how I gazed upon the dazzling blue  
Of summer's heaven of glory, and the waves,  
That roll'd, in bending gold, o'er hill and plain;  
And on the tempest, when it issued forth,  
In folds of white-knoss, from the northern sky,  
And stood above the mountains, silent, dark,  
Frowning, and terrible; then sent abroad  
The lightning, as its herald, and the peal,  
That roll'd in deep, deep volleys, round the hills,  
The warning of its coming, and the sound,  
That usher'd in its elemental war.  
And, O! I stood, in breathless longing fix'd,  
Trembling, and yet not fearful, as the clouds  
Heaved their dark billows on the roaring winds,  
That sent, from mountain top, and bending wood,  
A long, hoarse murmur, like the rush of waves,  
That burst, in foam and fury, on the shore.

Nor less the swelling of my heart, when high  
 Rose the blue arch of autumn, cloudless, pure  
 As nature, at her dawning, when she sprang  
 Fresh from the hand that wrought her; where the eye  
 Caught not a speck upon the soft serene,  
 To stain its deep cerulean, but the cloud,  
 That floated, like a lonely spirit, there,  
 White as the snow of Zemla, or the foam  
 That on the mid-sea tosses, cinctured round,  
 In easy undulations, with a belt  
 Woven of bright APOLLO's golden hair.  
 Nor, when that arch, in winter's clearest night,  
 Mantled in ebon darkness, strew'd with stars  
 Its canopy, that seem'd to swell, and swell  
 The higher, as I gazed upon it, till,  
 Sphere after sphere, evolving, on the height  
 Of heaven, the everlasting throne shone through,  
 In glory's effulgence, and a wave,  
 Intensely bright, roll'd, like a fountain, forth  
 Beneath its sapphire pedestal, and stream'd  
 Down the long galaxy, a flood of snow,  
 Bathing the heavens in light, the spring, that gush'd,  
 In overflowing richness, from the breast  
 Of all-maternal nature. These I saw,  
 And felt to madness; but my full heart gave  
 No utterance to the ineffable within.  
 Words were too weak; they were unknown; but still  
 The feeling was most poignant: it has gone;  
 And all the deepest flow of sounds, that e'er  
 Pour'd, in a torrent fulness, from the tongue  
 Rich with the wealth of ancient bards, and stored  
 With all the patriarchs of British song  
 Hallow'd and render'd glorious, cannot tell  
 Those feelings, which have died, to live no more.

### — CLOUDS. —

Ye Clouds, who are the ornament of heaven;  
 Who give to it its gayest shadowings,  
 And its most awful glories; ye who roll  
 In the dark tempest, or at dewy evening  
 Hang low in tenderest beauty; ye who, ever  
 Changing your Protean aspects, now are gather'd,  
 Like fleecy piles, when the mid-sun is brightest,  
 Even in the height of heaven, and there repose,  
 Solemnly calm, without a visible motion,  
 Hour after hour, looking upon the earth  
 With a serenest smile:—or ye who rather  
 Heap'd in those sulphury masses, heavily  
 Jutting above their bases, like the smoke  
 Pour'd from a furnace or a roused volcano,  
 Stand on the dun horizon, threatening  
 Lightning and storm—who, lifted from the hills,  
 March onward to the zenith, ever darkening,  
 And heaving into more gigantic towers  
 And mountainous piles of blackness—who then roar  
 With the collected winds within your womb,  
 Or the far utter'd thunders—who ascend  
 Swifter and swifter, till wide overhead  
 Your vanguards curl and toss upon the tempest  
 Like the stirr'd ocean on a reef of rocks  
 Just topping o'er its waves, while deep below  
 The pregnant mass of vapour and of flame

Rolls with an awful pomp, and grimly lowers,  
 Seeming to the struck eye of fear the car  
 Of an offended spirit, whose swart features  
 Glare through the sooty darkness—fired with ven-  
 geance,

And ready with uplifted hand to smite  
 And scourge a guilty nation; ye who lie,  
 After the storm is over, far away,  
 Crowning the dripping forests with the arch  
 Of beauty, such as lives alone in heaven,  
 Bright daughter of the sun, bending around  
 From mountain unto mountain, like the wreath  
 Of victory, or like a banner telling  
 Of joy and gladness; ye who round the moon  
 Assemble when she sits in the mid-sky  
 In perfect brightness, and encircle her  
 With a fair wreath of all aerial dyes:  
 Ye who, thus hovering round her, shine like moun-  
 tains

Whose tops are never darken'd, but remain,  
 Centuries and countless ages, rear'd for temples  
 Of purity and light; or ye who crowd  
 To hail the new-born day, and hang for him,  
 Above his ocean-couch, a canopy  
 Of all inimitable hues and colours,  
 Such as are only pencil'd by the hands  
 Of the unseen ministers of earth and air,  
 Seen only in the tinting of the clouds,  
 And the soft shadowing of plumes and flowers;  
 Or ye who, following in his funeral train,  
 Light up your torches at his sepulchre,  
 And open on us through the clefted hills  
 Far glances into glittering worlds beyond  
 The twilight of the grave, where all is light,  
 Golden and glorious light, too full and high  
 For mortal eye to gaze on, stretching out  
 Brighter and ever brighter, till it spread,  
 Like one wide, radiant ocean, without bounds,  
 One infinite sea of glory:—Thus, ye clouds,  
 And in innumerable other shapes  
 Of greatness or of beauty, ye attend us,  
 To give to the wide arch above us, life  
 And all its changes. Thus it is to us  
 A volume full of wisdom, but without ye  
 One awful uniformity had ever  
 With too severe a majesty oppress'd us.

### — MORNING AMONG THE HILLS. —

A NIGHT had pass'd away among the hills,  
 And now the first faint tokens of the dawn  
 Show'd in the east. The bright and dewy star,  
 Whose mission is to usher in the morn,  
 Look'd through the cool air, like a blessed thing  
 In a far purer world. Below there lay,  
 Wrapp'd round a woody mountain tranquilly,  
 A misty cloud. Its edges caught the light,  
 That now came up from out the unseen depth  
 Of the full fount of day, and they were laced  
 With colours ever brightening. I had waked  
 From a long sleep of many changing dreams,  
 And now in the fresh forest air I stood  
 Nerved to another day of wandering.

Before me rose a pinnacle of rock,  
Lifted above the wood that hemm'd it in,  
And now already glowing. There the beams  
Came from the far horizon, and they wrapp'd it  
In light and glory. Round its vapoury cone  
A crown of far-diverging rays shot out,  
And gave to it the semblance of an altar  
Lit for the worship of the undying flame,  
That center'd in the circle of the sun.  
Now coming from the ocean's fathomless caves,  
Anon would stand in solitary pomp  
Above the loftiest peaks, and cover them  
With splendour as a garment. Thitherward  
I bent my eager steps; and through the grove,  
Now dark as deepest night, and thickets hung  
With a rich harvest of unnumber'd gems,  
Waiting a clearer dawn to catch the hues  
Shed from the starry fringes of its veil  
On cloud, and mist, and dew, and backward thrown  
In infinite reflections, on I went,  
Mounting with hasty foot, and thence emerging,  
I scaled that rocky steep, and there awaited  
Silent the full appearing of the sun.

Below there lay a far-extended sea,  
Rolling in feathery waves. The wind blew o'er it,  
And toss'd it round the high-ascending rocks,  
And swept it through the half-hidden forest tops,  
Till, like an ocean waking into storm,  
It heaved and welter'd. Gloriously the light  
Crested its billows, and those craggy islands  
Shone on it like to palaces of spar  
Built on a sea of pearl. Far overhead,  
Thy sky, without a vapour or a stain,  
Intensely blue, even deepen'd into purple,  
When nearer the horizon it received  
A tincture from the mist that there dissolved  
Into the viewless air,—the sky bent round,  
The awful dome of a most mighty temple,  
Built by omnipotent hands for nothing less  
Than infinite worship. There I stood in silence—  
I had no words to tell the mingled thoughts  
Of wonder and of joy that then came o'er me,  
Even with a whirlwind's rush. So beautiful,  
So bright, so glorious!—Such a majesty  
In your pure vault!—So many dazzling tints  
In your far waste of waves,—so like the ocean  
With its remembered shocks there encircled  
By foaming surges, that the mounting eagle,  
Lifting his fearless pinion through the clouds  
To bathe in purest sun's rays, seem'd an ospray  
Hovering above his prey, and yon tall pines,  
Their tops half-mantled in a snowy veil,  
A frigate with full canvass, bearing on  
To conquest and to glory. But even these  
Had round them something of the lofty air  
In which they moved; not like to things of earth,  
But heighten'd, and made glorious, as became  
Such pomp and splendour.

Who can tell the brightness,  
That every moment caught a newer glow,  
That circle, with its centre like the heart  
Of elemental fire, and spreading out  
In floods of liquid gold on the blue sky  
And on the opaline waves, crown'd with a rainbow  
Bright as the arch that bent above the throne

Seen in a vision by the holy man  
In Patmos! who can tell how it ascended,  
And flow'd more widely o'er that lifted ocean,  
Till instantly the unobstructed sun  
Roll'd up his sphere of fire, floating away—  
Away in a pure ether, far from earth,  
And all its clouds,—and pouring forth unbounded  
His arrowy brightness! From that burning centre  
At once there ran along the level line  
Of that immortal sea, a stream of gold—  
Liquid and flowing gold, that seem'd to tremble  
Even with a furnace heat, on to the point  
Whereon I stood. At once that sea of vapour  
Parted away, and melting into air,  
Rose round me, and I stood involved in light,  
As if a flame had kindled up, and wrapp'd me  
In its innocuous blaze. Away it roll'd,  
Wave after wave. They climb'd the highest rocks,  
Pour'd over them in surges, and then rush'd  
Down glens and valleys, like a wintry torrent  
Dash'd instant to the plain. It seem'd a moment,  
And they were gone, as if the touch of fire  
At once dissolved them. Then I found myself  
Midway in air; ridge after ridge below,  
Descended with their opulence of woods  
Even to the dim-seen level, where a lake  
Flash'd in the sun, and from it wound a line,  
Now silvery bright, even to the farthest verge  
Of the encircling hills. A waste of rocks  
Was round me—but below how beautiful,  
How rich the plain! a wilderness of groves  
And ripening harvests; while the sky of June—  
The soft, blue sky of June, and the cool air,  
That makes it then a luxury to live,  
Only to breathe it, and the busy echo  
Of cascades, and the voice of mountain brooks,  
Stole with such gentle meanings to my heart,  
That where I stood seem'd heaven.

—♦—

#### THE DESERTED WIFE.

He comes not—I have watched the moon go  
down.

But yet he comes not.—Once it was not so.  
He thinks not how these bitter tears do flow,  
The while he holds his riot in that town.  
Yet he will come, and chide, and I shall weep;  
And he will wake my infant from its sleep,  
To blend its fondle waking with my tears.  
O! how I love a mother's watch to keep,  
Over those sleeping eyes, that smile, which cheer  
My heart, though sick in sorrow, fix'd and deep.  
I had a husband once, who loved me—now  
He ever wears a frown upon his brow,  
And feels his passion on a wanton's lip,  
As bees, from lured flowers, a poison sip;  
But yet I cannot hate—O! there were hours,  
When I could hang forever on his eye,  
And tune, who stole with silent swiftness by,  
Strew'd, as he hurried on, his path with flowers.  
I loved him then—he loved me too.—My heart  
Still finds its fondness kindle if he smile;  
The memory of our loves will ne'er depart;  
And though he often sting me with a dart,



'd and barb'd, and waste upon the vile  
 as, which his babe and mine should share ;  
 h he should spurn me, I will calmly bear  
 adness,—and should sickness come and lay  
 alyzing hand upon him, then  
 l, with kindness, all my wrongs repay,  
 he penitent should weep, and say,  
 injured, and how faithful I had been !

### THE CORAL GROVE.

e in the wave is a coral grove,  
 the purple mullet and gold-fish rove ;  
 the sea-flower spreads its leaves of blue,  
 ever are wet with falling dew,  
 bright and changeful beauty shine,  
 own in the green and glassy brine.  
 or is of sand, like the mountain drift,  
 e pearl-shells spangle the flinty snow ;  
 coral rocks the sea-plants lift  
 oughs, where the tides and billows flow ;  
 ater is calm and still below,  
 winds and waves are absent there,  
 e sands are bright as the stars that glow  
 motionless fields of upper air :  
 with its waving blade of green,  
 a-flag streams through the silent water,  
 e crimson leaf of the dulse is seen  
 sh, like a banner bathed in slaughter :  
 with a light and easy motion,  
 i-coral sweeps through the clear, deep sea ;  
 e yellow and scarlet tufts of ocean  
 ading like corn on the upland lea :  
 e, in rare and beautiful forms,  
 ing amid those bowers of stone,  
 safe, when the wrathful spirit of storms  
 de the top of the wave his own :  
 en the ship from his fury flies,  
 the myriad voices of ocean roar,  
 he wind-god frowns in the murky skies,  
 mons are waiting the wreck on shore ;  
 ar below, in the peaceful sea,  
 rple mullet and gold-fish rove,  
 the waters murmur tranquilly,  
 h the bending twigs of the coral grove.

### CLINE OF THE IMAGINATION.

ave ye linger'd on your way so long,  
 at visions, who were wont to hear my call,  
 th the harmony of dance and song  
 round my dreaming couch a festival ?  
 are ye gone, with all your eyes of light,  
 where the flowery voice I loved to hear,  
 through the silent watches of the night,  
 hisper'd like an angel in my ear ?  
 not with the rapid wing of time,  
 with your ancient votary kindly stay ;  
 ile the loftier dreams, that rose sublime  
 ars of higher hope, have flown away :  
 the colours of a softer clime,  
 your last touches to the dying day.

### GENIUS SLUMBERING.

He sleeps, forgetful of his once bright fame ;  
 He has no feeling of the glory gone ;  
 He has no eye to catch the mounting flame,  
 That once in transport drew his spirit on ;  
 He lies in dull, oblivious dreams, nor cares  
 Who the wreathed laurel bears.

And yet, not all forgotten, sleeps he there ;  
 There are who still remember how he bore  
 Upward his daring pinions, till the air  
 Seem'd living with the crown of light he wore ;  
 There are who, now his early sun has set,  
 Nor can, nor will forget.

He sleeps,—and yet, around the sightless eye  
 And the press'd lip, a darken'd glory plays ;  
 Though the high powers in dull oblivion lie,  
 There hovers still the light of other days ;  
 Deep in that soul a spirit, not of earth,  
 Still struggles for its birth.

He will not sleep forever, but will rise  
 Fresh to more daring labours ; now, even now,  
 As the close shrouding mist of morning flies,  
 The gather'd slumber leaves his lifted brow ;  
 From his half-open'd eye, in fuller beams,  
 His waken'd spirit streams.

Yes, he will break his sleep ; the spell is gone ;  
 The deadly charm departed ; see him fling  
 Proudly his fetters by, and hurry on,  
 Keen as the famish'd eagle darts her wing ;  
 The goal is still before him, and the prize  
 Still woos his eager eyes.

He rushes forth to conquer : shall they take—  
 They, who, with feeble pace, still kept their way,  
 When he forgot the contest—shall they take,  
 Now he renews the race, the victor's bay !  
 Still let them strive—when he collects his might,  
 He will assert his right.

The spirit cannot always sleep in dust,  
 Whose essence is ethereal ; they may try  
 To darken and degrade it ; it may rust  
 Dimly a while, but cannot wholly die ;  
 And, when it awakens, it will send its fire  
 Intens'er forth and higher.

### GENIUS WAKING.

SLUMBER's heavy chain hath bound thee—  
 Where is now thy fire ?  
 Feebler wings are gathering round thee—  
 Shall they hover higher ?  
 Can no power, no spell, recall thee  
 From inglorious dreams !  
 O, could glory so appal thee,  
 With his burning beams !

Thine was once the highest pinion  
 In the midway air ;  
 With a proud and sure dominion,  
 Thou didst upward bear,  
 Like the herald, wing'd with lightning,  
 From the Olympian throne,



Ever mounting, ever brightening,  
Thou wert there alone.

Where the pillar'd props of heaven  
Glitter with eternal snows,  
Where no darkling clouds are driven,  
Where no fountain flows—  
Far above the rolling thunder,  
When the surging storm  
Rent its sulphury folds asunder,  
We beheld thy form.

O, what rare and heavenly brightness  
Flow'd around thy plumes,  
As a cascade's foamy whiteness  
Lights a cavern's glooms!  
Wheeling through the shadowy ocean,  
Like a shape of light,  
With serene and placid motion,  
Thou wert dazzling bright.

From that cloudless region stooping,  
Downward thou didst rush,  
Not with pinion faint and drooping  
But the tempest's gush.  
Up again undaunted soaring,  
Thou didst pierce the cloud,  
When the warring winds were roaring  
Fearfully and loud.

Where is now that restless longing  
After higher things?  
Come they not, like visions, thronging  
On their airy wings?  
Why should not their glow enchant thee  
Upward to their bliss?  
Surely danger cannot daunt thee  
From a heaven like this!

But thou slumberest; faint and quivering  
Hangs thy ruffled wing;  
Like a dove in winter shivering,  
Or a feeble thing.  
Where is now thy might and motion,  
Thy imperial flight?  
Where is now thy heart's devotion?  
Where thy spirit's light?

Hark! his rustling plumage gathers  
Closer to his side;  
Close, as when the storm-bird weathers  
Ocean's hurrying tide.  
Now his nodding beak is steady—  
Wide his burning eye—  
Now his open wings are ready,  
And his aim—how high!

Now he curves his neck, and proudly  
Now is stretch'd for flight—  
Hark! his wings—they thunder loudly,  
And their flash—how bright!  
Onward—onward over mountains,  
Through the rock and storm,  
Now, like sunset over fountains,  
Flits his glancing form.

Glorious bird, thy dream has left thee—  
Thou hast reach'd thy heaven—  
Lingering slumber hath not rest thee  
Of the glory given.

With a bold, a fearless pinion,  
On thy starry road,  
None, to fame's supreme dominion,  
Mightier ever trode.

#### NEW ENGLAND.

HAIL to the land whereon we tread,  
Our fondest boast;  
The sepulchre of mighty dead,  
The truest hearts that ever bled,  
Who sleep on Glory's brightest bed,  
A fearless host:  
No slave is here; our unchain'd feet  
Walk freely as the waves that beat  
Our coast.

Our fathers cross'd the ocean's wave  
To seek this shore;  
They left behind the coward slave  
To welter in his living grave;  
With hearts unbent, and spirits brave,  
They sternly bore  
Such toils as meaner souls had quell'd;  
But souls like these, such toils impell'd  
To soar.

Hail to the morn, when first they stood  
On Bunker's height,  
And, fearless, stemm'd the invading flood,  
And wrote our dearest rights in blood,  
And mow'd in ranks the hireling brood,  
In desperate fight!  
O, 'twas a proud, exulting day,  
For even our fallen fortunes lay  
In light.

There is no other land like thee,  
No dearer shore;  
Thou art the shelter of the free;  
The home, the port of Liberty,  
Thou hast been, and shalt ever be,  
Till time is o'er.  
Ere I forget to think upon  
My land, shall mother curse the son  
She bore.

Thou art the firm, unshaken rock,  
On which we rest;  
And, rising from thy hardy stock,  
Thy sons the tyrant's frown shall mock,  
And slavery's galling chains unlock,  
And free the oppress'd:  
All, who the wreath of Freedom twine  
Beneath the shadow of their vine,  
Are bless'd.

We love thy rude and rocky shore,  
And here we stand—  
Let foreign navies hasten o'er,  
And on our heads their fury pour,  
And peal their cannon's loudest roar,  
And storm our land;  
They still shall find our lives are given  
To die for home;—and leant on Heaven  
Our hand.

## MAY.

A newer life in every gale;  
 The winds, that fan the flowers,  
 With their welcome breathings fill the sail,  
 All of serenest hours,—  
 Hours that glide unfelt away  
 With the sky of May.

Whisper of the gentle south-wind calls  
 From his blue throne of air,  
 Where his whispering voice in music falls,  
 Beauty is budding there;  
 Bright ones of the valley break  
 Slumbers, and awake.

Living verdure rolls along the plain,  
 And the wide forest weaves,  
 Come back its playful mates again,  
 Canopy of leaves;  
 From its darkening shadow floats  
 A host of trembling notes.

And brighter spreads the reign of May;  
 The tresses of the woods  
 The light dallying of the west-wind play;  
 And the full-brimming floods,  
 Gladly to their goal they run,  
 With the returning sun.

## TO SENECA LAKE.

Fair bosom, silver lake,  
 Wild swan spreads his snowy sail,  
 And his breast the ripples break,  
 When he bears before the gale.

Fair bosom, waveless stream,  
 Dipping paddle echoes far,  
 Shines in the moonlight gleam,  
 Bright reflects the polar star.

Waves along thy pebbly shore,  
 Follows the north-wind, heave their foam,  
 Whirl around the dashing oar,  
 While the boatman hies him home.

Meet, at set of sun, to view  
 The golden mirror spreading wide,  
 Where the mist of mantling blue  
 Floats round the distant mountain's side.

At night hour, as shines the moon,  
 A sheet of silver spreads below,  
 As if she cuts, at highest noon,  
 Through the clouds, like wreaths of purest snow.

Fair bosom, silver lake,  
 Could ever sweep the oar,  
 The early birds at morning wake,  
 The evening tells us toil is o'er.

## THE LAST DAYS OF AUTUMN.

Now the growing year is over,  
 And the shepherd's tinkling bell  
 Faintly from its winter cover  
 Rings a low farewell:—  
 Now the birds of Autumn shiver,  
 Where the wither'd beech-leaves quiver,  
 O'er the dark and lazy river,  
 In the rocky dell.

Now the mist is on the mountains,  
 Reddening in the rising sun;  
 Now the flowers around the fountains  
 Perish one by one:—  
 Not a spire of grass is growing,  
 But the leaves that late were glowing,  
 Now its blighted green are strowing  
 With a mantle dun.

Now the torrent brook is stealing  
 Faintly down the furrow'd glade—  
 Not as when in winter pealing,  
 Such a din is made,  
 That the sound of cataracts falling  
 Gave no echo so appalling,  
 As its hoarse and heavy brawling  
 In the pine's black shade.

Darkly blue the mist is hovering  
 Round the clifted rock's bare height—  
 All the bordering mountains covering  
 With a dim, uncertain light:—  
 Now, a fresher wind prevailing,  
 Wide its heavy burden sailing,  
 Deepens as the day is failing,  
 Fast the gloom of night.

Slow the blood-stain'd moon is riding  
 Through the still and hazy air,  
 Like a sheeted spectre gliding  
 In a torch's glare:—  
 Few the hours, her light is given—  
 Mingling clouds of tempest driven  
 O'er the mourning face of heaven,  
 All is blackness there.

## THE FLIGHT OF TIME.

Faintly flow, thou falling river,  
 Like a dream that dies away;  
 Down to ocean gliding ever,  
 Keep thy calm unruffled way:  
 Time with such a silent motion,  
 Floats along, on wings of air,  
 To eternity's dark ocean,  
 Burying all its treasures there.

Roses bloom, and then they wither;  
 Cheeks are bright, then fade and die.  
 Shapes of light are wafted hither—  
 Then, like visions hurry by:  
 Quick as clouds at evening driven  
 O'er the many-colour'd west,  
 Years are bearing us to heaven,  
 Home of happiness and rest.

### IT IS GREAT FOR OUR COUNTRY TO DIE.

O! IT is great for our country to die, where ranks  
are contending:

Bright is the wreath of our fame; Glory awaits  
us for aye—

Glory, that never is dim, shining on with light  
never ending—

Glory that never shall fade, never, O! never  
away.

O! it is sweet for our country to die—how softly  
reposes

Warrior youth on his bier, wet by the tears of  
his love,

Wet by a mother's warm tears; they crown him  
with garlands of roses,

Weep, and then joyously turn, bright where he  
triumphs above.

Not to the shades shall the youth descend, who  
for country hath perish'd:

HERE awaits him in heaven, welcomes him  
there with her smile;

There, at the banquet divine, the patriot spirit is  
cherish'd;

Gods love the young, who ascend pure from  
the funeral pile.

Not to Elysian fields, by the still, oblivious river;  
Not to the isles of the bless'd, over the blue,  
rolling sea;

But on Olympian heights, shall dwell the devoted  
forever;

There shall assemble the good, there the wise,  
valiant, and free.

O! then, how great for our country to die, in the  
front rank to perish,

Firm with our breast to the foe, Victory's shout  
in our ear:

Long they our statues shall crown, in songs our  
memory cherish;

We shall look forth from our heaven, pleased  
the sweet music to hear.

### EXTRACT FROM PROMETHEUS.

Our thoughts are boundless, though our frames  
are frail,

Our souls immortal, though our limbs decay;  
Though darken'd in this poor life by a veil

Of suffering, dying matter, we shall play

In truth's eternal sunbeams; on the way  
To heaven's high capitol our cars shall roll;

The temple of the Power whom all obey,  
That is the mark we tend to, for the soul

Can take no lower flight, and seek no meaner goal.

I feel it—though the flesh is weak, I feel

The spirit has its energies untamed

By all its fatal wanderings; time may heal

The wounds which it has suffer'd; folly claim'd

Too large a portion of its youth; ashamed

Of those low pleasures, it would leap and fly,

And soar on wings of lightning, like the famed  
Elijah, when the chariot, rushing by,

Bore him with steeds of fire triumphant to the sky.

We are as barks afloat upon the sea,

Helmless and oarless, when the light has fled,

The spirit, whose strong influence can free

The drowsy soul, that slumbers in the dead

Cold night of mortal darkness; from the bed  
Of sloth he rouses at her sacred call,

And, kindling in the blaze around him shed,

Rends with strong effort sin's debasing thrall,

And gives to God his strength, his heart, his mind,  
his all.

Our home is not on earth; although we sleep,

And sink in seeming death a while, yet, then,

The awakening voice speaks loudly, and we leap

To life, and energy, and light, again;

We cannot slumber always in the den

Of sense and selfishness; the day will break,

Ere we forever leave the haunts of men;

Even at the parting hour the soul will wake,

Nor, like a senseless brute, its unknown journey  
take.

How awful is that hour, when conscience stings

The hoary wretch, who, on his death-bed bears,

Deep in his soul, the thundering voice that rings,

In one dark, damning moment, crimes of years

And, screaming like a vulture in his ears,

Tells, one by one, his thoughts and deeds of shame,

How wild the fury of his soul careers!

His swart eye flashes with intensest flame,

And like the torture's rack the wrestling of his  
frame.

### HOME.

My place is in the quiet vale,

The chosen haunt of simple thought;

I seek not Fortune's flattering gale,

I better love the peaceful lot.

I leave the world of noise and show,

To wander by my native brook;

I ask, in life's unruffled flow,

No treasure but my friend and book.

These better suit the tranquil home,

Where the clear water murmurs by;

And if I wish a while to roam,

I have an ocean in the sky.

Fancy can charm and feeling bless

With sweeter hours than fashion knows;

There is no calmer quietness

Than home around the bosom throws.

# JOSEPH RODMAN DRAKE.

[Born, 1795. Died, 1820.]

hor of the "Culprit Fay" was born in the w York, on the seventh day of August, s father died while he was very young, ve left his family in possession of but erty. Young DRAKE, therefore, expe- ne difficulties in acquiring his education. Columbia College, however, at an early l passed through that seminary with a for scholarship, taste, and admirable so- es. He soon after made choice of the ofession, and became a student, first, with MAINE, and subsequently with Doctor oth of whom were at that time popular in New York.

er completing his professional studies he d to Miss SARAH ECKFORD, a daughter -known marine architect, HENRY ECK- ough whom he inherited a moderate for- health, about the same time, began to d in the winter of 1819 he visited New which city his mother, who had married isband, had previously removed with his s. He had anticipated some benefit from age, and the mild climate of Louisiana, appointed, and in the spring of 1820 he ) New York. His disease—consump- now too deeply seated for hope of resto- e cherished, and he gradually withdrew m society, and sought quiet among his in the companionship of his wife and ate friends. He lingered through the d died near the close of September, in -sixth year of his age.

n to write verses when very young, and ibutor to several gazettes before he was rs old. He permitted none but his most ends to know his signatures, and some- the secrets of his authorship entirely to The first four of the once celebrated amorous and satirical odes, known as ker Pieces," were written by him, for ork "Evening Post," in which they etween the tenth and the twentieth of 9. After the publication of the fourth RAKE made HALLECK, then recently New York, a partner, and the remainder s were signed "Croaker and Co." The ritten by DRAKE was "The American ted on the twenty-ninth of May, and the series, "Curtain Conversations," uted by HALLECK, on the twenty-fourth hese pieces related to persons, events, with which most of the readers in New familiar, and as they were distinguished yful humour, and an easy and spirited y became very popular, and many efforts to find out the authors. Both DRAKE ck were unknown as poets, and, as they

kept the secret from their friends, a considerable period elapsed before they were discovered.

The "Croakers" are now, however, well nigh forgotten, save a few of the least satirical numbers, which HALLECK has preserved in the collections of his own and of his friend's writings; and the reputation of either author rests on more elaborate and ingenious productions. The longest poem by DRAKE is "The Culprit Fay," a story exhibiting the most delicate fancy, and much artistic skill, which was not printed until several years after his death. It was composed hastily among the highlands of the Hudson, in the summer of 1819. The author was walking with some friends, on a warm, moonlit evening, when one of the party remarked, that "it would be difficult to write a fairy poem, purely imaginative, without the aid of human characters." When the friends were reassembled, two or three days afterwards, "The Culprit Fay" was read to them, nearly as it is printed in this volume.

DRAKE placed a very modest estimate on his own productions, and it is believed that but a small portion of them have been preserved. When on his death-bed, a friend inquired of him what disposition he would have made with his poems? "O, burn them," he replied, "they are quite valueless." Written copies of a number of them were, however, in circulation, and some had been incorrectly printed in the periodicals; and, for this reason, Commodore DEKAY, the husband of the daughter and only child of the deceased poet, in 1836 published the single collection of them which has appeared. It includes, beside "The Culprit Fay," eighteen shorter pieces, some of which are very beautiful.

DRAKE was unassuming and benevolent in his manners and his feelings, and he had an unfailing fountain of fine humour, which made him one of the most pleasant of companions. HALLECK closes a tributary poem published soon after his death, in the "New York Review," with the following stanzas—

When hearts, whose truth was proven,  
Like thine, are laid in earth,  
There should a wreath be woven  
To tell the world their worth.

And I, who woke each morrow  
To clasp thy hand in mine,  
Who shared thy joy and sorrow,  
Whose weal and wo were thine,—

It should be mine to braid it  
Around thy faded brow;  
But I've in vain essay'd it,  
And feel I cannot now.

While memory bids me weep thee,  
Nor thoughts nor words are free,  
The grief is fix'd too deeply  
That mourns a man like thee.

## THE CULPRIT FAY.

"My visual orbs are purged from film, and, lo!  
Instead of Anster's turnip-bearing vales  
I see old fairy land's miraculous show!  
Her trees of tinsel kiss'd by freakish gales,  
Her Oupha that, cloak'd in leaf-gold, skim the breeze,  
And faeries, swarming —"

TENNANT'S ANSTER FAIR.

## I.

'Tis the middle watch of a summer's night—  
The earth is dark, but the heavens are bright;  
Naught is seen in the vault on high  
But the moon, and the stars, and the cloudless sky,  
And the flood which rolls its milky hue,  
A river of light on the welkin blue.  
The moon looks down on old Cronest,  
She mellows the shades on his shaggy breast,  
And seems his huge gray form to throw  
In a silver cone on the wave below;  
His sides are broken by spots of shade,  
By the walnut bough and the cedar made,  
And through their clustering branches dark  
Glimmers and dies the fire-fly's spark—  
Like starry twinkles that momentarily break  
Through the rifts of the gathering tempest's rack.

## II.

The stars are on the moving stream,  
And fling, as its ripples gently flow,  
A burnish'd length of wavy beam  
In an eel-like, spiral line below;  
The winds are whist, and the owl is still,  
The bat in the shelvy rock is hid.  
And naught is heard on the lonely hill  
But the cricket's chirp, and the answer shrill  
Of the gauze-winged katy-did;  
And the plaint of the wailing whip-poor-will,  
Who moans unseen, and ceaseless sings,  
Ever a note of wail and wo,  
Till morning spreads her rosy wings,  
And earth and sky in her glances glow.

## III.

'Tis the hour of fairy ban and spell:  
The wood-tick has kept the minutes well;  
He has counted them all with click and stroke  
Deep in the heart of the mountain-oak,  
And he has awaken'd the sentry elfe  
Who sleeps with him in the haunted tree,  
To bid him ring the hour of twelve,  
And call the fays to their revelry;  
Twelve small strokes on his tickling bell—  
(*'Twas made of the white snail's pearly shell:—*)  
"Midnight comes, and all is well!  
Hither, hither, wing your way!  
'Tis the dawn of the fairy-day."

## IV.

They come from beds of lichen green,  
They creep from the mullen's velvet screen;  
Some on the backs of beetles fly  
From the silver tops of moon-touched trees,  
Where they swung in their cobweb hammocks  
And rock'd about in the evening breeze; (high,

Some from the hum-bird's downy nest—  
They had driven him out by elfin power,  
And, pillow'd on plumes of his rainbow breast,  
Had slumber'd there till the charmed hour;  
Some had lain in the scoop of the rock,  
With glittering ising-stars inlaid;  
And some had open'd the four-o'clock,  
And stole within its purple shade.  
And now they throng the moonlight glade,  
Above—below—on every side,  
Their little minim forms array'd  
In the tricky pomp of fairy pride!

## V.

They come not now to print the lea,  
In freak and dance around the tree,  
Or at the mushroom board to sup,  
And drink the dew from the buttercup;—  
A scene of sorrow waits them now,  
For an Ouphe has broken his vestal vow;  
He has loved an earthly maid,  
And left for her his woodland shade;  
He has lain upon her lip of dew,  
And sunn'd him in her eye of blue.  
Fann'd her cheek with his wing of air,  
Play'd in the ringlets of her hair,  
And, nestling on her snowy breast,  
Forgot the lily-king's behest.  
For this the shadowy tribes of air  
To the elfin court must haste away:—  
And now they stand expectant there,  
To hear the doom of the culprit Fay.

## VI.

The throne was rear'd upon the grass,  
Of spice-wood and of sassafras;  
On pillars of mottled tortoise-shell  
Hung the burnished canopy—  
And o'er it gorgeous curtains fell  
Of the tulip's crimson drapery.  
The monarch sat on his judgment-seat,  
On his brow the crown imperial shone,  
The prisoner Fay was at his feet,  
And his peers were ranged around the throne.  
He waved his sceptre in the air,  
He look'd around and calmly spoke;  
His brow was grave and his eye severe,  
But his voice in a soften'd accent broke:

## VII.

"Fairy! Fairy! list and mark:  
Thou hast broke thine elfin chain;  
Thy flame-wood lamp is quench'd and dark,  
And thy wings are dyed with a deadly stain—  
Thou hast sullied thine elfin purity  
In the glance of a mortal maiden's eye,  
Thou hast scorn'd our dread decree,  
And thou shouldst pay the forfeit high,  
But well I know her sinless mind  
Is pure as the angel forms above,  
Gentle and meek, and chaste and kind,  
Such as a spirit well might love;  
Fairy! had she spot or taint,  
Bitter had been thy punishment

the hornet's shardy wings;  
 the pricks of nettles' stings;  
 long ages doom'd to dwell  
 lazy worm in the walnut-shell;  
 night to writhe and bleed  
 he tread of the centipede;  
 in a cobweb dungeon dim,  
 or a spider huge and grim,  
 or carrion bodies to lie,  
 or worm, and the bug, and the murder'd fly:  
 had been your lot to bear,  
 or been found on the earthly fair.  
 and mark our mild decree—  
 your doom must be:

## VIII.

alt seek the beach of sand  
 where water bounds the elfin land;  
 to watch the oozy brine  
 the surges leap in the bright moonshine,  
 the glistening arch below,  
 a drop from his silver bow.  
 The sprites will wield their arms  
 all around, with roar and rave,  
 these are the woodland spirits' charms,  
 these the imps that rule the wave.  
 Hence in thy single might:  
 art thou pure and thy spirit right,  
 thou shalt win the warlock fight.

## IX.

ray-head gem be won,  
 in of thy wing is wash'd away:  
 every errand must be done  
 crime be lost for aye;  
 the wood lamp is quench'd and dark,  
 it reillume its spark.  
 He steed and spur him high  
 under the blue canopy;  
 thou seest a shooting star,  
 fast, and follow it far—  
 the faint spark of its burning train  
 the elfin lamp again.  
 He heard our sentence, Fay;  
 to the water-side, away!"

## X.

mark'd his monarch well;  
 he not, but he bow'd him low,  
 he k'd a crimson colen-bell,  
 he n'd him round in act to go.  
 As long, he cannot fly,  
 his ed wing has lost its power,  
 he inds adown the mountain high,  
 he ny a sore and weary hour.  
 dreary beds of tangled fern,  
 groves of nightshade dark and dorn,  
 grass and through the brake,  
 he ls the ant and sleeps the snake;  
 he er the violet's azure flush  
 he along in lightsome mood;  
 he w he thrids the bramble-bush,  
 he ints are dyed in fairy blood.  
 he up'd the bog, he has pierced the brier,  
 he rum the brook, and waded the mire,

Till his spirits sank, and his limbs grew weak,  
 And the red wax'd fainter in his cheek.  
 He had fallen to the ground outright,  
 For rugged and dim was his onward track,  
 But there came a spotted toad in sight,  
 And he laugh'd as he jump'd upon her back;  
 He bridled her mouth with a silkweed twist,  
 He lash'd her sides with an osier thong;  
 And now, through evening's dewy mist,  
 With leap and spring they bound along,  
 Till the mountain's magic verge is past,  
 And the beach of sand is reach'd at last.

## XI.

Soft and pale is the moony beam,  
 Moveless still the glassy stream;  
 The wave is clear, the beach is bright  
 With snowy shells and sparkling stones;  
 The shore-surge comes in ripples light,  
 In murmurings faint and distant moans;  
 And ever afar in the silence deep  
 Is heard the splash of the sturgeon's leap,  
 And the bend of his graceful bow is seen—  
 A glittering arch of silver sheen,  
 Spanning the wave of burnish'd blue,  
 And dripping with gems of the river-dew.

## XII.

The elfin cast a glance around,  
 As he lighted down from his courser toad,  
 Then round his breast his wings he wound,  
 And close to the river's brink he strode;  
 He sprang on a rock, he breathed a prayer,  
 Above his head his arms he threw,  
 Then toss'd a tiny curve in air,  
 And headlong plunged in the waters blue.

## XIII.

Up sprung the spirits of the waves,  
 From the sea-silk beds in their coral caves,  
 With snail-plate armour snatch'd in haste,  
 They speed their way through the liquid waste;  
 Some are rapidly borne along  
 On the mailed shrimp or the prickly prong,  
 Some on the blood-red leeches glide,  
 Some on the stony star-fish ride,  
 Some on the back of the lancing squab,  
 Some on the sideling soldier-crab;  
 And some on the jellied quarl, that flings  
 At once a thousand streamy stings;  
 They cut the wave with the living oar,  
 And hurry on to the moonlight shore,  
 To guard their realms and chase away  
 The footsteps of the invading Fay.

## XIV.

Fearlessly he skims along,  
 His hope is high, and his limbs are strong,  
 He spreads his arms like the swallow's wing,  
 And throws his feet with a frog-like fling;  
 His locks of gold on the waters shine,  
 At his breast the tiny foam-bees rise,  
 His back gleams bright above the brine,  
 And the wake-line foam behind him lies.  
 But the water-sprites are gathering near  
 To check his course along the tide;



Their warriors come in swift career

And hem him round on every side ;  
On his thigh the leech has fix'd his hold,  
The quail's long arms are round him roll'd,  
The prickly porcupine has pierced his skin,  
And the squid has thrown his javelin,  
The gummy star has rubb'd him raw,  
And the crab has struck with his giant claw ;  
He howls with rage, and he shrieks with pain,  
He strikes around, but his blows are vain ;  
He is in the unequal fight,  
His strength is left but flight.

## XV.

He could not stand, and fled amain  
With a splash to the beach again,  
He was over turn side to side,  
And he was back to the cleaving tide ;  
The waves of his plunging arms are fleet,  
And with all his might he flings his feet,  
The water-sprites are round him still,  
They hiss his path and work him ill,  
The waves the wave before him rise ;  
They bring the sea fire in his eyes,  
And they scald his ears with the scallop stroke,  
And they hiss and heave and the drum-fish croak.  
The heavy weight was he  
When he reached the foot of the dogwood tree,  
He was wounded, and stiff and sore,  
He lay down on the sandy shore ;  
He was the prey of the charmed line,  
And he could the water goblin's spite,  
He was dead in the sweet moonshine  
When he was away above the brine,  
The waves were laughing with all their might  
At the poor hap of the Fairy wight.

## XVI.

When he got back the balcan dew  
From the wood-bud and the henbane bud ;  
When he was at the helm he drew,  
And he was back but he stanch'd the blood.  
The wind was soft and low,  
The light was at his burning brow,  
And he was new life in his sinews shoot,  
And he was the force of the calamus root ;  
And he was back to the fatal shore,  
And he was vigorous as before.

## XVII.

When he was among stands the sprite :  
The light was at his wane of night,  
The light was at his wane of day,  
The light was at his wane of night  
The light was at his wane of day,  
The light was at his wane of night  
The light was at his wane of day,  
The light was at his wane of night  
The light was at his wane of day,  
The light was at his wane of night  
The light was at his wane of day.

## XVIII.

He was a wicked look around,  
He was a wicked look around,  
He was a wicked look around,  
He was a wicked look around,  
He was a wicked look around,  
He was a wicked look around,  
He was a wicked look around,  
He was a wicked look around,  
He was a wicked look around,  
He was a wicked look around.

Thither he ran, and he bent him low,  
He heaved at the stern and he heaved at the bow,  
And he pushed her over the yielding sand,  
Till he came to the verge of the haunted land.  
She was as lovely a pleasure-boat  
As ever fairy had paddled in,  
For she glow'd with purple paint without,  
And shone with silvery pearl within ;  
A sculler's notch in the stern he made,  
An oar he shaped of the bottle blade ;  
Then sprung to his seat with a lightsome leap,  
And launched afar on the calm, blue deep.

## XIX.

The imps of the river yell and rave ;  
They had no power above the wave,  
But they heaved the billow before the prow,  
And they dash'd the surge against her side,  
And they struck her keel with jerk and blow,  
Till the gunwale bent to the rocking tide.  
She wimpled about to the pale moonbeam,  
Like a feather that floats on a wind-toss'd stream ;  
And momentarily athwart her track  
The quail uprear'd his island back,  
And the fluttering scallop behind would float,  
And patter the water about the boat ;  
But he bail'd her out with his colen-bell,  
And he kept her trimm'd with a wary tread,  
While on every side like lightning fell  
The heavy strokes of his bottle-blade.

## XX.

Onward still he held his way,  
Till he came where the column of moonshine lay,  
And saw beneath the surface dim  
The brown-back'd sturgeon slowly swim ;  
Around him were the goblin train—  
But he scull'd with all his might and main,  
And follow'd wherever the sturgeon led,  
Till he saw him upward point his head ;  
Then he dropp'd his paddle-blade,  
And held his colen-goblet up  
To catch the drop in its crimson cup.

## XXI.

With sweeping tail and quivering fin,  
Through the wave the sturgeon flew,  
And, like the heaven-shot javelin,  
He sprung above the waters blue,  
Instant as the star-fall light,  
He plunged him in the deep again,  
But left an arch of silver bright,  
The rainbow of the moony main.  
It was a strange and lovely sight  
To see the puny goblin there ;  
He seem'd an angel form of light,  
With azure wing and sunny hair,  
Throned on a cloud of purple fair,  
Circled with blue and edged with white,  
And sitting at the fall of even  
Beneath the bow of summer heaven.

## XXII.

A moment, and its lustre fell ;  
But ere it met the billow blue,

within his crimson bell  
 f its sparkling dew—  
 Fay! thy task is done,  
 are pure, for the gem is won—  
 thy dripping oar,  
 away to the elfin shore.

## XXIII.

nd, lo! on either side  
 on his path divide;  
 ck o'er which his boat must pass  
 s a sheet of polish'd glass.  
 air limbs the sea-nymphs lave,  
 owy arms half-swelling out,  
 he gloss'd and gleamy wave  
 -green ringlets loosely float;  
 around with smile and song;  
 ss the bark with pearly hand,  
 urge her course along,  
 he beach of speckled sand;  
 he lightly leap'd to land,  
 adieu with nod and bow,  
 ly kiss'd each little hand,  
 d in the crystal deep below.

## XXIV.

stay'd the fairy there;  
 he beach and breathed a prayer;  
 d his wings of gilded blue,  
 he elfin court he flew;  
 saw a bubble rise,  
 with a thousand changing dyes,  
 ng far, through ether driven,  
 with the hues of heaven;  
 limpse of morning pale,  
 y spreads his silken sail,  
 with blendings soft and bright,  
 the shades of fading night;  
 n earth the lovely Fay—  
 , far in heaven away!

quit thy chick-weed bower,  
 has call'd the second hour,  
 , and the lark will rise  
 streaking of the skies—  
 armed armour don,  
 d it ere the night be gone.

## XXV.

acorn helmet on;  
 ed of the silk of the thistle-down:  
 plate that guarded his breast  
 he wild bee's golden vest;  
 of a thousand mingled dyes,  
 l of the wings of butterflies;  
 was the shell of a lady-bug queen,  
 ld on a ground of green;  
 zering lance which he brandish'd bright,  
 ng of a wasp he had slain in fight.  
 strode his fire-fly steed;  
 his blade of the bent grass blue;  
 s spurs of the cockle-seed,  
 y like a glance of thought he flew,  
 e heavens, and follow far  
 ail of the rocket-star.

## XXVI.

The moth-fly, as he shot in air,  
 Crept under the leaf, and hid her there;  
 The katy-did forgot its lay,  
 The prowling gnat fled fast away,  
 The fell mosquito check'd his drone  
 And folded his wings till the Fay was gone,  
 And the wily beetle dropp'd his head,  
 And fell on the ground as if he were dead;  
 They crouch'd them close in the darksome shade,  
 They quaked all o'er with awe and fear,  
 For they had felt the blue-bent blade,  
 And writhed at the prick of the elfin spear;  
 Many a time, on a summer's night,  
 When the sky was clear and the moon was  
 bright,  
 They had been roused from the haunted ground  
 By the yelp and bay of the fairy hound;  
 They had heard the tiny bugle-horn,  
 They had heard the twang of the maize-silk string,  
 When the vine-twigg bows were tightly drawn,  
 And the needle-shaft through air was borne,  
 Feather'd with down of the hum-bird's wing.  
 And now they deem'd the courier ouphe,  
 Some hunter-sprite of the elfin ground;  
 And they watch'd till they saw him mount the  
 roof  
 That canopies the world around;  
 Then glad they left their covert lair,  
 And freak'd about in the midnight air.

## XXVII.

Up to the vaulted firmament  
 His path the fire-fly courser bent,  
 And at every gallop on the wind,  
 He flung a glittering spark behind;  
 He flies like a feather in the blast  
 Till the first light cloud in heaven is past.  
 But the shapes of air have begun their work,  
 And a drizzly mist is round him cast,  
 He cannot see through the mantle murk,  
 He shivers with cold, but he urges fast;  
 Through storm and darkness, sleet and shade,  
 He lashes his steed and spurs amain,  
 For shadowy hands have twitch'd the rein,  
 And flame-shot tongues around him play'd,  
 And near him many a fiendish eye  
 Glared with a fell malignity,  
 And yells of rage, and shrieks of fear,  
 Came screaming on his startled ear.

## XXVIII.

His wings are wet around his breast,  
 The plume hangs dripping from his crest,  
 His eyes are blurr'd with the lightning's glare,  
 And his ears are stunn'd with the thunder's blare,  
 But he gave a shout, and his blade he drew,  
 He thrust before and he struck behind,  
 Till he pierced their cloudy bodies through,  
 And gash'd their shadowy limbs of wind;  
 Howling the misty spectres flew,  
 They rend the air with frightful ies,  
 For he has gain'd the welkin blue,  
 And the land of clouds beneath him lies

## XXXI.

Up to the cope careering swift,  
In breathless motion fast,  
Fleet as the swallow cuts the drift,  
Or the sea-rook rides the blast,  
The sulphure sheet of eve is shot,  
The spheroid moon is past,  
The earth but seems a tiny blot  
On a sliver of azure cast.  
O! it was sweet, in the clear moonlight,  
To tread the starry plain of even,  
To meet the thousand eyes of night,  
And feel the cooling breath of heaven!  
But the Elfín made no stop or stay  
Till he came to the bank of the milky-way,  
Then he check'd his courser's foot,  
And watch'd for the glimpse of the planet-shoot.

## XXXII.

Sudden along the snowy tide  
That swell'd to meet their footsteps' fall,  
The sylphs of heaven were seen to glide,  
Attired in sunset's crimson pall.  
Around the Fay they weave the dances,  
They skip before him on the plain,  
And one has taken his wasp-sting lance,  
And one upholds his bridle-rein;  
With warblings wild they lead him on  
To where, through clouds of amber seen,  
Studded with stars, resplendent shone  
The palace of the sylphid queen.  
Its spiral columns, gleaming bright,  
Were streamers of the northern light;  
Its curtain's light and lovely flush  
Was of the morning's rosy blush,  
And the ceiling fair that rose above  
The white and feathery fleece of noon.

## XXXIII.

But, O! how fair the shape that lay  
Beneath a rainbow bending bright;  
She seem'd to the entranced Fay  
The loveliest of the forms of light;  
Her mantle was the purple roll'd  
At twilight in the west afar;  
'T was veiled with threads of dawning gold,  
And button'd with a sparkling star.  
Her face was like the lily roon  
That seeks the vernal planet's hue;  
Her eyes, two beamlets from the moon,  
Set floating in the welkin blue.  
Her hair is like the sunny beam,  
And the diamond gems which round it gleam  
Are the pure drops of dewy even  
That ne'er have left their native heaven.

## XXXIV.

She raised her eyes to the wondering sprite,  
And they leap'd with smiles, for well I woen  
Never before in the bowers of light  
Had the form of an earthly Fay been seen.  
Long she look'd in his tiny face:  
Long with his butterfly cloak she play'd;  
She smooth'd his wings of azure lace,  
And handled the tassel of his blade;

And as he told in accents low  
The story of his love and woe,  
She felt new pains in her bosom rise,  
And the tear-drop started in her eyes.  
And "O, sweet spirit of earth," she cried,  
"Return no more to your woodland bright,  
But ever here with me abide  
In the land of everlasting light!  
Within the flowery drift we'll be,  
We'll hang upon the rainbow's rim;  
And all the jewels of the sky  
Around thy brow shall brightly beam;  
And thou shalt baffle thee in the stream  
That rolls its whitening foam above,  
And ride upon the lightning's stream,  
And dance upon the orbit moon!  
We'll sit within the Floral ring,  
We'll rest on Orion's starry belt,  
And I will bid my sylphs to sing  
The song that makes the dew-mist melt;  
Their harps are of the amber shade,  
That hides the blush of waking day,  
And every gleamy string is made  
Of silvery moonshine's lengthen'd ray;  
And thou shalt pillow on my breast,  
While heavenly breathings float around,  
And, with the sylphs of ether blest,  
Forget the joys of fairy ground."

## XXXV.

She was lovely and fair to see  
And the elfin's heart beat fitfully;  
But lovelier far, and still more fair,  
The earthly form imprinted there;  
Naught he saw in the heavens above  
Was half so dear as his mortal love,  
For he thought upon her looks as mortals,  
And he thought of the light flush on her cheek;  
Never again might he look and see  
On that sweet cheek and moonlight eye,  
But in his dreams her form to see,  
To clasp her in his fervency,  
To think upon his virgin bride,  
Was worth all heaven, and earth beside.

## XXXVI.

"Lady," he cried, "I have sworn to-night,  
On the word of a true knight,  
To do my sentence-task to-night,  
My honour's sake is free from stain,  
I may not wed its snower again.  
Betide me woe, betide me we,  
Its mandate must be answer'd now."  
Her bosom heaved with many a sigh,  
The tear was in her drooping eye;  
But she led him to the palace gate,  
And call'd the sylphs who hover'd there,  
And bade them fly and bring him straight  
Of clouds condensed a sable mate  
With charm and spell she bless'd it there,  
From all the fends of upper air;  
Then round him cast the shadowy shroud,  
And tied his shroud behind the cloud;  
And press'd his hand as she bade him fly  
Far to the verge of the northern sky.

its wane and wavering light  
was a star would fall to-night.

## XXXV.

far on the wings of the blast,  
ard away, he speeds him fast,  
; courser follows the cloudy wain  
hoof-strokes fall like pattering rain.  
uds roll backward as he flies,  
ckering star behind him lies,  
has reach'd the northern plain,  
ck'd his fire-fly steed again,  
o follow in its flight  
eaming of the rocket-light.

## XXXVI.

r is yet in the vault of heaven,  
t rocks in the summer gale;  
w 'tis fitful and uneven,  
now 'tis deadly pale;  
w 'tis wrapp'd in sulphur-smoke,  
quench'd is its rayless beam,  
w with a rattling thunder-stroke  
sts in flash and flame.  
t as the glance of the arrowy lance  
the storm-spirit flings from high,  
r-shot flew o'er the welkin blue,  
fell from the sheeted say.  
t as the wind in its trail behind  
Elfin gallops along,  
ids of the clouds are bellowing loud,  
he sylphid charm is strong;  
ops unhurt in the shower of fire,  
e the cloud-fiends fly from the blaze;  
hes each flake till its sparks expire,  
ides in the light of its rays.  
drove his steed to the lightning's speed,  
caught a glimmering spark;  
heel'd around to the fairy ground,  
ped through the midnight dark.

nd Goblin! Imp and Sprite!  
eve! and starry Fay!  
love the moon's soft light,  
r—hither wend your way;  
e in a jocund ring,  
nd trip it merrily,  
hand, and wing to wing,  
l the wild witch-hazel tree.

wanderer again  
dance and song, and lute and lyre,  
wing and strong his chain,  
loubly bright his fairy fire.  
e in an airy round,  
the dew and print the lea;  
l gambol, hop and bound,  
l the wild witch-hazel tree.

le guards our holy ground,  
es about the haunted place,  
nortal there be found,  
ums in his ears and flaps his face;

The leaf-harp sounds our roundelay,  
The owl's eyes our lanterns be;  
Thus we sing, and dance, and play,  
Round the wild witch-hazel tree.

But, hark! from tower on tree-top high,  
The sentry-elf his call has made:  
A streak is in the eastern sky,  
Shapes of moonlight! flit and fade!  
The hill-tops gleam in morning's spring,  
The sky-lark shakes his dappled wing,  
The day-glimpse glimmers on the lawn,  
The cock has crow'd, and the Fays are gone.

## BRONX.

I sat me down upon a green bank-side,  
Skirting the smooth edge of a gentle river,  
Whose waters seem'd unwillingly to glide,  
Like parting friends, who linger while they sever;  
Enforced to go, yet seeming still unready,  
Backward they wind their way in many a wistful  
eddy.

Gray o'er my head the yellow-vested willow  
Ruffled its hoary top in the fresh breezes,  
Glancing in light, like spray on a green billow,  
Or the fine frostwork which young winter freezes;  
When first his power in infant pastime trying,  
Congeals sad autumn's tears on the dead branches  
lying.

From rocks around hung the loose ivy dangling,  
And in the clefts sumach of liveliest green,  
Bright ising-stars the little beech was spangling,  
The gold-cup sorrel from his gauzy screen  
Shone like a fairy crown, enchased and beaded,  
Left on some morn, when light flash'd in their eyes  
unheeded.

The humbird shook his sun-touch'd wings around,  
The bluefinch caroll'd in the still retreat;  
The antic squirrel caper'd on the ground  
Where lichens made a carpet for his feet;  
Through the transparent waves, the ruddy minkie  
Shot up in glimmering sparks his red fin's tiny  
twinkle.

There were dark cedars, with loose, mossy tresses,  
White-powder'd dog trees, and stiff hollies  
flaunting  
Gaudy as rustics in their May-day dresses,  
Blue pelloret from purple leaves upslanting  
A modest gaze, like eyes of a young maiden  
Shining beneath dropp'd lids the evening of her  
wedding.

The breeze fresh springing from the lips of morn,  
Kissing the leaves, and sighing so to lose 'em,  
The winding of the merry locust's horn,  
The glad spring gushing from the rock's bare  
bosom:  
Sweet sights, sweet sounds, all sights, all sounds  
excelling,  
O! 'twas a ravishing spot, form'd for a poet's  
dwelling.

And did I leave thy loveliness, to stand  
 Again in the dull world of earthly blindness?  
 Pain'd with the pressure of unfriendly hands,  
 Sick of smooth looks, agued with icy kindness?  
 Left I for this thy shades, where none intrude,  
 To prison wandering thought and mar sweet soli-  
 tude!

Yet I will look upon thy face again,  
 My own romantic Bronx, and it will be  
 A face more pleasant than the face of men.  
 Thy waves are old companions, I shall see  
 A well-remember'd form in each old tree,  
 And hear a voice long loved in thy wild minstrelsy.

### THE AMERICAN FLAG.

#### I.

When Freedom from her mountain height  
 Unfurled her standard to the air,  
 She tore the azure robe of night,  
 And set the stars of glory there.  
 She mingled with its gorgeous dyes  
 The milky baldrick of the skies,  
 And striped its pure, celestial white,  
 With streakings of the morning light;  
 Then from his mansion in the sun  
 She call'd her eagle bearer down,  
 And gave into his mighty hand  
 The symbol of her chosen land.

#### II.

Majestic monarch of the cloud,  
 Who rear'st aloft thy regal form,  
 To hear the tempest trummings loud  
 And see the lightning lances driven,  
 When strive the warriors of the storm,  
 And rolls the thunder-drum of heaven,  
 Child of the sun! to thee 'tis given  
 To guard the banner of the free,  
 To hover in the sulphur smoke,  
 To ward away the battle-stroke,  
 And bid its blendings shine afar,  
 Like rainbows on the cloud of war,  
 The harbingers of victory!

#### III.

Flag of the brave! thy folds shall fly,  
 The sign of hope and triumph high,  
 When speaks the signal trumpet tone,  
 And the long line comes gleaming on.  
 Ere yet the life-blood, warm and wet,  
 Has dunn'd the glistening bayonet,  
 Each soldier eye shall brightly turn  
 To where thy sky-born glories burn;  
 And as his springing steps advance,  
 Catch war and vengeance from the glance.  
 And when the cannon-mouthings loud  
 Heave in wild wreathes the battle-shroud,  
 And gory sabres rise and fall  
 Like shoots of flame on midnight's pall;  
 Then shall thy meteor glances glow,  
 And cowering foes shall sink beneath  
 Each gallant arm that strikes below  
 That lovely messenger of death.

#### IV.

Flag of the seas! on ocean wave  
 Thy stars shall glitter o'er the brave;  
 When death, careering on the gale,  
 Sweeps darkly round the bellied sail,  
 And frightened waves rush wildly back  
 Before the broadside's reeling rack,  
 Each dying wanderer of the sea  
 Shall look at once to heaven and thee,  
 And smile to see thy splendours fly  
 In triumph o'er his closing eye.

#### V.

Flag of the free heart's hope and home!  
 By angel hands to valour given;  
 The stars have lit the welkin dome,  
 And all thy hues were born in heaven.  
 Forever float that standard sheet!  
 Where breathes the foe but falls before us,  
 With Freedom's soil beneath our feet,  
 And Freedom's banner streaming o'er us!

### TO SARAH.

#### I.

One happy year has fled, SALL,  
 Since you were all my own;  
 The leaves have felt the autumn blight,  
 The wintry storm has blown.  
 We heeded not the cold blast,  
 Nor the winter's icy air;  
 For we found our climate in the heart,  
 And it was summer there.

#### II.

The summer sun is bright, SALL,  
 The skies are pure in hue;  
 But clouds will sometimes sadden them,  
 And dim their lovely blue;  
 And clouds may come to us, SALL,  
 But sure they will not stay;  
 For there's a spell in fond hearts  
 To chase their gloom away.

#### III.

In sickness and in sorrow  
 Thine eyes were on me still,  
 And there was comfort in each glance  
 To charm the sense of ill;  
 And were they absent now, SALL,  
 I'd seek my bed of pain,  
 And bless each pang that gave me back  
 Those looks of love again.

#### IV.

O, pleasant is the welcome kiss,  
 When day's dull round is o'er,  
 And sweet the music of the step  
 That meets me at the door.  
 Though worldly cares may visit us,  
 I reck not when they fall,  
 While I have thy kind lips, my SALL,  
 To smile away them all.

## FITZ-GREENE HALLECK.

(Born, 1785.)

author of "Fanny," "Burns," "Marco Bozzaris," etc., was born at Guilford in Connecticut, August, 1795. In his eighteenth year he moved to the city of New York, where he has resided. It is said that he evinced a taste for and wrote verses, at a very early period; and of his effusions that I have seen under the signatures of "Croaker," and "Ter & Co.," published in the New York *Argosy*, in 1819. In the production of *pleasant satires* he was associated with DRAKE, the author of the "Culprit Fay," of brilliant wit and delicate fancy, with whom he was long intimate. DRAKE died in 1819, and his friend soon after wrote for the *New Review*, then edited by BAYLY, the lines in memory, beginning—

"Green be the turf above thee,  
Friend of my better days;  
None knew thee but to love thee,  
Nor named thee but to praise."

At the close of the year 1819, HALLECK published "Fanny," his longest poem, which has passed through numerous editions, though oratorical has never been publicly avowed. It is a humorous satire, containing from twelve to hundred lines, and was written and printed in a few weeks from its commencement.

In 1827 he published a small volume, containing "Inwick Castle," "Marco Bozzaris," and a series of pieces, which had previously appeared in various magazines; and in 1836, an edition of his serious poems then written, including "The Red Jacket," "The Field of the Cloth of Gold," and those before alluded to. It is the most complete collection of his works published early in the present year.

HALLECK is the only one of our poets who has a decided local popularity. With the exception of "Fanny," the "Croakers," and some other pieces, every person in New York is more or less acquainted, and his name is cherished in that city with fondness and enthusiasm. His humorous poems are marked with an unconscious of versification, a natural, unstudied language, and a careless playfulness and of jest. "Sometimes," remarks Mr. BAYLY, in the midst of a strain of harmonious and soft and tender imagery, he surprises the reader with a stroke of ridicule, as if he took in showing the reader that the poetical he had raised was but a cheat. Sometimes,

curiosity of the town was greatly excited to whom these pieces had been written, and they raved, at different times, to various literary gatherings while the real authors proved, for a long while, unsuspected.—WILLIAM LUGGART—*The Critic*.

with that aerial facility which is his peculiar endowment, he accumulates graceful and agreeable images in a strain of irony so fine, that did not the subject compel the reader to receive it as irony, he would take it for a beautiful passage of serious poetry—so beautiful, that he is tempted to regret that he is not in earnest, and that phrases so exquisitely chosen, and poetic colouring so brilliant, should be employed to embellish subjects to which they do not properly belong. At other times, he produces the effect of wit by dexterous allusion to contemporaneous events, introduced as illustrations of the main subject, with all the unconcealed gracefulness of the most animated and familiar conversation. He delights in ludicrous contrasts, produced by bringing the nobleness of the ideal world into comparison with the homeliness of the actual; the beauty and grace of nature with the awkwardness of art. He venerates the past and laughs at the present. He looks at them through a medium which lends to the former the charm of romance, and exaggerates the deformity of the latter. His poetry, whether serious or sprightly, is remarkable for the melody of the numbers. It is not the melody of monotonous and strictly regular measurement. His verse is constructed to please an ear naturally fine, and accustomed to a range of metrical modulation. It is as different from that painfully-balanced versification, that uniform succession of iambs, closing the scene with the couplet, which some writers practice, and some critics praise, as the note of the thrush is unlike that of the cuckoo. He is familiar with those general rules and principles which are the basis of metrical harmony; and his own unerring taste has taught him the exceptions which a proper attention to variety demands. He understands that the rivulet is made musical by obstructions in its channel. In no poet can be found passages which flow with more sweet and liquid smoothness; but he knows very well that to make this smoothness perceived, and to prevent it from degenerating into monotony, occasional roughness must be interposed."

HALLECK's serious poems are as admirable as his satirical. There are few finer martial lyrics than "Marco Bozzaris," "Burns" and "Red Jacket" are distinguished for manly vigour of thought and language; and several of his shorter pieces have rarely been excelled in melodiousness of versification or quiet beauty of imagery.

HALLECK has generally been engaged in commercial pursuits. He was once in "the cotton trade, and sugar line;" but I believe he has for several years been the principal superintendent of the affairs of the great capitalist, Mr. ARRON. He is a bachelor, and is as popular among his friends for his social qualities, as he is with the world as a poet.



## BURNS.

TO A ROSE, BROUGHT FROM NEAR ALLOWAY KIRK, IN Ayrshire, IN THE AUTUMN OF 1832.

WILD rose of Alloway! my thanks,  
Thou mindst me of that autumn noon,  
When first we met upon "the banks  
And braes o' bonny Doon."

Like thine, beneath the thorn tree's bough,  
My sunny hour was glad and brief,  
We've cross'd the winter sea, and thou  
Art wither'd—flower and leaf.

And will not thy death-doom be mine—  
The doom of all things wrought of clay—  
And wither'd my life's leaf, like thine,  
Wild rose of Alloway!

Not so his memory, for whose sake  
My bosom bore thee far and long,  
His, who an humbler flower could make  
Immortal as his song.

The memory of BURNS—a name  
That calls, when brimm'd her festal cup,  
A nation's glory, and her shame,  
In silent sadness up.

A nation's glory—be the rest  
Forgot—she's canonized his mind;  
And it is joy to speak the best  
We may of human kind.

I've stood beside the cottage-bed  
Where the bard-peasant first drew breath:  
A straw-thatch'd roof above his head,  
A straw-wrought couch beneath.

And I have stood beside the pile,  
His monument—that tells to heaven  
The homage of earth's proudest isle,  
To that hard-peasant given.

Bid thy thoughts hover o'er that spot,  
Boy-minstrel, in thy dreaming hour;  
And know, however low his lot,  
A poet's pride and power.

The pride that lifted BURNS from earth,  
The power that gave a child of song  
Ascendency o'er rank and birth,  
The rich, the brave, the strong;

And if despondency weigh down  
Thy spirit's fluttering pinions then,  
Despair—thy name is written on  
The roll of common men.

There have been loftier themes than his,  
And longer scrolls, and louder lyres,  
And lays lit up with Poesy's  
Purer and holier fires:

Yet read the names that know not death;  
Few nobler ones than BURNS are there;  
And few have won a greener wreath  
Than that which binds his hair.

His is that language of the heart,  
In which the answering heart would speak,  
Thought, word, that bids the warm tear start,  
Or the smile light the cheek;

And his that music, to whose tone  
The common pulse of man keeps time,  
In cot or castle's mirth or moan,  
In cold or sunny clime.

And who hath heard his song, nor knelt  
Before its spell with willing knee,  
And listen'd, and believed, and felt  
The poet's mastery.

O'er the mind's sea, in calm and storm,  
O'er the heart's sunshine and its showers,  
O'er Passion's moments, bright and warm,  
O'er Reason's dark, cold hours;

On fields where brave men "die or do,"  
In halls where rings the banquet's mirth,  
Where mourners weep, where lovers woo,  
From throne to cottage hearth;

What sweet tears dim the eyes unshed,  
What wild vows falter on the tongue,  
When "Scots wha hae wi' WALLACE bled,"  
Or "Auld Lang Syne" is sung!

Pure hopes, that lift the soul above,  
Come with his Cotter's hymn of praise,  
And dreams of youth, and truth, and love,  
With "Logan's" banks and braes.

And when he breathes his master-lay  
Of Alloway's witch-haunted wall,  
All passions in our frames of clay  
Come thronging at his call.

Imagination's world of air,  
And our own world, its gloom and glaze,  
Wit, pathos, poetry, are there,  
And death's sublimity.

And BURNS—though brief the race he ran,  
Though rough and dark the path he trod—  
Lived—died—in form and soul a man,  
The image of his God.

Though care, and pain, and want, and woe,  
With wounds that only death could heal,  
Tortures—the poor alone can know,  
The proud alone can feel;

He kept his honesty and truth,  
His independent tongue and pen,  
And moved, in manhood and in youth,  
Pride of his fellow-men.

Strong sense, deep feeling, passions strong,  
A hate of tyrant and of knave,  
A love of right, a scorn of wrong,  
Of coward, and of slave;

A kind, true heart, a spirit high,  
That could not fear and would not bow,  
Were written in his manly eye,  
And on his manly brow.

Praise to the bard ! his words are driven,  
Like flower-seeds by the far winds sown,  
Where'er, beneath the sky of heaven,  
The birds of fame have flown.

Praise to the man ! a nation stood  
Beside his coffin with wet eyes,  
Her brave, her beautiful, her good,  
As when a loved one dies.

And still, as on his funeral day,  
Men stand his cold earth-couch around,  
With the mute homage that we pay  
To consecrated ground.

And consecrated ground it is,  
The last, the hallow'd home of one  
Who lives upon all memories,  
Though with the buried gone.

Such graves as his are pilgrim-shrines,  
Shrines to no code or creed confined—  
The Delphian vales, the Palestines,  
The Meccas of the mind.

Sages, with Wisdom's garland wreathed,  
Crown'd kings, and mitred priests of power,  
And warriors with their bright swords sheathed,  
The mightiest of the hour ;

And lowlier names, whose humble home  
Is lit by Fortune's dimmer star,  
Are there—o'er wave and mountain come,  
From countries near and far ;

Pilgrims, whose wandering feet have press'd  
The Switzer's snow, the Arab's sand,  
Or trod the piled leaves of the west,  
My own green forest-land ;

All ask the cottage of his birth,  
Gaze on the scenes he loved and sung,  
And gather feelings not of earth  
His fields and streams among.

They linger by the Doon's low trees,  
And pastoral Nith, and wooded Ayr,  
And round thy sepulchres, Dumfries !  
The poet's tomb is there.

But what to them the sculptor's art,  
His funeral columns, wreaths, and urns ?  
Wear they not graven on the heart  
The name of ROBERT BURNS ?

### RED JACKET,

A CHIEF OF THE INDIAN TRIBES, THE TUSCARORAS.

COOPER, whose name is with his country's woven,  
First in her files, her PIONEER of mind,  
A wanderer now in other climes, has proven  
His love for the young land he left behind ;

And throned her in the senate hall of nations,  
Robed like the deluge rainbow, heaven-wrought,  
Magnificent as his own mind's creations,  
And beautiful as its green world of thought.

And faithful to the act of Congress, quoted  
As law-authority—it pass'd nem. con.—  
He writes that we are, as ourselves have voted,  
The most enlighten'd people ever known.

That all our week is happy as a Sunday  
In Paris, full of song, and dance, and laugh ;  
And that, from Orleans to the bay of Fundy,  
There's not a bailiff nor an epitaph.

And, furthermore, in fifty years or sooner,  
We shall export our poetry and wine ;  
And our brave fleet, eight frigates and a schooner,  
Will sweep the seas from Zembla to the line.

If he were with me, King of Tuscarora,  
Gazing as I, upon thy portrait now,  
In all its medall'd, fringed, and beaded glory,  
Its eyes' dark beauty, and its thoughtful brow—

Its brow, half-martial and half-diplomatic,  
Its eye, upsoaring, like an eagle's wings ;  
Well might he boast that we, the democratic,  
Outrival Europe—even in our kings ;

For thou wert monarch born. Tradition's pages  
Tell not the planting of thy parent tree,  
But that the forest-tribes have bent for ages  
To thee, and to thy sires, the subject knee.

Thy name is princely. Though no poet's magic  
Could make RED JACKET grace an English  
Unless he had a genius for the tragic, [rhyme  
And introduced it in a pantomime ;

Yet it is music in the language spoken  
Of thine own land ; and on her herald-roll,  
As nobly fought for, and as proud a token  
As CŒUR DE LION's, of a warrior's soul.

Thy garb—though Austria's bosom-star would  
frighten  
That medal pale, as diamonds the dark mine,  
And GEORGE the FOURTH wore, in the dance at  
Brighton,  
A more becoming evening dress than thine ;

Yet 'tis a brave one, scorning wind and weather,  
And fitted for thy couch on field and flood,  
As ROB ROY's tartans for the highland heather,  
Or forest-green for England's ROBIN HOOD.

Is strength a monarch's merit ? (like a whaler's)  
Thou art as tall, as sinewy, and as strong  
As earth's first kings—the Argo's gallant sailors,  
Heroes in history, and gods in song.

Is eloquence ? Her spell is thine that reaches  
The heart, and makes the wisest head its sport ;  
And there's one rare, strange virtue in thy speeches,  
The secret of their mastery—they are short.

Is beauty ? Thine has with thy youth departed,  
But the love-legends of thy manhood's years,  
And she who perish'd, young and broken-hearted,  
Are—but I rhyme for smiles, and not for tears.

The monarch mind—the mystery of commanding,  
The godlike power, the art NAPOLEON,  
Of winning, fettering, moulding, wielding, banding  
The hearts of millions till they move as one ;

Thou hast it. At thy bidding men have crowded  
The road to death as to a festival;  
And minstrel minds, without a blush, have shrouded  
With banner-folds of glory their dark pall.

Who will believe—not I—for in deceiving  
Lies the dear charm of life's delightful dream;  
I cannot spare the luxury of believing  
That all things beautiful are what they seem.

Who will believe that, with a smile whose blessing  
Would, like the patriarch's, soothe a dying hour;  
With voice as low, as gentle, and caressing  
As e'er won maiden's lip in moonlight bower;

With look, like patient Jon's, eschewing evil;  
With motions graceful as a bird's in air;  
Thou art, in sober truth, the veriest devil  
That e'er clinch'd fingers in a captive's hair?

That in thy veins there springs a poison fountain,  
Deadlier than that which bathes the upas-tree;  
And in thy wrath, a nursing cat o' mountain  
Is calm as her babe's sleep compared with thee?

And underneath that face like summer's ocean's,  
Its lip as moveless, and its cheek as clear,  
Slumbers a whirlwind of the heart's emotions,  
Love, hatred, pride, hope, sorrow—all, save fear.

Love—for thy land, as if she were thy daughter,  
Her pipes in peace, her tomahawk in war;  
Hatred—of missionaries and cold water;  
Pride—in thy rifle-trophies and thy scars;

Hope—that thy wrongs will be by the Great Spirit  
Remember'd and revenged when thou art gone;  
Sorrow—that none are left thee to inherit  
Thy name, thy fame, thy passions, and thy throne.

### CONNECTICUT.

And still her gray rocks tower above the sea  
That murmurs at their feet, a conquer'd wave;  
'Tis a rough land of earth, and stone, and tree,  
Where breathes no castled lord or cabin'd slave;  
Where thoughts, and tongues, and hands are bold  
and free,

And friends will find a welcome, foes a grave;  
And where none kneel, save when to Heaven they  
Nor even then, unless in their own way. [pray.

Theirs is a pure republic, wild, yet strong,  
A "fierce democracy," where all are true  
To what themselves have voted—right or wrong—  
And to their laws, denominated blue;  
(If red, they might to Draco's code belong;)

A vestal state, which power could not subdue,  
Nor promise win—like her own eagle's nest,  
Sacred—the San Marino of the west.

A justice of the peace, for the time being,

They bow to, but may turn him out next year:  
They reverence their priest, but, disagreeing  
In price or creed, dismiss him without fear;

They have a natural talent for foreseeing  
And knowing all things; and should Pank appear  
From his long tour in Africa, to show—[I know.  
The Niger's source, they'd meet him with—We

They love their land, because it is their own,  
And scorn to give aught other reason why;  
Would shake hands with a king upon his throne  
And think it kindness to his majesty;  
A stubborn race, fearing and flattering none.  
Such are they nurtured, such they live and die  
All—but a few apostates, who are meddling  
With merchandise, pounds, shillings, pence, and  
peddling;

Or, wandering through the southern countries  
teaching

The A B C from Webster's spelling-book;  
Gallant and golly, making love and preaching;  
And gaining, by what they call "hook and crack,"  
And what the moralists call overreaching.

A decent living. The Virginians look  
Upon them with as favourable eyes  
As GABRIEL on the devil in Paradise.

But these are but their outcasts. View them now  
At home, where all their worth and pride is  
placed;

And there their hospitable fires burn clear,  
And there the lowliest farm-house hearth is graced  
With manly hearts, in pity sincere,

Faithful in love, in honour stern and chaste,  
In friendship warm and true, in danger brave,  
Beloved in life, and sainted in the grave.

And minds have there been nurtured, whose contrail  
Is felt even in their nation's destiny;  
Men who sway'd senates with a statesman's will,  
And look'd on armies with a leader's eye;  
Names that adorn and dignify the scroll  
Whose leaves contain their country's history.

Hers are not Tempe's nor Arcadia's spring,  
Nor the long summer of Cathayan vales,  
The vines, the flowers, the air, the skies, that bring  
Such wild enchantment o'er Boccaccio's tale  
Of Florence and the Arno—yet the wing  
Of life's best angel, health, is on her gales  
Through sun and snow—and, in the autumn time,  
Earth has no purer and no lovelier clime.

Her clear, warm heaven at noon,—the mist that  
shrouds

Her twilight hills,—her cool and starry eve,  
The glorious splendour of her sunset clouds,  
The rainbow beauty of her forest leaves,  
Come o'er the eye, in solitude and crowds,

Where'er his web of song her poet weaves;  
And his mind's brightest vision but displays  
The autumn scenery of his boyhood's days.

And when you dream of woman, and her love,

Her truth, her tenderness, her gentle power;  
The maiden, listening in the moonlight grove;  
The mother, smiling in her infant's bower;  
Forms, features, worshipp'd while we breathe or  
move,

Be, by some spirit of your dreaming hour,  
Borne, like Loretto's chapel, through the air  
To the green land I sing, then wake; you'll find  
them there.

## ALNWICK CASTLE.

Home of the Percy's high-born race,  
 Home of their beautiful and brave,  
 Alike their birth and burial place,  
 Their cradle and their grave!  
 Still sternly o'er the castle gate  
 Their house's Lion stands in state,  
 As in his proud departed hours;  
 And warriors frown in stone on high,  
 And feudal banners "flout the sky"  
 Above his princely towers.

A gentle hill its side inclines,  
 Lovely in England's fadeless green,  
 To meet the quiet stream which winds  
 Through this romantic scene  
 As silently and sweetly still,  
 As when, at evening, on that hill,  
 While summer's wind blew soft and low,  
 Seated by gallant Hotspur's side,  
 His Katharine was a happy bride,  
 A thousand years ago.

Gaze on the Abbey's ruin'd pile:  
 Does not the succouring ivy, keeping  
 Her watch around it, seem to smile,  
 As o'er a loved one sleeping?

One solitary turret gray  
 Still tells, in melancholy glory,  
 The legend of the Cheviot day,  
 The Percy's proudest border story.  
 That day its roof was triumph's arch;  
 'Then rang, from aisle to pictured dome,  
 The light step of the soldier's march,  
 The music of the trump and drum;  
 And babe, and sire, the old, the young,  
 And the monk's hymn, and minstrel's song,  
 And woman's pure kiss, sweet and long,  
 Welcomed her warrior home.

Wild roses by the abbey towers  
 Are gay in their young bud and bloom:  
 They were born of a race of funeral flowers  
 That garlanded, in long-gone hours,  
 A Templar's knightly tomb.  
 He died, the sword in his mailed hand,  
 On the holiest spot of the Blessed Land,  
 Where the Cross was damp'd with his dying  
 breath,  
 When blood ran free as festal wine,  
 And the sainted air of Palestine  
 Was thick with the darts of death.

Wise with the lore of centuries,  
 What tales, if there be "tongues in trees,"  
 Those giant oaks could tell,  
 Of beings born and buried here;  
 Tales of the peasant and the peer,  
 Tales of the bridal and the bier,  
 The welcome and farewell,  
 Since on their boughs the startled bird  
 First, in her twilight slumbers, heard  
 The Norman's curfew-bell.

I wander'd through the lofty halls  
 Trod by the Percys of old fame,

And traced upon the chapel walls  
 Each high, heroic name,  
 From him who once his standard set  
 Where now, o'er mosque and minaret,  
 Glitter the Sultan's crescent moons;  
 To him who, when a younger son,  
 Fought for King George at Lexington,  
 A major of dragoons.

\* \* \* \* \*

That last half stanza—it has dash'd  
 From my warm lip the sparkling cup;  
 The light that o'er my eyebeam flash'd,  
 The power that bore my spirit up  
 Above this bank-note world—is gone;  
 And Alnwick's but a market town,  
 And this, alas! its market day,  
 And beasts and borderers throng the way;  
 Oxen and bleating lambs in lots,  
 Northumbrian boors and plaided Scots,  
 Men in the coal and cattle line;  
 From Teviot's bard and hero land,  
 From royal Berwick's beach of sand,  
 From Wooler, Morpeth, Hexham, and  
 Newcastle-upon-Tyne.

These are not the romantic times  
 So beautiful in Spenser's rhymes,  
 So dazzling to the dreaming boy:  
 Ours are the days of fact, not fable,  
 Of knights, but not of the Round Table,  
 Of Bailie Jarvie, not Rob Roy:  
 'Tis what "our President," Monroe,  
 Has call'd "the era of good feeling:"  
 The Highlander, the bitterest foe  
 To modern laws, has felt their blow,  
 Consented to be taxed, and vote,  
 And put on pantaloons and coat,  
 And leave off cattle-stealing;  
 Lord Stafford mines for coal and salt,  
 The Duke of Norfolk deals in malt,  
 The Douglas in red herrings:  
 And noble name and cultured land,  
 Palace, and park, and vassal band,  
 Are powerless to the notes of hand  
 Of Rothschild or the Barings.

The age of bargaining, said Burke,  
 Has come: to-day the turban'd Turk  
 (Sleep, Richard of the lion heart!  
 Sleep on, nor from your cerements start)  
 Is England's friend and fast ally;  
 The Moslem tramples on the Greek,  
 And on the Cross and altar stone,  
 And Christendom looks tamely on,  
 And hears the Christian maiden shriek,  
 And sees the Christian father die:  
 And not a sabre blow is given  
 For Greece and fame, for faith and heaven,  
 By Europe's craven chivalry.

You'll ask if yet the Percy lives  
 In the arm'd pomp of feudal state?  
 The present representatives  
 Of Hotspur and his "gentle Kate,"  
 Are some half-dozen serving men,  
 In the drab coat of William Penn;

A chambermaid, whose lip and eye,  
And cheek, and brown hair, bright and curling,  
Spoke nature's aristocracy;  
And one, half groom, half seneschal,  
Who bow'd me through court, bower, and hall,  
From donjon-keep to turret wall,  
For ten-and-sixpence sterling.

### MAGDALEN.

A sword, whose blade has ne'er been wet  
With blood, except of freedom's foes;  
That hope which, though its sun be set,  
Still with a starlight beauty glows;  
A heart that worshipp'd in Romance  
The Spirit of the buried Time,  
And dreams of knight, and steel, and lance,  
And lady-love, and minstrel-rhyme;  
These had been, and I deemed would be  
My joy, whate'er my destiny.

Born in a camp, its watch-fires bright  
Alone illumed my cradle-bed;  
And I had borne with wild delight  
My banner where Bolivar led,  
Ere manhood's hue was on my cheek,  
Or manhood's pride was on my brow.  
Its folds are furled—the war-bird's beak  
Is thirsty on the Andes now;  
I long'd, like her, for other skies  
Clouded by Glory's sacrifice.

In Greece, the brave heart's Holy Land,  
Its soldier-song the bugle sings;  
And I had buckled on my brand,  
And waited but the sea wind's wings,  
To bear me where, or lost or won  
Her battle, in its frown or smile,  
Men live with those of Marathon,  
Or die with those of Scio's isle;  
And find in Valour's tent or tomb,  
In life or death, a glorious home.

I could have left but yesterday  
The scene of my boy-years behind,  
And floated on my careless way  
Wherever will'd the breathing wind.  
I could have bade adieu to aught  
I've sought, or met, or welcomed here,  
Without an hour of shaded thought,  
A sigh, a murmur, or a tear.  
Such was I yesterday—but then  
I had not known thee, Magdalen.

To-day there is a change within me,  
There is a weight upon my brow,  
And Fame, whose whispers once could win me  
From all I loved, is powerless now.  
There ever is a form, a face  
Of maiden beauty in my dreams,  
Speeding before me, like the race  
To ocean of the mountain streams—  
With dancing hair, and laughing eyes,  
That seem to mock me as it flies.

My sword—it slumbers in its sheath;  
My hopes—their starry light is gone;

My heart—the fabled clock of death,  
Beats with the same low, lingering tone:  
And this, the land of Magdalen,  
Seems now the only spot on earth  
Where skies are blue and flowers are green;  
And here I'd build my household hearth,  
And breathe my song of joy, and twine  
A lovely bring's name with mine.

In vain! in vain! the sail is spread;  
To sea! to sea! my task is there;  
But when among the unmourned dead  
They lay me, and the ocean air  
Brings tidings of my day of doom,  
Mayst thou be then, as now thou art,  
The load-star of a happy home;  
In smile and voice, in eye and heart  
The same as thou hast ever been,  
The loved, the lovely Magdalen.

### TWILIGHT.

THERE is an evening twilight of the heart,  
When its wild passion-waves are lull'd to rest,  
And the eye sees life's fairy scenes depart,  
As fades the day-beam in the rosy west.  
'Tis with a nameless feeling of regret  
We gaze upon them as they melt away,  
And fondly would we bid them linger yet,  
But hope is round us with her angel lay,  
Hailing afar some happier moonlight hour;  
Dear are her whispers still, though lost their early  
power.

In youth the cheek was crimson'd with her glow;  
Her smile was loveliest then; her matin song  
Was heaven's own music, and the note of wo  
Was all unheard her sunny bowers among.  
Life's little world of bliss was newly born;  
We knew not, cared not, it was born to die,  
Flush'd with the cool breeze and the dews of morn,  
With dancing heart we gazed on the pure sky.  
And mock'd the passing clouds that dimm'd its blue,  
Like our own sorrows then—as fleeting and as few.

And manhood felt her away too—on the eve,  
Half realized, her early dreams burst bright,  
Her promised bower of happiness seem'd sigh,  
Its days of joy, its vigils of delight;  
And though at times might lower the thunder-storm,  
And the red lightnings threaten, still the air  
Was balmy with her breath, and her loved form.  
The rainbow of the heart, was hovering there.  
'Tis in life's noontide she is nearest seen, 'given  
Her wreath the summer flower, her robe of summer

But though less dazzling in her twilight dress,  
There's more of heaven's pure beam about her  
That angel-smile of tranquil loveliness, 'now:  
Which the heart worships, glowing on her brow;  
That smile shall brighten the dim evening star  
That points our destined tomb, nor e'er depart  
Till the faint light of life is fled afar,  
And hush'd the last deep beating of the heart;  
The meteor bearer of our parting breath,  
A moonbeam in the midnight cloud of death.

## MARCO BOZZARIS.\*

At midnight, in his guarded tent,  
 The Turk was dreaming of the hour  
 When Greece, her knee in suppliance bent,  
 Should tremble at his power:  
 In dreams, through camp and court, he bore  
 The trophies of a conqueror;  
 In dreams his song of triumph heard;  
 Then wore his monarch's signet-ring:  
 Then press'd that monarch's throne—a king;  
 As wild his thoughts, and gay of wing,  
 As Eden's garden-bird.

At midnight, in the forest shades,  
 Bozzaris ranged his Suliote band,  
 True as the steel of their tried blades,  
 Heroes in heart and hand.  
 There had the Persian's thousands stood,  
 There had the glad earth drunk their blood  
 On old Plataea's day;  
 And now there breathed that haunted air  
 The sons of sires who conquer'd there,  
 With arm to strike, and soul to dare,  
 As quick, as far as they.

An hour pass'd on—the Turk awoke;  
 That bright dream was his last;  
 He awoke—to hear his sentries shriek,  
 "To arms! they come! the Greek! the Greek!"  
 He woke—to die midst flame, and smoke,  
 And shout, and groan, and sabre-stroke,  
 And death-shots falling thick and fast  
 As lightnings from the mountain-cloud;  
 And heard, with voice as trumpet loud,  
 Bozzaris cheer his band:  
 "Strike—till the last arm'd foe expires;  
 Strike—for your altars and your fires;  
 Strike—for the green graves of your sires;  
 God—and your native land!"

They fought—like brave men, long and well;  
 They piled that ground with Moslem slain;  
 They conquer'd—but Bozzaris fell,  
 Bleeding at every vein.  
 His few surviving comrades saw  
 His smile when rang their proud hurrah,  
 And the red field was won:  
 Then saw in death his eyelids close  
 Calmly, as to a night's repose,  
 Like flowers at set of sun.

Come to the bridal chamber, Death!  
 Come to the mother's, when she feels,  
 For the first time, her firstborn's breath;  
 Come when the blessed seals  
 That close the pestilence are broke,  
 And crowded cities wail its stroke;

Come in consumption's ghastly form,  
 The earthquake shock, the ocean-storm,  
 Come when the heart beats high and warm,  
 With banquet-song, and dance, and wine;  
 And thou art terrible—the tear,  
 The groan, the knell, the pall, the bier;  
 And all we know, or dream, or fear  
 Of agony, are thine.

But to the hero, when his sword  
 Has won the battle for the free,  
 Thy voice sounds like a prophet's word;  
 And in its hollow tones are heard  
 The thanks of millions yet to be.  
 Come, when his task of fame is wrought—  
 Come, with her laurel-leaf, blood-bought—  
 Come in her crowning hour—and then  
 Thy sunken eye's unearthly light  
 To him is welcome as the sight  
 Of sky and stars to prison'd men:  
 Thy grasp is welcome as the hand  
 Of brother in a foreign land;  
 Thy summons welcome as the cry  
 That told the Indian isles were nigh  
 To the world-seeking Genoese,  
 When the land-wind, from woods of palm,  
 And orange-groves, and fields of balm,  
 Blew o'er the Haytian seas.

Bozzaris! with the storied brave  
 Greece nurtured in her glory's time,  
 Rest thee—there is no prouder grave,  
 Even in her own proud clime.  
 She wore no funeral weeds for thee,  
 Nor bade the dark hearse wave its plume,  
 Like torn branch from death's leafless tree,  
 In sorrow's pomp and pageantry,  
 The heartless luxury of the tomb:  
 But she remembers thee as one  
 Long loved, and for a season gone;  
 For thee her poet's lyre is wreathed,  
 Her marble wrought, her music breathed;  
 For thee she rings the birthday bells;  
 Of thee her babes' first lisping tells:  
 For thine her evening prayer is said  
 At palace couch, and cottage bed;  
 Her soldier, closing with the foe,  
 Gives for thy sake a deadlier blow;  
 His plighted maiden, when she fears  
 For him, the joy of her young years,  
 Thinks of thy fate, and checks her tears:  
 And she, the mother of thy boys,  
 Though in her eye and faded cheek  
 Is read the grief she will not speak,  
 The memory of her buried joys,  
 And even she who gave thee birth,  
 Will, by their pilgrim-circled hearth,  
 Talk of thy doom without a sigh:  
 For thou art Freedom's now, and Fame's,  
 One of the few, the immortal names,  
 That were not born to die.

\* He fell in an attack upon the Turkish camp at Laspi, the site of the ancient Plataea, August 20, 1823, and expired in the moment of victory. His last words were: "To die for liberty is a pleasure, not a pain."



# SAMUEL G. GOODRICH.

[Born, 1796.]

SAMUEL GRISWOLD GOODRICH is a native of Ridgefield, on the western border of Connecticut, and was born about the year 1796. His father was a respectable clergyman, distinguished for his simplicity of character, strong common sense, and eloquence. Our author was educated in the common schools of his native town, and soon after he was twenty-one years old, engaged in the business of publishing, in Hartford, where he resided for several years. In 1824, being in ill health, he visited Europe, and travelled over England, France, Germany, and Holland, devoting his attention particularly to the institutions for education; and on his return, having determined to attempt an improvement in books for the young, established himself in Boston, and commenced the trade of authorship. Since that time he has produced from twenty to thirty volumes, under the signature of "Peter Parley," which have passed through a great number of editions in this country and in England, and been translated into several foreign languages. Of some of these works more than fifty thousand copies are circulated annually. In 1824 Mr. Goodrich commenced "The Token," an annuary, of which he was the editor for fourteen years. In this series

he published most of the poems of which he is known to be the author. They were all written while he was actively engaged in business. His "Fireside Education" was composed in early days, while he was discharging his duties as a member of the Massachusetts Senate, and superintending his publishing establishment; and his numerous other prose works were produced with equal rapidity. In 1837 he published a volume entitled "The Outcast, and other Poems," most of the contents of which had previously been printed; and, in 1841, "Sketches from a Student's Window," a collection of poems and prose writings that had originally appeared in "The Token" and other periodicals.

Mr. Goodrich has been a liberal patron of American authors and artists; and it is questionable whether any other person has done as much to improve the style of the book manufacture, or to promote the arts of engraving. It is believed that he has put in circulation more than two millions of volumes of his own productions; all of which inculcate pure morality, and cheerful views of life. His style is simple and unaffected; the flow of his verse melodious; and his subjects generally such as he is capable of treating most successfully.

## BIRTHNIGHT OF THE HUMMING-BIRDS.

### I.

I'LL tell you a fairy tale that's new—  
How the merry elves o'er the ocean flew,  
From the Emerald isle to this far-off shore,  
As they were wont in the days of yore—  
And play'd their pranks one moonlit night,  
Where the zephyrs alone could see the sight.

### II.

Ere the old world yet had found the new,  
The fairies oft in their frolics flew,  
To the fragrant isles of the Caribbee—  
Bright bosom-gems of a golden sea.  
Too dark was the film of the Indian's eye,  
These gossamer sprites to suspect or spy.—  
So they danced mid the spicy groves unseen,  
And gay were their gambolings, I ween;  
For the fairies, like other discreet little elves,  
Are freest and fondest when all by themselves,  
No thought had they that in after time  
The muse would echo their deeds in rhyme;  
So, gayly doffing light stocking and shoe,  
They tripp'd o'er the meadow all dappled in dew.  
I could tell, if I would, some right merry tales  
Of unshipp'd fairies that danced in the vales—

But the lovers of scandal I leave in the lurch—  
And, besides, these elves don't belong to the church.  
If they danced—be it known—'twas not in the  
clime

Of your MATHERS and HOOKERS, where laughter  
was crime;

Where sentinel virtue kept guard o'er the lip,  
Though witchcraft stole into the heart by a slip!  
O, no! 'twas the land of the fruit and the flower—  
Where summer and spring both dwelt in one  
bower—

Where one hung the citron, all ripe from the  
bough,

And the other with blossoms encircled its brow,—  
Where the mountains embosom'd rich treasures of  
gold,

And the rivers o'er rubies and emeralds roll'd.  
It was there, where the seasons came only to bless,  
And the fashions of Eden still linger'd, in dress,  
That these gay little fairies were wont, as I say,  
To steal in their merriest gambols away.

But, dropping the curtain o'er frolic and fun,  
Too good to be told, or too bad to be done,  
I give you a legend from Fancy's own sketch,  
Though I warn you he's given to fibbing—the  
wretch!

But I learn by the legends of breezes and brooks,  
'Tis as true as the fairy tales told in the books.

III.

One night when the moon shone fair on the main,  
Choice spirits were gather'd 'twixt Derry and Spain,  
And lightly embarking from Erin's bold cliffs,  
They slid o'er the wave in their moonbeam skiffs.  
A ray for a rudder—a thought for a sail,  
Swift, swift was each bark as the wing of the gale.  
Yet long were the tale, should I linger to say  
What gambol and frolic enliven'd the way;  
How they flirted with bubbles that danced on the  
wave,

Or listen'd to mermaids that sang from the cave;  
Or slid with the moonbeams down deep to the grove  
Of coral, "where mullet and gold-fish rove:"  
How there, in long vistas of silence and sleep,  
They waltzed, as if mocking the death of the deep:  
How oft, where the wreck lay scatter'd and torn,  
They peep'd in the skull—now ghastly and lorn;  
Or deep, mid wild rocks, quizzed the goggling shark,  
And mouth'd at the sea-wolf—so solemn and  
stark—

Each seeming to think that the earth and the sea  
Were made but for fairies—for gambol and glee!  
Enough, that at last they came to the isle,  
Where moonlight and fragrance were rivals the  
while.

Not yet had those vessels from Palos been here,  
To turn the bright gem to the blood-mingled tear.  
O, no! still blissful and peaceful the land,  
And the merry elves flew from the sea to the strand.  
Right happy and joyous seem'd now the bright crew,  
As they tripp'd mid the orange groves flashing in  
dew,

For they were to hold a revel that night,  
A gay, fancy ball, and each to be dight  
In the gem or the flower that fancy might choose  
From mountain or vale, for its fragrance or hues.

IV.

Away sped the maskers like arrows of light,  
To gather their gear for the revel bright.  
To the dazzling peaks of far-off Peru,  
In emulous speed some sportive flew—  
And deep in the mine, or mid glaciers on high,  
For ruby and sapphire searched heedful and sly.  
For diamonds rare that gleam in the bed  
Of Brazilian streams, some merrily sped,  
While others for topaz and emerald stray,  
Mid the cradle cliffs of the Paraguay.  
As these are gathering the rarest of gems,  
Others are plucking the rarest of stems.  
They range wild dells where the zephyr alone  
To the blushing blossoms before was known;  
Through forests they fly, whose branches are hung  
By creeping plants, with fair flowerets strung—  
Where temples of nature with arches of bloom,  
Are lit by the moonlight, and faint with perfume.  
They stray where the mangrove and clematis twine,  
Where azalia and laurel in rivalry shine;  
Where, tall as the oak, the passion-tree glows,  
And jasmine is blent with rhodora and rose.  
O'er blooming savannas and meadows of light,  
Mid regions of summer they sweep in their flight,  
And gathering the fairest they speed to their bower,  
Each one with his favourite brilliant or flower.

V.

The hour is come, and the fairies are seen  
In their plunder array'd on the moonlit green.  
The music is breathed—'t is a soft tone of pleasure,  
And the light giddy throng whirl into the measure.  
'T was a joyous dance, and the dresses were bright,  
Such as never were known till that famous night;  
For the gems and the flowers that shone in the scene,  
O'ermatch'd the regalia of princess and queen.  
No gaudy slave to a fair one's brow  
Was the rose, or the ruby, or emerald now;  
But lighted with souls by the playful elves,  
The brilliants and blossoms seem'd dancing them-  
selves.

VI.

Of all that did chance, 't were a long tale to tell,  
Of the dresses and waltzes, and who was the belle;  
But each were so happy, and all were so fair,  
That night stole away and the dawn caught them  
there!

Such a scampering never before was seen  
As the fairies' flight on that island green.  
They rush'd to the bay with twinkling feet,  
But vain was their haste, for the moonlight fleet  
Had pass'd with the dawn, and never again  
Were those fairies permitted to traverse the main,—  
But mid the groves, when the sun was high,  
The Indian marked with a worshipping eye  
The humming-birds, all unknown before,  
Glancing like thoughts from flower to flower,  
And seeming as if earth's loveliest things,  
The brilliants and blossoms, had taken wings:—  
And fancy hath whisper'd in numbers light,  
That these are the fairies who danced that night,  
And linger yet in the garb they wore,  
Content in our clime, and more blest than before!

THE RIVER.

O, TELL me, pretty river!  
Whence do thy waters flow?  
And whither art thou roaming,  
So pensive and so slow?

"My birthplace was the mountain,  
My nurse, the April showers;  
My cradle was a fountain,  
O'ercurtain'd by wild flowers.

"One morn I ran away,  
A madcap, hoyden rill—  
And many a prank that day  
I play'd adown the hill!

"And then, mid meadowy banks,  
I flirted with the flowers,  
That stoop'd, with glowing lips,  
To woo me to their bowers.

"But these bright scenes are o'er,  
And darkly flows my wave—  
I hear the ocean's roar,  
And there must be my grave!"

### THE LEAF.

It came with spring's soft sun and showers,  
Mid bursting buds and blushing flowers;  
It flourish'd on the same light stem,  
It drank the same clear dew with them.  
The crimson tints of summer morn,  
That gilded one, did each adorn.  
The breeze, that whisper'd light and brief  
To bud or blossom, kiss'd the leaf;  
When o'er the leaf the tempest flew,  
The bud and blossom trembled too.

But its companions pass'd away,  
And left the leaf to lone decay.  
The gentle gales of spring went by,  
The fruits and flowers of summer die.  
The autumn winds swept o'er the hill,  
And winter's breath came cold and chill.  
The leaf now yielded to the blast,  
And on the rushing stream was cast.  
Far, far it glided to the sea,  
And whirl'd and eddied wearily,  
'Till suddenly it sank to rest,  
And slumber'd in the ocean's breast.

'Thus life begins—its morning hours,  
Bright as the birth-day of the flowers;  
Thus passes like the leaves away,  
As wither'd and as lost as they.  
Beneath the parent roof we meet  
In joyous groups, and gayly greet  
The golden beams of love and light,  
That kindle to the youthful sight.  
But soon we part, and one by one,  
Like leaves and flowers, the group is gone.  
One gentle spirit seeks the tomb,  
His brow yet fresh with childhood's bloom.  
Another treads the paths of fame,  
And harkens peace to win a name.  
Another still tempts fortune's wave,  
And seeking wealth, secures a grave.  
The last grasps yet the brittle thread—  
Though friends are gone and joy is dead,  
Still dares the dark and fretful tide,  
And clutches at its power and pride,  
Till suddenly the waters sever,  
And, like the leaf, he sinks forever.

### LAKE SUPERIOR.

"FATHER OF LAKES!" thy waters bend  
Beyond the eagle's utmost view,  
When, throned in heaven, he sees thee send  
Back to the sky its world of blue.

Boundless and deep, the forests weave  
Their twilight shade thy borders o'er,  
And threatening cliffs, like giants, heave  
Their rugged forms along thy shore.

Pale Silence, mid thy hollow caves,  
With listening ear, in sadness broods;

Or startled Echo, o'er thy waves,  
Sends the hoarse wolf-notes of thy woods.

Nor can the light canoes, that glide  
Across thy breast like things of air,  
Chase from thy lone and level tide  
The spell of stillness reigning there.

Yet round this waste of wood and wave,  
Unheard, unseen, a spirit lives,  
That, breathing o'er each rock and cave,  
To all a wild, strange aspect gives.

The thunder-riven oak, that flings  
Its grisly arms athwart the sky,  
A sudden, startling image brings  
To the lone traveller's kindled eye.

The gnarl'd and braided boughs, that show  
Their dim forms in the forest shade,  
Like wrestling serpents seem, and throw  
Fantastic horrors through the glade.

The very echoes round this shore  
Have caught a strange and glistening tone;  
For they have told the war-whoop o'er,  
Till the wild chorus is their own.

Wave of the wilderness, adieu!  
Adieu, ye rocks, ye wilks and woods!  
Roll on, thou element of blur,  
And fill these awful solitudes!

Thou hast no tale to tell of man—  
God is thy theme. Ye sounding caves  
Whisper of Him, whose mighty plan  
Deems as a bubble all your waves!

### THE SPORTIVE SYLPHS.

The sportive sylphs that course the air,  
Unseen on wings that twilight weaves,  
Around the opening rose repair,  
And breathe sweet incense o'er its leaves.

With sparkling cups of bubbles made,  
They catch the ruddy beams of day,  
And steal the rainbow's sweetest shade,  
Their blushing favourite to array.

They gather gems with sunbeams bright,  
From floating clouds and falling showers;  
They rob Aurora's locks of light  
To grace their own fair queen of flowers.

Thus, thus adorned, the speaking rose  
Becomes a token fit to tell  
Of things that words can ne'er disclose,  
And naught but this reveal so well.

Then, take my flower, and let its leaves  
Beside thy heart be cherish'd near,  
While that confiding heart receives  
The thought it whispers to thine ear.

## ISAAC CLASON.

[Born about 1796. Died, 1830.]

CLASON wrote the *Seventeenth and Eighteenth Canto of Don Juan*—a continuation of the *Don Juan* of *BYRON*—published in 1825. I have been able to learn many particulars of his biography. He was born in the city of New York, his father was a distinguished merchant, educated at Columbia College in 1813. He possessed a considerable fortune, but in the pursuit of pleasure he spent it all, and much besides, on his relatives. He was in turn a gay man in London and Paris, a writer for the public, and an actor in the theatres, and a private

tutor. A mystery hangs over his closing years. It has been stated that he was found dead in an obscure lodging-house in London, under circumstances that led to a belief that he committed suicide, about the year 1830.

Besides his continuation of *Don Juan*, he wrote but little poetry. The two cantos which he left under that title, have much of the spirit and feeling, in thought and diction, which characterize the work of *BYRON*. He was a man of attractive manners and brilliant conversation. His fate is an unfavourable commentary on his character.

### NAPOLEON.\*

and so well as that of France—

NAPOLEON and CHARLEMAGNE,  
for valour, women, wit, and dance,  
Burgundy, and bright Champagne,  
by word in battle was, Advance;  
at grand genius, who seem'd born to reign,  
in AMMON'S son, who boasted birth  
in, and spurn'd all sons of earth;

in he who wore his buskins high,  
his arm'd, impress'd upon his seal;  
did at poor CALPHURNIA'S prophecy,  
did the stroke he soon was doom'd to feel;  
the ideas of March breath'd his last sigh,  
thus pluck'd away his "cursed steel,"  
as he expired, "Et tu, BRUTE,"  
thus thought he only did his duty;

in he, who, at nine years of age,  
hage' altar swore eternal hate;  
a rancour time could ne'er assuage,  
things no reverse could moderate,  
things such as few would dare engage,  
things such that no misfortune could abate,  
his rival, both with broken hearts,—  
their fate, and such was BONAPARTE'S.

BONAPARTE! thy name shall live  
his last echo shall have ceased to sound;  
mortality's confines can give  
no reverberation, round and round  
of heaven, the long, deep cry of "Vive  
NAPOLÉON!" in thunders shall rebound;  
his flash shall blaze thy name on high,  
from earth, now meteor of the sky!

though on St. Helena's rocky shore  
should be pillow'd, and thy form entomb'd,  
at son, the child thou didst adore,  
with a father's fame, may yet be doom'd

in the *Seventeenth Canto of Don Juan*.

To crush the bigot BOURBON, and restore

Thy mouldering ashes ere they be consumed;  
Perhaps may run the course thyself didst run,  
And light the world, as comets light the sun.

'Tis better thou art gone: 'twere sad to see,  
Beneath an "imbecile's impotent reign,"  
Thine own unvanquish'd legions doom'd to be  
Cursed instruments of vengeance on poor Spain,  
That land, so glorious once in chivalry,  
Now sunk in slavery and shame again;  
To see the imperial guard, thy dauntless band,  
Made tools for such a wretch as FERDINAND.

Farewell, NAPOLÉON! thine hour is past;  
No more earth trembles at thy dreaded name;  
But France, unhappy France, shall long contrast  
Thy deeds with those of worthless D'ANGELOUÈME.  
Ye gods! how long shall slavery's thralldom last?  
Will France alone remain forever tame?  
Say, will no WALLACE, will no WASHINGTON  
Scourge from thy soil the infamous BOURBON!

Is Freedom dead? Is NERO'S reign restored?  
Frenchmen! remember Jena, Austerlitz:  
The first, which made thy emperor the lord  
Of Prussia, and which almost threw in fits  
Great FREDERICK WILLIAM; he who, at the board,  
Took all the Prussian uniform to bits;  
FREDERICK, the king of regimental tailors,  
As HUDSON LOWE, the very prince of jailors.

Farewell, NAPOLÉON! couldst thou have died  
The coward scorpion's death, afraid, ashamed  
To meet adversity's advancing tide,  
The weak had praised thee, but the wise had  
blamed;  
But no! though torn from country, child, and bride,  
With spirit unsubdued, with soul untamed,  
Great in misfortune, as in glory high,  
Thou daredst to live through life's worst agony.

Pity, for thee, shall weep her fountains dry,  
Mercy, for thee, shall bankrupt all her store;  
Valour shall pluck a garland from on high,  
And Honour twine the wreath thy temples o'er;

Beauty shall beckon to thee from the sky,  
And smiling seraphs open wide heaven's door;  
Around thy head the brightest stars shall meet,  
And rolling suns play sportive at thy feet.

Farewell, Narutkov! a long farewell,

A stranger's tongue, alas! must hymn thy worth;  
No eastern Gaul dare wake his harp to tell,

Or sound in song the spot that gave thee birth.

No more thy name, that, with its magic spell,  
Aroused the slumbering nations of the earth,  
Echoes around thy land; 'tis past—at length  
France sinks beneath the away of CHARLES the Tenth.

### JEALOUSY.

He who has seen the red-fork'd lightnings flash  
From out some black and tempest-gather'd cloud,  
And heard the thunder's simultaneous crash,  
Bursting in peals, terrifically loud;  
He who has mark'd the madden'd ocean dash  
(Robed in its snow-white foam as in a shroud)  
Its stant billows on the groaning shore,  
While death seem'd echo'd in the deafening roar;

He who has seen the wild tornado sweep  
(Its path destruction, and its progress death)  
The silent bosom of the smiling deep  
With the black bosom of its boisterous breath,  
Waking to strife the slumbering waves, that leap  
In battling surges from their beds beneath,  
Yawning and swelling from their liquid caves,  
Like buried giants from their restless graves:—

He who has gazed on sights and scenes like these,  
Hath look'd on nature in her maddest mood;  
But nature's warfare passes by degrees,—

The thunder's voice is hush'd, however rude,  
The dying winds unclasp the raging seas,  
The howling sky throws back her cloud-capt hood,

The infant lightnings to their cradles creep,  
And the gaunt earthquake rocks herself to sleep.

But there are storms, whose lightnings never glare,  
Tempests, whose thunders never cease to roll—  
The storms of love, when madden'd to despair,

The furious tempests of the jealous soul,  
That kaisun of the heart, which few can bear,  
Which owns no limit, and which knows no goal,  
Whose blast leaves joy a tomb, and hope a speck,  
Reason a blank, and happiness a wreck.

### EARLY LOVE.

THE fond career of beauty, O, that glow!

The first warm glow that mantles round the heart  
Of boyhood! when all's new—the first dear vow

He ever breathed—the tear-drops that first start,

Pure from the unpractised eye—the overflow

Of waken'd passions, that but now impart

A hope, a wish, a feeling yet unfeelt.

That mould to madness, or in midness melt.

Ah! where's the youth whose stout heart ne'er knew

The fires of joy, that burst through every vein,

That burn forever bright, forever new,

As passion rises o'er and o'er again?

That, like the phoenix, die but to renew—

Beat in the heart, and throb upon the brain—

Self-killling, quenchless as the eternal flame

That sports in Etna's base. But I'm to blame

Ignobly thus to yield to raptures past;

To call my buried feelings from their shrouds,

O'er which the deep funeral pall was cast—

Like brightest skies entomb'd in darkest clouds;

No matter, these, the latest and the last

That rise, like spectres of the past, in crowds;

The ebullitions of a heart not lost,

But weary, wandering, worn, and tempest-toss'd.

'Tis vain, and worse than vain, to think on joys

Which, like the hour that's gone, return no more;

Bubbles of folly, blown by wanton boys—

Billows that swell, to burst upon the shore—

Playthings of passion, manhood's gilded toys,

(Deceitful as the shell that seems to rest,

But proves the mimic mockery of the surge.)

They sink in sorrow's sea, and ne'er emerge.

### ALL IS VANITY.

I've compass'd every pleasure,  
Caught every joy before its brief could pass;  
I've loved without restriction, without measure—  
I've sipp'd enjoyment from each sparkling glass—  
I've known what 'tis, too, to "repent at leisure"—  
I've sat at meeting, and I've served at mass—  
And having roved through half the world's excitement,  
O'er, with the preacher—Vanity of vanities!

What constitutes man's chief enjoyment here?

What forms his greatest antidote to sorrow?

Is't wealth? Wealth can at last but gild his hour,

Or buy the pall that poverty must borrow.

Is't love? Alas, love's cradled in a tear;

It smiles to-day, and weeps again to-morrow;

Mere child of passion, that beguiles in youth,

And then from age, as falsehood flies from truth.

Is't glory? Pause beneath St. Helen's willow,

Whose weeping branches wave above the spot;

Ask him, whose head now rests upon its pillow,

Its last low pillow, there to rest, and rot.

Is't fame? Ask her, who floats upon the billow,

Entomb'd, uncoffin'd, and prebaccant forgot;

The lovely, love-sick Ibsen, frail as fair,

Victim of love, and emblem of despair.

Is't honour? Go, ask him whose ashes sleep

Within the crypt of Paul's stupendous dome,

Whose name once thunder'd victory o'er the deep,

Far as his country's navies proudly roam;

Above whose grave no juster *Dane* shall weep.

No Frank deplore the hour he found a home—

A home, whence valor's voice from conquest's din

No more shall rouse the lord—of Trafalgar.

# JOHN G. C. BRAINARD.

[Born, 1796. Died, 1822.]

DURING the present century many persons in this country, whose early productions gave promise of brilliant achievements in maturity, have died young. It has been said that the history of American genius might be written in a series of obituaries of youthful authors. Were DRAKE, SANDS, GRIFFIN, ROCKWELL, WILCOX, PINKNEY, CLARKE, the DAVIDSONS, and BRAINARD now alive, there would be no scarcity of American writers, nor would any of them have passed the ordinary meridian of existence. What they have left us must be regarded as the first-fruits of minds whose full powers were to the last undeveloped, and which were never tasked to their full capacity.

JOHN GARDNER CALKINS BRAINARD was a son of the Honourable J. G. BRAINARD, one of the Justices of the Supreme Court of Connecticut. He was born at New London, in that State, on the twenty-first day of October, 1796. After finishing his preparatory studies, which were pursued under the direction of an elder brother, he entered Yale College, in 1811, being then in the fifteenth year of his age. At this immature period, before the mind is fully awake to the nature and importance of moral and intellectual discipline, severe application to study is unusual. BRAINARD's books were neglected for communion with his own thoughts and "thick-coming fancies," or for the society of his fellows. His college career was marked by nothing peculiar: he was distinguished for the fine powers he evinced whenever he chose to exert them, for the uniform modesty of his deportment, the kindness which characterized his intercourse with those about him, and a remarkable degree of sensitiveness, which caused him to shrink from every harsh collision, and to court retirement. On leaving college, in 1815, he commenced the study of law, in his native place, and on his admission to the bar, he removed to the city of Middletown, intending to practise there his profession. His success was less than he anticipated; perhaps because of his too great modesty—an unfortunate quality in lawyers—or, it may be, in consequence of his indolence and convivial propensities. One of his biographers remarks that his friends were always welcome, save when they came as clients.

Wearied with the vexations and dry formalities of his profession, he relinquished it in the winter of 1822, to undertake the editorship of the Connecticut Mirror, a weekly political and literary gazette, published in Hartford. But here he found as little to please him as in the business he had deserted. He was too indolent to prepare every week articles of a serious, argumentative character, and gave in their place, graceful or humorous paragraphs, and the occasional pieces of verse on which rests his reputation as a poet. These, at the time, were republished in many periodicals,

and much praised. In the departments of poetry and criticism, the Mirror acquired a high reputation; but in others, while under his direction, it hardly rose to mediocrity.\*

His first volume of poetry,† containing his contributions to the Mirror, and some other pieces, was published early in 1825. It was favourably received by the public, and its success induced his friends to urge him to undertake the composition of a larger and more important work than he had yet attempted. His constitutional lassitude and aversion to high and continued effort deterred him from beginning the task, until 1827, when his health began to wane, and it was no longer in his power. He then relinquished the editorship of the Mirror, and sought for restoring quiet, and the gentle ministrations of affection, the home of his childhood. His illness soon assumed the character of consumption, and he saw that he had but a brief time to live. A few weeks were passed on the eastern shore of Long Island, in the hope of deriving benefit from a change of air; but nothing could arrest the progress of the fatal malady; and he returned to New London, to prepare for the

\* The editor of the last edition of his works, of which I have received a copy since the above was written, and while this volume is passing through the press, speaks as follows of his editorial career:—"We are assured by competent testimony, that laboured and able political articles were withheld from publication, owing to causes over which he had little control. It is not, perhaps, necessary to detail the facts, but they certainly go far to exculpate him from the charge of levity, or weakness, in conducting the editorial department of his paper. Prudential considerations were suffered to have sway, at the expense of his reputation for political tact and foresight. The only substitutes for the articles referred to, were such brief and tame pieces as he could prepare, after the best and almost only hours for composition had passed by. This circumstance, together with the consciousness that the paper was ill sustained in respect to its patronage, was sufficiently discouraging to a person whose sensibilities were as acute as those of BRAINARD. It accounts, also, for the frequent turns of mental depression which marked his latter years,—heightened, indeed, by that frequent and mortifying concomitant of genius,—a slender pecuniary means."

† The volume was introduced by the following characteristic address to the reader:—"The author of the following pieces has been induced to publish them in a book, from considerations which cannot be interesting to the public. Many of these little poems have been printed in the *Connecticut Mirror*; and others are just fit to keep them company. No apologies are made, and no criticisms deprecated. The commonplace story of the importunities of friends, though it had its share in the publication, is not insisted upon; but the vanity of the author, if others choose to call it such, is a natural motive, and the hope of 'making a little something by it,' is an honest acknowledgment, if it is a poor excuse." The motto of the title-page was as quaint:—

"Some said, 'John, print it;' others said 'Not so;'  
Some said 'It might do good;' others said, 'No.'"

*Bunyan's Apology.*



spiritual life upon which he was about to enter. He had always regarded with reverence the Christian character and profession, and he was now united to the visible church,\* and received the holiest of the sacraments. He lingered until the twenty-sixth of September, 1828, when he passed peacefully to the rest of those who "know that their Redeemer lives."

The pathway of BRAINARD was aside from the walks of ambition, and the haunts of worldliness. He lived within himself, holding communion with his own thoughts, and suffering from deep and lasting melancholy. Like WILCOX, it is said, he had met with one of those disappointments in early life, which so frequently impress the soul with sadness; and though there was sometimes gaiety in his manner and conversation, it was generally assumed, to conceal painful musings or to beguile sorrow.

His person was small, and well formed; his countenance mild, and indicative of the kindness and gentleness of his nature, and in his eyes there was a look of dreamy listlessness and tenderness. He was fond of society, and his pleasing

conversation and amiable character won for him many ardent friends. He was peculiarly sensitive; and Mr. WHITTIER,\* in a sketch of his life, remarks that in his gayest moments a rebilly-spoken word, or casual inattention, would check at once the free flow of his thoughts, cause the just to die on his lips, and—the melancholy which had been lifted from his heart, to fall again with increased heaviness."

BRAINARD lacked the mental discipline and strong self-command which alone confer true power. He never could have produced a great work. His poems were nearly all written during the six years in which he edited the *Mirror*, and they bear marks of haste and carelessness, though some of them are very beautiful. He suited only in his humorous pieces; in all the rest his language is appropriate and pure, his diction free and harmonious, and his sentiments natural and sincere. His serious poems are characterized by deep feeling and delicate fancy; and if we had no records of his history, they would show us that he was a man of great gentleness, simplicity, and purity.

### JERUSALEM.†

For a lamps were burning o'er two mighty graves—

GODFREY'S and BALDWIN'S—Salem's Christian kings;

And holy light glanced from Helena's naves,

Fed with the incense which the pilgrim brings,—

\* On this occasion, says the Reverend Mr. McEWEN, as he was too feeble to go to the church and remain through the customary services, he arrived at and entered the sanctuary when there were nearly or quite through. Every one present (literally, almost) knew him,—the occasion of his coming was understood,—and when he appeared, pale, feeble, emaciated, and trembling in consequence of his extreme debility, the sensation it produced was at once apparent throughout the whole assembly. There seemed to be an instinctive homage paid to the grace of God in him; or, perhaps, the fact shows how readily a refined Christian community sympathizes with genius and virtue destined to an early tomb.

† The following intelligence from Constantinople was of the eleventh October, '48. A severe earthquake in gold to have taken place at Jerusalem, which has destroyed great part of that city, shaken down the Mosque of Omar, and reduced the Holy Sepulchre to ruins from top to bottom."

‡ GODFREY and BALDWIN were the first Christian kings at Jerusalem. The Empress ELEANOR, mother of CONSTANTINE the Great, built the church of the sepulchre on Mount Calvary. The walls are of stone and the roof of cedar. The four lamps which are very costly, it is kept in reply to the offerings of pilgrims who resort to it. The mosque was originally a Jewish temple. The Emperor JULIAN undertook to rebuild the temple of Jerusalem at very great expense, to disprove the prophecy of our Saviour, as it was understood by the Jews, that the work and the wisdom were destroyed by an earthquake. The ponds of Bethesda and Gibeon—the tomb of the Virgin Mary, and of King JERUSALEM—the pillar of Absalom—the tomb of Zachariah—and the temple mounds, or holy field, which is supposed to have been purchased with the price of Jacob's treasure, &c., were lately, the most interesting parts of Jerusalem.

While through the panell'd roof the cedar fringe  
Its painted arms o'er choir, and roof, and dome,

And every porphyry-pillar'd cloister rings  
To every knave there its "welcome home."  
As every lip breathes out, "O Lord, thy kingdom come."

A mosque was garnish'd with its crescent moon,  
And a clear voice call'd Mussulmans to prayer.  
There were the splendours of Judea's thrones—  
There were the trophies which its conquerors wear—

All but the truth, the holy truth, was there —  
For there, with lip profane, the crier stood,  
And him from the tall minaret you might hear,  
Singing to all whose steps had thither trod,  
That verse misunderstood, "There is no God but God."

Hark! did the pilgrim tremble as he kneel'd?  
And did the turban'd Turk his sins confess?  
Those mighty hands the elements that mold,  
That mighty Power that knows to curse or bless,  
Is over all; and in whatever dwells  
His supplicants crowd around him, He can see  
Their heart, in city or in wilderness,  
And probe its core, and make its blindness see,  
Owning Him very God, the only Deity.

There was an earthquake sure that rent thy line,  
Proud JERU when against the prophecy  
Of Him who lived, and died, and rose again,  
"That one done on another should not be!"  
Thou wouldst rebuild that Jewish sanctuary  
To mock the eternal Word.—The earth below  
Gush'd out in fire; and from the burning sky.

\* JOHN G. WHITTIER was one of BRAINARD's intimate friends, and, soon after his death, he wrote an interesting account of his life, which was published in an edition of his poems, printed in 1932.

And from the boiling seas such wrath did flow,  
As saw not Shinar's plain, nor Babel's overthrow.

Another earthquake comes. Dome, roof, and wall  
Tremble; and headlong to the grassy bank,  
And in the muddied stream the fragments fall,  
While the rent chasm spread its jaws, and drank  
At one huge draught, the sediment, which sank  
In Salem's drained goblet. Mighty Power!  
Thou whom we all should worship, praise, and  
thank,

Where was thy mercy in that awful hour,  
When hell moved from beneath, and thine own  
heaven did lower?

Say, Pilate's palaces—proud Herod's towers—

Say, gate of Bethlehem, did your arches quake?  
Thy pool, Bethesda, was it fill'd with showers?

Calm Gihon, did the jar thy waters wake?  
Tomb of thee, MARY—Virgin—did it shake?  
Glow'd thy bought field, Aceldama, with blood?

Where were the shudderings Calvary might  
Did sainted Mount Moriah send a flood, [make?  
To wash away the spot where once a God had stood?

Lost Salem of the Jews—great sepulchre  
Of all profane and of all holy things—  
Where Jew, and Turk, and Gentile yet concur  
To make thee what thou art! thy history brings  
Thoughts mix'd of joy and wo. The whole  
earth rings

With the sad truth which He has prophesied,  
Who would have shelter'd with his holy wings  
Thee and thy children. You his power defied:  
You scourged him while he lived, and mock'd him  
as he died!

There is a star in the untroubled sky, [made—  
That caught the first light which its Maker  
It led the hymn of other orbs on high;—

'T will shine when all the fires of heaven shall  
fade.

Pilgrims at Salem's porch, be that your aid!  
For it has kept its watch on Palestine!

Look to its holy light, nor be dismay'd,  
Though broken is each consecrated shrine,  
Though crush'd and ruin'd all—which men have  
call'd divine.

### ON CONNECTICUT RIVER.

From that lone lake, the sweetest of the chain  
That links the mountain to the mighty main,  
Fresh from the rock and swelling by the tree,  
Rushing to meet, and dare, and breast the sea—  
Fair, noble, glorious river! in thy wave  
The sunniest slopes and sweetest pastures lave;  
The mountain torrent, with its wintry roar,  
Springs from its home and leaps upon thy shore:—  
The promontories love thee—and for this  
Turn their rough cheeks and stay thee for thy kiss.

Stern, at thy source, thy northern guardians  
Rude rulers of the solitary land, [stand,  
Wild dwellers by thy cold, sequester'd springs,  
Of earth the feathers and of air the wings;

Their blasts have rock'd thy cradle, and in storm  
Cover'd thy couch and swathed in snow thy form—  
Yet, bless'd by all the elements that sweep  
The clouds above, or the unfathom'd deep,  
The purest breezes scent thy blooming hills,  
The gentlest dew drops on thy eddying rills,  
By the moss'd bank, and by the aged tree,  
The silver streamlet smoothest glides to thee.

The young oak greets thee at the water's edge,  
Wet by the wave, though anchor'd in the ledge.  
—'T is there the otter dives, the beaver feeds,  
Where pensive osiers dip their willowy weeds,  
And there the wild-cat purs amid her brood,  
And trains them in the sylvan solitude,  
To watch the squirrel's leap, or mark the mink  
Paddling the water by the quiet brink;—  
Or to out-gaze the gray owl in the dark,  
Or hear the young fox practising to bark.

Dark as the frost-nipp'd leaves that strew'd the  
ground,

The Indian hunter here his shelter found;  
Here cut his bow and shaped his arrows true,  
Here built his wigwam and his bark canoe,  
Spear'd the quick salmon leaping up the fall,  
And slew the deer without the rifle-ball; [choose,  
Here his young squaw her cradling tree would  
Singing her chant to hush her swart pappoose;  
Here stain her quills and string her trinkets rude,  
And weave her warrior's wampum in the wood.  
—No more shall they thy welcome waters bless,  
No more their forms thy moon-lit banks shall press,  
No more be heard, from mountain or from grove,  
His whoop of slaughter, or her song of love.

Thou didst not shake, thou didst not shrink  
when, late,

The mountain-top shut down its ponderous gate,  
Tumbling its tree-grown ruins to thy side,  
An avalanche of acres at a slide.  
Nor dost thou say, when winter's coldest breath  
Howls through the woods and sweeps along the  
heath—

One mighty sigh relieves thy icy breast,  
And wakes thee from the calmness of thy rest.

Down sweeps the torrent ice—it may not stay  
By rock or bridge, in narrow or in bay—  
Swift, swifter to the heaving sea it goes,  
And leaves thee dimpling in thy sweet repose.  
—Yet as the unharm'd swallow skims his way,  
And lightly drops his pinions in thy spray,  
So the swift sail shall seek thy inland seas,  
And swell and whiten in thy purer breeze,  
New paddles dip thy waters, and strange oars  
Feather thy waves and touch thy noble shores.

Thy noble shores! where the tall steeple shines,  
At mid-day, higher than thy mountain pines;  
Where the white school-house with its daily drill  
Of sunburn'd children, smiles upon the hill;  
Where the neat village grows upon the eye,  
Deck'd forth in nature's sweet simplicity—  
Where hard-won competence, the farmer's wealth,  
Gains merit, honour, and gives labour health;  
Where GOLDSMITH's self might send his exiled band  
To find a new "Sweet Auburn" in our land.

What Art can execute, or Taste devise,  
Decks thy fair course and gladdens in thine eyes—

As broader sweep the bendings of thy stream,  
To meet the southern sun's more constant beam.  
Here cities rise, and sea-wash'd commerce hails  
Thy shores and winds with all her flapping sails,  
From tropic isles, or from the torrid main—  
Where grows the grape, or sprouts the sugar-cane—  
Or from the haunts where the striped haddock play,  
By each cold, northern bank and frozen bay.  
Here, safe return'd from every stormy sea,  
Waves the striped flag, the mantle of the free,  
—That star-lit flag, by all the breezes curl'd  
Of yon vast deep whose waters grasp the world.

In what Arcadian, what Utopian ground  
Are warmer hearts or manlier feelings found,  
More hospitable welcome, or more zeal  
To make the curious "tarrying" stranger feel  
That, next to home, here best may he abide,  
To rest and cheer him by the chimney-side;  
Drink the hale farmer's cider, as he hears  
From the gray dame the tales of other years.  
Cracking his shag-barks, as the aged crone  
—Mixing the true and doubtful into one—  
Tells how the Indian scalp'd the helpless child,  
And bore its shrieking mother to the wild,  
Butcher'd the father hastening to his home,  
Seeking his cottage—finding but his tomb.  
How drums, and flags, and troops were seen on high,  
Wheeling and charging in the northern sky,  
And that she knew what these wild tokens meant,  
When to the Old French War her husband went.  
How, by the thunder-blasted tree, was hid  
The golden spoils of far-famed ROBERT KIDD;  
And then the chubby grandchild wants to know  
About the ghosts and witches long ago,  
That haunted the old swamp.

The clock strikes ten—  
The prayer is said, nor unforgotten then  
The stranger in their gates. A decent rule  
Of elders in thy puritanic school. (dream,

When the fresh morning wakes him from his  
And daylight smiles on rock, and slope, and stream,  
Are there not glossy curls and sunny eyes,  
As brightly lit and bluer than thy skies;  
Voices as gentle as an echo'd call,  
And sweeter than the soften'd waterfall  
That smiles and dimples in its whispering spray,  
Leaping in sportive innocence away:—  
And lovely forms, as graceful and as gay  
As wild-brier, budding in an April day!  
—How like the leaves—the fragrant leaves it bears,  
Their sinless purposes and simple cares.

Stream of my sleeping fathers! when the sound  
Of coming war echoed thy hills around,  
How did thy sons start forth from every glade,  
Snatching the musket where they left the spade.  
How did their mothers urge them to the fight,  
Their sisters tell them to defend the right:—  
How bravely did they stand, how nobly fall,  
The earth their coffin and the turf their pall;  
How did the aged pastor light his eye,  
When, to his flock, he read the purpose high  
And stern resolve, whate'er the toil may be,  
To pledge life, name, fame, all—for liberty.  
—Cold is the hand that penn'd that glorious page—  
Still in the grave the body of that sage

Whose lip of eloquence and heart of zeal  
Made patriots act and listening statesmen feel—  
Brought thy green mountains down upon their fan  
And thy white summits melted of their snows,  
While every vale to which his voice could come,  
Rang with the life and echoed to the drum.

Bold river! better suited are thy waves  
To nurse the laurels clustering round thy graves,  
Than many a distant stream, that soaks the mud  
Where thy brave sons have shed their gallant blood  
And felt, beyond all other mortal pain,  
They ne'er should see their happy home again.

Thou hadst a part once,—and he could tell,  
Most tenderly, whate'er to thee befell;  
Could fill each pastoral reed upon thy shore—  
But we shall hear his classic lays no more!  
He loved thee, but he took his aged way,  
By Erie's shore, and PENNY's glorious day,  
To where Detroit looks out amidst the wood,  
Remote beside the dreary solitude.

Yet for his brow thy ivy leaf shall spread,  
Thy freshest myrtle lift its berried head,  
And our gnarl'd charter-oak put forth a bough,  
Whose leaves shall grace thy TAUWATIL's be-  
nour'd brow.

#### ON THE DEATH OF MR WOODWARD. AT EDINBURGH.

"The spider's most attenuated thread  
Is cord— is cable, to man's tender tie  
On earthy bliss; it breaks at every breeze."

ANOTHER! 'tis a sad word to the heart,  
That one by one has lost its hold on life,  
From all it loved or valued, forced to part  
In detail. Feeling dies not by the knife  
That cuts at once and kills—its tortured strife  
Is with distill'd affliction, drop by drop  
Oozing its bitterness. Our world is rife  
With grief and sorrow! all that we would possess  
Or would be propp'd with, falls—when shall the  
ruin stop!

The sea has one,\* and Palestine has one,  
And Scotland has the last. The snowed maid  
Shall gaze in wonder on the stranger's stone,  
And wipe the dust off with her tartan plaid—  
And from the lonely tomb where thou art laid  
Turn to some other monument—nor know  
Whose grave she passes, or whose name she reads  
Whose loved and honour'd relics lie below;  
Whose is immortal joy, and whose is mortal woe.

There is a world of bliss hereafter—clear  
Why are the bad above, the good beneath  
The green grass of the grave! The mower's  
Flowers and briars alike. But man shall breathe  
(When he his desolating blade shall sheathe  
And rest him from his work) in a pure sky.  
Above the smoke of burning worlds;—and Death  
On scorched pinions with the dead shall lie,  
When time, with all his years and centuries has  
pass'd by.

\* Professor FISHER, lost in the "Albatross," and Rev. LEVI PARSONS, missionary to Palestine, who died at Alexandria.

## ON A LATE LOSS.\*

—  
 "He shall not float upon his watery bier  
 Unwept."  
 —

THE breath of air that stirs the harp's soft string,  
 Floats on to join the whirlwind and the storm;  
 The drops of dew exhaled from flowers of spring,  
 Rise and assume the tempest's threatening form;  
 The first mild beam of morning's glorious sun,  
 Ere night, is sporting in the lightning's flash;  
 And the smooth stream, that flows in quiet on,  
 Moves but to aid the overwhelming dash  
 That wave and wind can muster, when the might  
 Of earth, and air, and sea, and sky unite.

So science whisper'd in thy charmed ear,  
 And radiant learning beckon'd thee away.  
 The breeze was music to thee, and the clear  
 Beam of thy morning promised a bright day.  
 And they have wreck'd thee!—But there is a shore  
 Where storms are hush'd—where tempests  
 never rage;  
 Where angry skies and blackening seas no more  
 With gusty strength their roaring warfare wage.  
 By thee its peaceful margent shall be trod—  
 Thy home is heaven, and thy friend is God.

## SONNET TO THE SEA-SERPENT.

—  
 "Hugest that swims the ocean stream."  
 —

WELTER upon the waters, mighty one—  
 And stretch thee in the ocean's trough of brine;  
 Turn thy wet scales up to the wind and sun,  
 And toss the billow from thy flashing fin;  
 Heave thy deep breathings to the ocean's din,  
 And bound upon its ridges in thy pride:  
 Or dive down to its lowest depths, and in  
 The caverns where its unknown monsters hide,  
 Measure thy length beneath the gulf-stream's tide—  
 Or rest thee on that navel of the sea  
 Where, floating on the Maelstrom, abide  
 The krakens sheltering under Norway's lee;  
 But go not to Nahant, lest men should swear  
 You are a great deal bigger than you are.

## THE FALL OF NIAGARA.

—  
 "Labitur et labetur."  
 —

THE thoughts are strange that crowd into my brain,  
 While I look upward to thee. It would seem  
 As if God pour'd thee from his "hollow hand,"  
 And hung his bow upon thine awful front;  
 And spoke in that loud voice, which seem'd to him  
 Who dwelt in Patmos for his Saviour's sake,  
 "The sound of many waters;" and had bade  
 Thy flood to chronicle the ages back,  
 And notch His centuries in the eternal rocks.

\* Professor FISHER, lost in the Albion, off the coast of Kinsale, Ireland.

Deep calleth unto deep. And what are we,  
 That hear the question of that voice sublime?  
 O! what are all the notes that ever rung  
 From war's vain trumpet, by thy thundering side!  
 Yea, what is all the riot man can make  
 In his short life, to thy unceasing roar!  
 And yet, bold babbler, what art thou to Him  
 Who drown'd a world, and heaped the waters far  
 Above its loftiest mountains?—a light wave,  
 That breaks, and whispers of its Maker's might.

## ON THE DEATH OF A FRIEND.

—  
 Who shall weep when the righteous die?  
 Who shall mourn when the good depart?  
 When the soul of the godly away shall fly,  
 Who shall lay the loss to heart?

He has gone into peace—he has laid him down,  
 To sleep till the dawn of a brighter day;  
 And he shall wake on that holy morn,  
 When sorrow and sighing shall flee away.

But ye who worship in sin and shame  
 Your idol gods, whate'er they be:  
 Who scoff, in your pride, at your Maker's name,  
 By the pebbly stream and the shady tree,—

Hope in your mountains, and hope in your streams,  
 Bow down in their worship, and loudly pray;  
 Trust in your strength, and believe in your dreams,  
 But the wind shall carry them all away.

There's one who drank at a purer fountain,  
 One who was wash'd in a purer flood:  
 He shall inherit a holier mountain,  
 He shall worship a holier God.

But the sinner shall utterly fail and die,  
 Whelm'd in the waves of a troubled sea;  
 And God, from his throne of light on high,  
 Shall say, there is no peace for thee.

## EPITHALAMIUM.

—  
 I saw two clouds at morning,  
 Tinged by the rising sun,  
 And in the dawn they floated on,  
 And mingled into one;  
 I thought that morning cloud was bless'd,  
 It moved so sweetly to the west.

I saw two summer currents  
 Flow smoothly to their meeting,  
 And join their course, with silent force,  
 In peace each other greeting;  
 Calm was their course through banks of green,  
 While dimpling eddies play'd between.

Such be your gentle motion,  
 Till life's last pulse shall beat;  
 Like summer's beam, and summer's stream,  
 Float on, in joy, to meet  
 A calmer sea, where storms shall cease—  
 A purer sky, where all is peace.

## TO THE DEAD.

How many now are dead to me  
That live to others yet!  
How many are alive to me  
Who crumble in their graves, nor see  
That sickening, sinking look, which we  
Till dead can ne'er forget.

Beyond the blue seas, far away,  
Most wretchedly alone,  
One died in prison, far away,  
Where stone on stone shut out the day,  
And never hope or comfort's ray  
In his lone dungeon shone.

Dead to the world, alive to me,  
Though months and years have pass'd;  
In a lone hour, his sigh to me  
Comes like the hum of some wild bee,  
And then his form and face I see,  
As when I saw him last.

And one with a bright lip, and cheek,  
And eye, is dead to me.  
How pale the bloom of his smooth cheek!  
His lip was cold—it would not speak:  
His heart was dead, for it did not break:  
And his eye, for it did not see.

Then for the living be the tomb,  
And for the dead the smile;  
Engrave oblivion on the tomb  
Of pulseless life and deadly bloom,—  
Dim is such glare: but bright the gloom  
Around the funeral pile.

## THE DEEP.

THERE'S beauty in the deep:  
The wave is bluer than the sky;  
And, though the lights shine bright on high,  
More softly do the sea-gems glow,  
That sparkle in the depths below;  
The rainbow's tints are only made  
When on the waters they are laid;  
And sun and moon most sweetly shine  
Upon the ocean's level brine.  
There's beauty in the deep.

There's music in the deep:—  
It is not in the surf's rough roar,  
Nor in the whispering, shelly shore,—  
They are but earthly sounds, that tell  
How little of the sea-nymph's shell,  
That sends its loud, clear note abroad,  
Or winds its softness through the flood,  
Echoes through groves, with coral gay,  
And dies, on spongy banks, away.  
There's music in the deep.

There's quiet in the deep:—  
Above, let tides and tempests rave,  
And earth-born whirlwinds wake the wave;  
Above, let care and fear contend  
With sin and sorrow, to the end:

Here, far beneath the tainted foam  
That frets above our peaceful home;  
We dream in joy, and wake in love,  
Nor know the rage that yells above.  
There's quiet in the deep.

## MR. MERRY'S LAMENT FOR "LONG TOM."

"Let us think of them that sleep,  
Full many a fathom deep,  
By thy wild and stormy steep,  
Elsinore."

Thy cruise is over now,  
Thou art anchor'd by the shore,  
And never more shalt thou  
Hear the storm around thee roar:  
Death has shaken out the sands of thy glass.  
Now around thee sports the whale,  
And the porpoise snuffs the gale,  
And the night-winds wake their wail,  
As they pass.

The sea-grass round thy bier  
Shall bend beneath the tide,  
Nor tell the breakers near  
Where thy manly limbs abide:  
But the granite rock thy tombstone shall be.  
Though the edges of thy grave  
Are the combings of the wave—  
Yet unheeded they shall rave  
Over thee.

At the piping of all hands,  
When the judgment signal's spread—  
When the islands, and the lands,  
And the seas give up their dead,  
And the south and the north shall come;  
When the sinner is dismay'd,  
And the just man is afraid,  
Then heaven be thy aid,  
Poor Tom.

## THE INDIAN SUMMER.

WHAT is there saddening in the autumn leaves?  
Have they that "green and yellow melancholy"  
That the sweet poet spake of?—Had he seen  
Our variegated woods, when first the frost  
Turns into beauty all October's charms—  
When the dread fever quits us—when the storm  
Of the wild equinox, with all its wet,  
Has left the land, as the first deluge left it,  
With a bright bow of many colours hung  
Upon the forest tops—he had not sighed.  
The moon stays longest for the hunter now:  
The trees cast down their fruitage, and the birds  
And busy squirrel boards his winter store:  
While man enjoys the breeze that sweeps along  
The bright, blue sky above him, and that bands  
Magnificently all the forest's pride,  
Or whispers through the evergreens, and asks,  
"What is there saddening in the autumn leaves?"

## STANZAS.

And leaves strew the forest walk,  
wither'd are the pale wild flowers;  
It hangs blackening on the stalk,  
And dew-drops fall in frozen showers.  
Are the spring's green sprouting bowers,  
Summer's rich and mantling vines,  
Autumn, with her yellow hours,  
And plain no longer shines.

Is a clear and wild-toned note,  
rose and swell'd from yonder tree—  
Bird, with too sweet a throat,  
Perch'd, and raised her song for me.  
When winter comes, and where is she?  
Where summer wings will rove,  
The buds are fresh, and every tree  
With the notes of love.

And the breath of southern sky,  
Fresh the flower that blushes there,  
The warm breeze that rustles by  
Leaves too green, and buds too fair;  
The forest tree stands stripp'd and bare,  
And beneath the ice is dead,  
The mountain top, with sleety hair,  
O'er the snows its reverend head.

And, with all the birds, and seek  
The piercest clime, with livelier flight,  
Than the sun, the evening's cheek,  
Leave me lonely with the night.  
Gaze upon the cold north light,  
Mark where all its glories shone,—  
That it all is fair and bright,  
That it all is cold and gone.

## THE STORM OF WAR.

Once was felt the storm of war!  
And an earthquake's roar;  
It h'd upon the mountain height,  
And smoked along the shore.  
Under'd in a dreaming ear,  
And up the farmer sprang;  
It tatter'd in a bold, true heart,  
And a warrior's harness rang.

Shaken by a widow's door,—  
But her hope did fail;  
Shaken through a leafy grove,  
And a maiden's cheek was pale.  
As upon the sleeping sea,  
And waves around it howl;  
And from top to foaming top,  
The frowning ocean's scowl.

Under sail'd the merchant ship,  
Where was peace upon her deck;  
The friendly flag from the mast was torn,  
And the waters whelm'd the wreck.  
The same blast that bore her down  
Shook a gallant daring sail,  
And loved the might of the blackening storm,  
And laugh'd in the roaring gale.

The stream, that was a torrent once,  
Is rippled to a brook,  
The sword is broken, and the spear  
Is but a pruning-hook.  
The mother chides her truant boy,  
And keeps him well from harm;  
While in the grove the happy maid  
Hangs on her lover's arm.

Another breeze is on the sea,  
Another wave is there,  
And floats abroad triumphantly  
A banner bright and fair.  
And peaceful hands, and happy hearts,  
And gallant spirits keep  
Each star that decks it pure and bright,  
Above the rolling deep.

## THE GUERRILLA.

Though friends are false, and leaders fail,  
And rulers quake with fear;  
Though tamed the shepherd in the vale,  
Though slain the mountaineer;  
Though Spanish beauty fill their arms,  
And Spanish gold their purse—  
Sternest than wealth's or war's alarms  
Is the wild Guerilla's curse.

No trumpets range us to the fight:  
No signal sound of drum  
Tells to the foe, that, in their might,  
The hostile squadrons come.  
No sunbeam glitters on our spears,  
No warlike tramp of steeds  
Gives warning—for the first that hears  
Shall be the first that bleeds.

The night-breeze calls us from our bed,  
At dew-fall forms the line,  
And darkness gives the signal dread  
That makes our ranks combine:  
Or should some straggling moonbeam lie  
On copse or lurking hedge,  
'T would flash but from a Spaniard's eye,  
Or from a dagger's edge.

'T is clear in the sweet vale below,  
And misty on the hill;  
The skies shine mildly on the foe,  
But lour upon us still.  
This gathering storm shall quickly burst,  
And spread its terrors far,  
And at its front we'll be the first,  
And with it go to war.

O! the mountain peak shall safe remain—  
'T is the vale shall be despoil'd,  
And the tame hamlets of the plain  
With ruin shall run wild;  
But liberty shall breathe our air  
Upon the mountain head,  
And freedom's breezes wander here,  
Here all their fragrance shed.



## THE SEA-BIRD'S SONG.

On the deep is the mariner's danger,  
 On the deep is the mariner's death,  
 Who, to fear of the tempest a stranger,  
 Sees the last bubble burst of his breath?  
 'Tis the sea-bird, sea-bird, sea-bird,  
 Lone looker on despair,  
 The sea-bird, sea-bird, sea-bird,  
 The only witness there.

Who watches their course, who so mildly  
 Career to the kiss of the breeze?  
 Who lists to their shrieks, who so wildly  
 Are clasp'd in the arms of the seas!  
 'Tis the sea-bird, &c.

Who hovers on high o'er the lover,  
 And her who has clung to his neck?  
 Whose wing is the wing that can cover,  
 With its shadow, the foundering wreck?  
 'Tis the sea-bird, &c.

My eye in the light of the billow,  
 My wing on the wake of the wave,  
 I shall take to my breast, for a pillow,  
 The shroud of the fair and the brave.  
 I'm a sea-bird, &c.

My foot on the iceberg has lighted,  
 When hoarse the wild winds veer about,  
 My eye, when the bark is benighted,  
 Sees the lamp of the light-house go out.  
 I'm the sea-bird, sea-bird, sea-bird,  
 Lone looker on despair;  
 The sea-bird, sea-bird, sea-bird,  
 The only witness there.

## TO THE DAUGHTER OF A FRIEND.

I PRAY thee, by thy mother's face,  
 And by her look, and by her eye,  
 By every decent matron grace  
 That hover'd round the resting-place  
 Where thy young head did lie;  
 And by the voice that soothed thine ear,  
 The hymn, the smile, the sigh, the tear,  
 That match'd thy changeful mood;  
 By every prayer thy mother taught,  
 By every blessing that she sought,  
 I pray thee to be good.

Is not the nestling, when it wakes,  
 Its eye upon the wood around,  
 And on its new-fledged pinions takes  
 Its taste of leaves, and boughs, and brakes—  
 Of motion, sight, and sound.—  
 Is it not like the parent? Then  
 Be like thy mother, child, and when  
 Thy wing is bold and strong.—  
 As pure and steady be thy light,  
 As high and heavenly be thy flight,  
 As holy be thy song.

## SALMON RIVER.\*

*Hic viridis tenera pretext arundine ripas  
 Minius.—VIRGIL.*

'Tis a sweet stream—and so, 'tis true, are all  
 That, undisturb'd, save by the harmless brawl  
 Of mimic rapid or slight waterfall,  
 Pursue their way  
 By mossy bank, and darkly waving wood,  
 By rock, that since the deluge fix'd has stood,  
 Showing to sun and moon their crimping flood  
 By night and day.

But yet there's something in its humble rank,  
 Something in its pure wave and sloping bank.  
 Where the deer sported, and the young fawn drank  
 With unscared look;  
 There's much in its wild history, that seems  
 With all that's superstitious—and that seems  
 To match our fancy and eke out our dreams,  
 In that small brook.

Harvee has been upon its peaceful plain,  
 And blood has dropp'd there, like the drops of rain.  
 The corn grows o'er the still graves of the slain—  
 And many a quiver,  
 Fill'd from the reeds that grew on yonder hill,  
 Has spent itself in carnage. Now 'tis still,  
 And whistling ploughboys oft their runlets fill  
 From Salmon river.

Here, say old men, the Indian magi made  
 Their spells by moonlight; or beneath the shade  
 That shrouds sequester'd rock, or darkening glade  
 Or tangled dell.  
 Here PHILIP came, and MIASTONING,  
 And ask'd about their fortunes long ago,  
 As SAUL to Endor, that her witch might show  
 Old SAMUEL.

And here the black fox roved, that howl'd and shook  
 His thick tail to the hunters, by the brook  
 Where they pursued their game, and him mistook  
 For earthly fox;  
 Thinking to shoot him like a shaggy bear,  
 And his soft peltry, stripp'd and dress'd, to wear.  
 Or lay a trap, and from his quiet lair  
 Transfer him to a box.

Such are the tales they tell. 'Tis hard to rhyme  
 About a little and unnoticed stream,  
 That few have heard of—but it is a theme  
 I chance to love;  
 And one day I may tune my ree-straw reed,  
 And whistle to the note of many a deed  
 Done on this river—which, if there be need,  
 I'll try to prove.

\* This river enters into the Connecticut at East Haddam.

## ROBERT C. SANDS.

[Born, 1799. Died, 1832.]

THE history of American literature, for the period which has already passed, will contain the names of few men of greater genius, or more general learning, than ROBERT C. SANDS. His life has been written so well by his intimate friend, GULIAN C. VERPLANCK, LL. D., that I shall attempt only to present an abstract of the narrative of that accomplished scholar and critic.

SANDS was born in the city of New York, (where his father, who had been distinguished for his patriotism during the revolutionary struggle, was an eminent merchant,) on the eleventh of May, 1799. At a very early age he was remarkable for great quickness of apprehension, and facility of acquiring knowledge. When seven years old, he began to study the Latin language, and at thirteen he was admitted to the sophomore class of Columbia College. He had already, under Mr. FINDLAY, of Newark, and the Reverend Mr. WHELPLEY, of New York, made great progress in classical knowledge; and while in the college, which had long been distinguished for sound and accurate instruction in the dead languages, he excelled all his classmates in ancient learning, and was equally successful in the mathematics and other branches of study. In his second collegiate year, in conjunction with his friend EASTBURN, and some other students, he established a periodical entitled "The Moralist," and afterward another, called "Academic Recreations," of both of which he wrote the principal contents. He was graduated in 1815, and soon after became a student in the law-office of DAVID B. OGDEN, one of the most distinguished advocates of the time. He pursued his legal studies with great ardour; his course of reading was very extensive; and he became not only familiar with the more practical part of professional knowledge, but acquired a relish for the abstruse doctrines and subtle reasonings of the ancient common law.

Still he found time for the study of the classics; and, in company with two or three friends, read several of the most difficult of the Greek authors, exactly and critically. His love of composition continued to grow upon him. He wrote on all subjects, and for all purposes; and, in addition to essays and verses, on topics of his own choice, volunteered to write orations for the commencement displays of young graduates, verses for young lovers, and even sermons for young divines. Several of the latter, written in an animated style, were much admired, when delivered in the pulpit with good emphasis and discretion, to congregations who little suspected to whom they were indebted for their edification. One of them, at least, has been printed under the name of the clergyman by whom it was delivered. In 1817 he published a

poem, which he had begun and in great part written four years before. It was called "The Bridal of Vaumond," and was a metrical romance, founded on the same legend of the transformation of a decrepit and miserable wretch into a youthful hero, by compact with the infernal powers, which forms the groundwork of BYRON'S "Deformed Transformed."

It was during the period of these studies, that he and three of his friends, of as many different professions, formed an association, of a somewhat remarkable character, under the name of the Literary Confederacy. The number was limited to four; and they bound themselves to preserve a friendly communication in all the vicissitudes of life, and to endeavour, by all proper means, to advance their mutual and individual interest, to advise each other on every subject, and to receive with good temper the rebuke or admonition which might thus be given. They proposed to unite, from time to time, in literary publications, covenanting solemnly that no matter hostile to the great principles of religion or morals should be published by any member. This compact was most faithfully kept to the time of SANDS'S death, though the primary objects of it were gradually given up, as other duties engrossed the attention of its members. In the first year of its existence, the confederacy contributed largely to several literary and critical gazettes, besides publishing in one of the daily papers of the city a series of essays, under the title of the "Amphilogist," and a second under that of the "Neologist," which attracted much attention, and were very widely circulated and republished in the newspapers of the day. SANDS wrote a large portion of these, both in prose and verse.

His friend EASTBURN had now removed to Bristol, Rhode Island, where, after studying divinity for some time under the direction of Bishop GRISWOLD, he took orders, and soon after settled in Virginia. A regular correspondence was kept up between the friends; and the letters that have been preserved are filled with the evidence of their literary industry. EASTBURN had undertaken a new metrical version of the Psalms, which the pressure of his clerical duties and his untimely death prevented him from ever completing. SANDS was led by curiosity, as well as by his intimacy with EASTBURN, to acquire some knowledge of the Hebrew. It was not very profound, but it enabled him to try his skill at the same translation; and he from time to time sent his friend a Psalm paraphrased in verse.

But amid their severer studies and their literary amusements, they were engaged in a bolder poetical enterprise. This was a romantic poem, founded on the history of PHILIP, the celebrated sachem

of the Pequods, and leader of the great Indian wars against the New England colonists in 1665 and 1675. It was planned by EASTBURN, during his residence in the vicinity of Mount Hope, in Rhode Island, the ancient capital of the Pequot race, where the scene is laid. In the year following, when he visited New York, the plan of the story was drawn up in conjunction with his friend. "We had then," said SANDS, "read nothing on the subject; and our plot was formed from a hasty glance into a few pages of HENSHAW'S Narrative. After EASTBURN'S return to Bristol, the poem was written, according to the parts severally assigned, and transmitted, reciprocally, in the course of correspondence. It was commenced in November, 1817, and finished before the summer of 1818, except the concluding stanzas of the sixth canto, which were added after Mr. EASTBURN left Bristol. As the fable was defective, from our ignorance of the subject, the execution was also, from the same cause, and the hasty mode of composition, in every respect imperfect. Mr. EASTBURN was then preparing to take orders; and his studies, with that view, engrossed his attention. He was ordained in October, 1818. Between that time and the period of his going to Accomack county, Virginia, whence he had received an invitation to take charge of a congregation, he transcribed the first two cantos of this poem, with but few material variations, from the first collating copy. The labours of his ministry left him no time even for his most delightful amusement. He had made no further progress in the correction of the work when he returned to New York, in July, 1819. His health was then so much impaired, that writing of any kind was too great a labour. He had packed up the manuscripts, intending to finish his second copy in Santa Cruz, whither it was recommended to him to go, as the last resource to recruit his exhausted constitution." He died on the fourth day of his passage, on the second of December, 1819. The work, thus left imperfect, was revised, arranged, and completed, with many additions, by SANDS. It was introduced by a poem, in which the surviving poet mourned, in noble and touching strains, the accomplished friend of his youth.

The work was published under the title of "Yamoyden," at New York, in 1820. It unquestionably shows some marks of the youth of its authors, besides other imperfections arising from the mode of its composition, which could not fail to prove a serious impediment to a clear conception of the plot, and a vivid and congruous conception of all the characters. Yet it has high merit in various ways. Its descriptions of natural scenery are alike accurate and beautiful. Its style is flexible, flowing, and poetical. It is rich throughout with historical and antiquarian knowledge of Indian history and tradition; and every thing in the customs, manners, superstitions, and story of the aborigines of New England, that could be applied to poetical purposes, is used with skill, judgment, and taste.

In 1820, SANDS was admitted to the bar, and opened an office in the city of New York. He entered upon his professional career with high

hopes and an ardent love of the learning of the law. His first attempt as an advocate was, however, unsuccessful, and he was disheartened by the result. Though he continued the business of an attorney, he made no second attempt of consequence before a jury, and after a few years he gradually withdrew himself from the profession. During this period he persevered in his law reading, and renewed and extended his acquaintance with the Latin poets, and the "grave, lofty tragedians" of Greece; acquiring an intimacy such as professors might have envied, with the ancient languages and learning. He had early learned French, and was familiar with its copious and elegant literature; but he never much admired it, and in his multifarious literary conversation and authorship, rarely quoted or alluded to a French author, except for facts. He now acquired the Italian, and read carefully and with great admiration all its great writers, from DANTE to ALFIERI. His versions and imitations of POLITIANO, MONTI, and METASTASIO, attest how fully he entered into their spirit. Some time after he acquired the Spanish language very critically, and, after studying no more celebrated writers, read very largely all the Spanish historians and documents he could find touching American history. In order to complete his acquaintance with the cognate modern languages of Latin origin, he some years later acquired the Portuguese, and read such of its authors as he could procure.

In 1822 and 1823 he wrote many articles for "The Literary Review," a monthly periodical then published in New York, which received great increase of reputation from his contributions. In the winter of 1823-4, he and some friends published seven numbers of a sort of mock-magazine, entitled "The St. Tammany Magazine." Here he gave the reins to his most extravagant and happiest humour, indulging in parody, burlesque, and grotesque satire, thrown off in the gayest mood and with the greatest rapidity, but as good-natured as satire and parody could well be. In May, 1824, "The Atlantic Magazine" was established in New York, and placed under his charge. At the end of six months he gave up this work; but when it changed its name, and in part its character, and became the New York Review, he was re-engaged as an editor, and assisted in conducting it until 1827. During this same period he assisted in preparing and publishing a digest of equity cases, and also in editing some other legal compilations, enriching them with notes of the American decisions. These publications were, it is true, not of a high class of legal authorship; but they show professional reading and knowledge, as well as the ready versatility of his mind. He had now become an author by profession, and looked to his pen for support, as heretofore for fame or for amusement. When, therefore, an offer of a liberal salary was made him as an assistant editor of the "New York Commercial Advertiser," a long-established and well-known daily evening paper, he accepted it, and continued his connection with that journal until his death.

His daily task of political or literary discussion was far from giving him sufficient literary employment. His mind overflowed in all directions into other journals, even some of different political opinions from those which he supported. He had a propensity for innocent and playful literary mischief. It was his sport to excite public curiosity by giving extracts, highly spiced with fashionable allusions and satire, "*from the forthcoming novel*;" which novel, in truth, was, and is yet to be written; or else to entice some unhappy wight into a literary or historical newspaper discussion, then to combat him anonymously, or, under the mask of a brother editor, to overwhelm him with history, facts, quotations, and authorities, all, if necessary, manufactured for the occasion; in short, like SHAKESPEARE'S "merry wanderer of the night," to lead his unsuspecting victim around "through bog, through hush, through brier." One instance of this sportive propensity occurred in relation to a controversy about the material of the Grecian crown of victory, which arose during the excitement in favour of Grecian liberty some years ago. Several ingenious young men, fresh from their college studies, had exhausted all the learning they could procure on this grave question, either from their own acquaintance with antiquity, or at second hand from the writers upon Grecian antiquities, LEMPRIERE, POTTER, BARTHELEMI, or the more erudite *Paschalis de Corona*; till SANDS grew tired of seeing so much scholarship wasted, and ended the controversy by an essay filled with excellent learning, chiefly fabricated by himself for the occasion, and resting mainly on a passage of PASCANIUS, quoted in the original Greek, for which it is in vain to look in any edition of that author, ancient or modern. He had also other and graver employments. In 1828, some enterprising printers proposed to supply South America with Spanish books suited to that market, and printed in New York. Among the works selected for this purpose were the original letters of CORTES, the conqueror of Mexico. No good life of CORTES then existing in the English or Spanish language, SANDS was employed by the publishers to prepare one, which was to be translated into Spanish, and prefixed to the edition. He was fortunately relieved from any difficulty arising from the want of materials, by finding in the library of the New York Historical Society a choice collection of original Spanish authorities, which afforded him all that he desired. His manuscript was translated into Spanish, and prefixed to the letters of the Conquistador, of which a large edition was printed, while the original remained in manuscript until SANDS'S writings were collected, after his death, by Mr. VERPLANCK. Thus his work had the singular fortune of being read throughout Spanish America, in another language, while it was totally unknown in its own country and native tongue. Soon after completing this piece of literary labour, he became accidentally engaged in another undertaking which afforded him much amusement and gratification. The fashion of decorated literary annuals, which the English and French had bor-

rowed some years before from the literary almanacs, so long the favourites of Germany, had reached the United States, and the booksellers in the principal cities were ambitiously vying with each other in the "Souvenirs," "Tokens," and other annual volumes. Mr. BLISS, a bookseller of New York, desirous to try his fortune in the same way, pressed Mr. SANDS to undertake the editorship of a work of this sort. This he at first declined; but it happened that, in conversation with his two friends, Mr. VERPLANCK and Mr. BRYANT, a regret was expressed that the old fashion of Queen ANNE'S time, of publishing volumes of miscellanies by two or three authors together, had gone out of date. They had the advantage, it was said, over our ordinary magazines, of being more select and distinctive in the characters and subjects, and yet did not impose upon the authors the toil or responsibility of a regular and separate work. In this way POPE and SWIFT had published their minor pieces, as had other writers of that day, of no small merit and fame. One of the party proposed to publish a little volume of their own miscellanies, in humble imitation of the English wits of the last century. It occurred to SANDS to combine this idea with the form and decorations of the annual. The materials of a volume were hastily prepared, amid other occupations of the several authors, without any view to profit, and more for amusement than reputation; the kindness of several artists, with whom SANDS was in habits of intimacy, furnished some respectable embellishments; and thus a miscellany which, with the exception of two short poetical contributions, was wholly written by Mr. SANDS and his two friends above named, was published with the title of "The Talisman," and under the name and character of an imaginary author, FRANCIS HERBERT, Esq. It was favourably received, and, on the solicitation of the publisher, a second volume was as hastily prepared in the following year, by the same persons. Of this publication about one-fourth was entirely from SANDS'S pen, and about as much more was his joint work with one or another of his friends. This, as the reader must have remarked, was a favourite mode of authorship with him. He composed with ease and rapidity, and, delighting in the work of composition, it gave him additional pleasure to make it a social enjoyment. He had this peculiarity, that the presence of others, in which most authors find a restraint upon the free course of their thoughts and fancies, was to him a source of inspiration and excitement. This was peculiarly visible in gay or humorous writing. In social compositions of this nature, his talent for ludicrous description and character and incident rioted and revelled, so that it generally became more the business of his coadjutor to chasten and sober his thick-coming fancies, than to furnish any thing like an equal contingent of thought or invention. For the purpose of such joint-stock authorship it is necessary that one of the associates should possess SANDS'S unhesitating and rapid fluency of written style, and his singular power of seizing the ideas and

images of his friends, and assimilating them perfectly to his own.

His "Dream of PAPANTZIN,"\* a poem, one of the fruits of his researches into Mexican history,

\* PAPANTZIN, a Mexican princess, sister of MOTECUZOMA, and widow of the governor of Tlatelolco, died, as was supposed, in the palace of the latter, in 1509. Her funeral rites were celebrated with the usual pomp; her brother and all the nobility attending. She was buried in a cave, or subterranean grotto, in the gardens of the same palace, near a reservoir in which she usually bathed. The entrance of the cave was closed with a stone of no great size. On the day after the funeral, a little girl, five or six years old, who lived in the palace, was going from her mother's house to the residence of the princess's major domo, in a farther part of the garden; and passing by, she heard the princess calling to her *cocoton*, a phrase used to call in her children, &c. &c. The princess sent the little girl to call her mother, and much alarm was of course excited. At length the King of Texcoco was notified of her resurrection; and, in his representation, MOTECUZOMA himself, full of terror, visited her with his chief nobles. He asked her if she was his sister. 'I am,' said she, 'the same whom you buried yesterday. I am alive, and desire to tell you what I have seen, as it imports to know it.' Then the kings sat down, and the others remained standing, marvelling at what they heard.

"Then the princess, resuming her discourse, said:—'After my life, or, if that is possible, after sense and the power of motion departed, incontinently I found myself in a vast plain, to which there was no bound in any direction. In the midst I discerned a ford, which divided into various paths, and on one side was a great river, whose waters made a frightful rushing noise. Being minded to leap into it to cross to the opposite side, a fair youth stood before my eyes, of noble presence, clad in long robes, white as snow, and resplendent as the sun. He had two wings of beautiful plumage, and bore this sign on his forehead, (&c. saying, the princess made with her fingers the sign of the cross;) and taking me by the hand, said, 'Stay, it is not yet time to pass this river. God loves thee, although thou dost not know it.' Thence he led me along the shores of the river, where I saw many skulls and human bones, and heard such doleful groans, that they moved me to compassion. Then, turning my eyes to the river, I saw in it divers great barks, and in them many men, different from those of these regions in dress and complexion. They were white and bearded, having standards in their hands, and helmets on their heads. Then the young man said to me, 'God wills that you should live, that you may bear testimony of the revolutions which are to occur in these countries. The clamours thou hast heard on these banks are those of the souls of thine ancestors, which are and ever will be tormented in punishment of their sins. The men whom thou seest passing in the barks, are those who with arms will make themselves masters of this country; and with them will come also an annunciation of the true God, Creator of heaven and earth. When the war is finished, and the blood is promulgated which washes away sin, thou shalt be first to receive it, and guide by thine example all the inhabitants of this land.' Thus having said, the young man disappeared; and I found myself restored to life: rose from the place on which I lay, lifted the stone from the sepulchre, and issued forth from the garden, where the servants found me.'

"MOTECUZOMA went to his house of mourning, full of heavy thoughts, saying nothing to his sister, (whom he would never see again,) nor to the King of Texcoco, nor to his courtiers, who tried to persuade him that it was a feverish fantasy of the princess. She lived many years afterwards, and in 1521 was baptized."

This incident, says CLAYTON, was universally known, and made a great noise at the time. It is described in several Mexican pictures, and affidavits of its truth were sent to the court of Spain.—*The Talisman*

is remarkable for the religious solemnity of the thoughts, the magnificence of the imagery, and the flow of the versification. It was first published in "The Talisman," for the year 1839.

His next literary employment was the publication of a new "Life of PAUL JONES," from original letters and printed and manuscript materials furnished him by a niece of the commander. He at first meditated an entirely original work, as attractive and discursive as he could make it; but various circumstances limited him in great part to compilation and correction of the materials furnished him, or, as he termed it in one of his letters, in his accustomed quaintness of phrase, "supporting some English duodecimos, together with all the manuscripts, into an American octavo, without worrying his brains much about the matter." This biography was printed in 1831, in a closely-printed octavo, and is doubtless the best and most authentic narrative of the life of this gallant, chivalrous, and erratic father of the American navy.

In the close of the year 1832, a work, entitled "Tales of the Glauber Spa," was published in New York. This was a series of original tales by different authors—BRYANT, PALMER, LUGGERT, and Miss SNOWICK. To this collection SANDS contributed the introduction, which is tinged with his peculiar humour, and two of the tales, both of which are written in his happiest vein.

The last finished composition of SANDS was a little poem entitled "The Dead of 1832," which appeared anonymously in "The Commercial Advertiser," about a week before his own death. He was destined to join those whom he mourned within the few remaining days of the same year. CHARLES F. HOFFMAN had then just established "The Knickerbocker Magazine," and SANDS, on the seventeenth of December, about four o'clock in the afternoon, sat down to finish an article on "Esquimaux Literature," which he had engaged to furnish for that periodical. After writing with a pencil the following line, suggested, probably, by some topic in the Greenland mythology,

"O, thank not my spirit among you shades,"

he was suddenly struck with the disease which removed his own spirit from its material dwelling. Below this line, on the original manuscript, were observed, after his death, several irregular pencil-marks, extending nearly across the page, as if traced by a hand that moved in darkness, or no longer obeyed the impulse of the will. He rose, opened the door, and attempted to pass out of the room, but fell on the threshold. On being assisted to his chamber, and placed on the bed, he was observed to raise his powerless right arm with the other, and looking at it, to shed tears. He shortly after relapsed into a lethargy, from which he never awoke, and in less than four hours from the attack, expired without a struggle. He died in his thirty-fourth year, when his talents, enriched by study and the experience of life, and invigorated by constant exercise, were fully matured for greater and bolder literary enterprise than any he had yet essayed. His death was deeply mourned by many friends, and most deeply by those who knew him best.



## PROEM TO YAMOYDEN.

Go forth, sad fragments of a broken strain,  
The last that either bard shall e'er essay!  
The hand can ne'er attempt the chords again,  
That first awoke them, in a happier day:  
Where sweeps the ocean breeze its desert way,  
His requiem murmurs o'er the moaning wave;  
And he who feebly now prolongs the lay,  
Shall ne'er the minstrel's hallow'd honours crave;  
His harp lies buried deep, in that untimely grave!

Friend of my youth, with thee began the love  
Of sacred song; the wont, in golden dreams,  
Mid classic realms of splendours past to rove,  
O'er haunted steep, and by immortal streams;  
Where the blue wave, with sparkling bosom, gleams  
Round shores, the mind's eternal heritage,  
Forever lit by memory's twilight beams;  
Where the proud dead, that live in storied page,  
Beckon, with awful port, to glory's earlier age.

There would we linger oft, entranced, to hear,  
O'er battle fields, the epic thunders roll;  
Or list, where tragic wail upon the ear,  
Through Argive palaces shrill echoing, stole;  
There would we mark, uncurb'd by all control,  
In central heaven, the Theban eagle's flight;  
Or hold communion with the musing soul  
Of sage or bard, who sought, mid pagan night,  
In loved Athenian groves, for truth's eternal light.

Homeward we turn'd, to that fair land, but late  
Redeem'd from the strong spell that bound it fast,  
Where mystery, brooding o'er the waters, sate  
And kept the key, till three millenniums pass'd;  
When, as creation's noblest work was last;  
Latest, to man it was vouchsafed, to see  
Nature's great wonder, long by clouds o'er-cast,  
And veiled in sacred awe, that it might be  
An empire and a home, most worthy for the free.

And here, forerunners strange and meet were  
found,  
Of that bless'd freedom, only dream'd before;—  
Dark were the morning mists, that linger'd round  
Their birth and story, as the hue they bore.  
"Earth was their mother;"—or they knew no  
more,  
Or would not that their secret should be told;  
For they were grave and silent; and such lore,  
To stranger ears, they loved not to unfold,  
The long-transmitted tales their sires were taught  
of old.

Kind nature's commoners, from her they drew  
Their needful wants, and learn'd not how to hoard;  
And him whom strength and wisdom crown'd  
they knew,  
But with no servile reverence, as their lord.  
And on their mountain summits they adored  
One great, good Spirit, in his high abode,  
And thence their incense and orisons pour'd  
To his pervading presence, that abroad  
'They felt through all his works,—their Father,  
King, and God.

And in the mountain mist, the torrent's spray,  
The quivering forest, or the glassy flood,  
Soft-falling showers, or hues of orient day,  
They imaged spirits beautiful and good;  
But when the tempest roar'd, with voices rude,  
Or fierce red lightning fired the forest pine,  
Or withering heats untimely sear'd the wood,  
The angry forms they saw of powers malign;  
These they besought to spare, those bless'd for aid  
divine.

As the fresh sense of life, through every vein,  
With the pure air they drank, inspiring came,  
Comely they grew, patient of toil and pain,  
And as the fleet deer's, agile was their frame;  
Of meaner vices scarce they knew the name;  
These simple truths went down from sire to son,—  
To reverence age,—the sluggish hunter's shame  
And craven warrior's infamy to shun,— [done.  
And still avenge each wrong, to friends or kindred

From forest shades they peer'd, with awful dread,  
When, uttering flame and thunder from its side,  
The ocean-monster, with broad wings outspread,  
Came ploughing gallantly the virgin tide.  
Few years have pass'd, and all their forests' pride  
From shores and hills has vanish'd, with the race,  
Their tenants erst, from memory who have died,  
Like airy shapes, which eld was wont to trace,  
In each green thicket's depths, and lone, seques-  
ter'd place.

And many a gloomy tale, tradition yet  
Saves from oblivion, of their struggles vain,  
Their prowess and their wrongs, for rhymers meet,  
To people scenes where still their names remain;  
And so began our young, delighted strain,  
That would evoke the plumed chieftains brave,  
And bid their martial hosts arise again,  
Where Narraganset's tides roll by their grave,  
And Haup's romantic steeps are piled above the  
wave.

Friend of my youth! with thee began my song,  
And o'er thy bier its latest accents die;  
Misled in phantom-peopled realms too long,—  
Though not to me the muse adverse deny,  
Sometimes, perhaps, her visions to descry,  
Such thriftless pastime should with youth be o'er;  
And he who loved with thee his notes to try,  
But for thy sake, such idlesse would deplore,  
And swears to meditate the thankless muse no more.

But, no! the freshness of the past shall still  
Sacred to memory's holiest musings be;  
When through the ideal fields of song, at will,  
He roved and gather'd chaplets wild with thee;  
When, reckless of the world, alone and free,  
Like two proud barks, we kept our careless way,  
That sail by moonlight o'er the tranquil sea;  
Their white apparel and their streamers gay  
Bright gleaming o'er the main, beneath the ghostly  
ray;—

And downward, far, reflected in the clear  
Blue depths, the eye their fairy tackling sees;  
So buoyant, they do seem to float in air,  
And silently obey the noiseless breeze;  
T



Till, all too soon, as the rude winds may please,  
They part for distant ports: the gales benign  
Swift wafting, bore, by Heaven's all-wise decrees,  
To its own harbour sure, where each divine  
And joyous vision, seen before in dreams, is thine.

Muses of Helicon! melodious race  
Of Jove and golden-hair'd MNEMOSYNE;  
Whose art from memory blots each sadder trace,  
And drives each scowling form of grief away!  
Who, round the violet fount, your measures gay  
Once trod, and round the altar of great Jove;  
Whence, wrapt in silvery clouds, your nightly way  
Ye held, and ravishing strains of music wove,  
That soothed the Thunderer's soul, and fill'd his  
courts above.

Bright choir! with lips untempted, and with zone  
Sparkling, and unapproach'd by touch profane;  
Ye, to whose gladsome bosoms ne'er was known  
The blight of sorrow, or the throb of pain;  
Rightly invoked,—if right the elected swain,  
On your own mountain's side ye taught of yore,  
Whose honour'd hand took not your gift in vain,  
Worthy the budding laurel-bough it bore,—  
Farewell! a long farewell! I worship you no more.

#### DREAM OF THE PRINCESS PAPANTZIN.

MEXITLIS' power was at its topmost pride;  
The name was terrible from sea to sea;  
From mountains, where the tameless Ottomits  
Maintain'd his savage freedom, to the shores  
Of wild Higueras. Through the nations pass'd,  
As stalks the angel of the pestilence, (young,  
The great king's messengers. They marked the  
The brave and beautiful, and bore them on  
For their foul sacrifices. Terror went  
Before the tyrant's heralds. Grief and wrath  
Remain'd behind their steps; but they were dumb.

He was as God. Yet in his capital  
Sat MOTEZOWA, second of that name,  
Trembling with fear of dangers long foretold  
In ancient prophecies, and now announced  
By signs in heaven and portents upon earth;  
By the reluctant voices of pale priests;  
By the grave looks of solemn counsellors;  
But chief, by sickening heaviness of heart  
That told of evil, dimly understood,  
But evil which must come. With face obscured,  
And robed in night, the giant phantom rose,  
Of his great empire's ruin, and his own.  
Happier, though guiltier, he, before whose glance  
Of reckless triumph, moved the spectral hand  
That traced the unearthly characters of fate.

'Twas then, one eve, when o'er the imperial lake  
And all its cities, glittering in their pomp,  
The lord of glory threw his parting smiles,  
In TETZELCO's palace, in her bower,  
PAPANTZIN lay reclined; sister of him  
At whose name monarchs trembled. Yielding there  
To musings various, o'er her senses crept  
Or sleep, or kindred death. It seem'd she stood  
In an illimitable plain, that stretch'd

Its desert continuity around,  
Upon the o'erwearied sight; in contrast strange  
With that rich vale, where only she had dwelt,  
Whose everlasting mountains, girdling it,  
As in a chalice held a kingdom's wealth;  
Their summits freezing, where the eagle tired,  
But found no resting-place. PAPANTZIN look'd  
On endless barrenness, and walk'd perplex'd  
Through the dull haze, along the boundless beach.  
Like some lone ghost in Mictlan's cheerless gloom  
Debarred from light and glory. Wandering thus,  
She came where a great sullen river pour'd  
Its turbid waters with a rushing sound  
Of painful moans; as if the inky waves  
Were hastening still on their complaining course  
To escape the horrid solitudes. Beyond  
What seem'd a highway ran, with branching paths  
Innumerable. This to gain, she sought to plunge  
Straight in the troubled stream. For well she knew  
To shun with agile limbs the current's force,  
Nor fear'd the noise of waters. She had play'd  
From infancy in her fair native lake,  
Amid the gay plumed creatures floating round,  
Wheeling or diving, with their changeful hues  
As fearless and as innocent as they.

A vision stay'd her purpose. By her side  
Stood a bright youth; and startling, as she gazed  
On his effulgence, every sense was bound  
In pleasing awe and in fond reverence.  
For not TAZCATLIPOCA, as he shone  
Upon her priest-led fancy, when from heaven  
By filmy thread sustain'd he came to earth,  
In his resplendent mail reflecting all  
Its images, with dazzling portraiture,  
Was, in his radiance and immortal youth,  
A peer to this new god.—His stature was  
Like that of men; but match'd with his, the part  
Of kings all dreaded was the crouching mien  
Of suppliants at their feet. Serene the light  
That floated round him, as the lineaments  
It cas'd with its mild glory. Gravely sweet  
The impression of his features, which to scan  
Their lofty loveliness forbade: His eyes  
She felt, but saw not: only, on his brow—  
From over which, encircled by what seem'd  
A ring of liquid diamond, in pure light  
Revolving ever, backward flow'd his locks  
In buoyant, waving clusters—on his brow  
She mark'd a cross described; and lowly bent,  
She knew not wherefore, to the sacred sign.  
From either shoulder mantled o'er his front  
Wings dropping feathery silver; and his robe,  
Snow-white, in the still air was motionless,  
As that of chisell'd god, or the pale shroud  
Of some fear-conquered ghost. Her hand he took  
And led her passive o'er the naked banks  
Of that black stream, still murmuring angrily.  
But, as he spoke, she heard its moans no more;  
His voice seem'd sweeter than the hymnings raised  
By brave and gentle souls in Paradise,  
To celebrate the outgoing of the sun,  
On his majestic progress over heaven. 'Twas  
"Stay, princess," thus he spoke, "thou mayst not  
O'erpass these waters. Though thou know'st it not,  
Nor him, God loves thee." So he led her on.

Unfainting, amid hideous sights and sounds :  
 For now, o'er scatter'd skulls and grisly bones  
 They walk'd ; while underneath, before, behind,  
 Rise dolorous wails and groans protracted long,  
 Sobs of deep anguish, screams of agony,  
 And melancholy sighs, and the fierce yell  
 Of hopeless and intolerable pain.

Shuddering, as, in the gloomy whirlwind's pause,  
 Through the malign, distemper'd atmosphere,  
 The second circle's purple blackness, pass'd  
 The pitying Florentine, who saw the shades  
 Of poor FRANCESCA and her paramour,—  
 The princess o'er the ghastly relics stepp'd,  
 Listening the frightful clamour ; till a gleam,  
 Whose sickly and phosphoric lustre seem'd  
 Kindled from these decaying bones, lit up  
 The sable river. Then a pageant came  
 Over its obscure tides, of stately barks,  
 Gigantic, with their prows of quaint device,  
 Tall masts, and ghostly canvass, huge and high,  
 Hung in the unnatural light and lifeless air.  
 Grim, bearded men, with stern and angry looks,  
 Strange robes, and uncouth armour, stood behind  
 Their galleries and bulwarks. One ship bore  
 A broad sheet-pendant, where, inwrought with gold,  
 She mark'd the symbol that adorned the brow  
 Of her mysterious guide. Down the dark stream  
 Swept on the spectral fleet, in the false light  
 Flickering and fading. Louder then uprose  
 The roar of voices from the accursed strand,  
 Until in tones, solemn and sweet, again  
 Her angel-leader spoke. " Princess, God wills  
 That thou shouldst live, to testify on earth  
 What changes are to come : and in the world  
 Where change comes never, live, when earth and all  
 Its changes shall have pass'd like earth away.  
 The cries that pierced thy soul and chill'd thy veins  
 Are those of thy tormented ancestors.  
 Nor shall their torment cease ; for God is just.  
 Foredoom'd,—since first from Aztlan led to rove,  
 Following, in quest of change, their kindred tribes—  
 Where'er they rested, with foul sacrifice  
 They stain'd the shuddering earth. Their monu-  
 By blood cemented, after ages pass'd, [ments,  
 With idle wonder of fantastic guess  
 The traveller shall behold. For, broken, then,  
 Like their own ugly idols, buried, burn'd,  
 Their fragments spurn'd for every servile use,  
 Trampled and scatter'd to the reckless winds,  
 The records of their origin shall be.  
 Still in their cruelty and untamed pride,  
 They lived and died condemn'd ; whether they  
 Outcasts, upon a soil that was not theirs, [dwelt  
 All sterile as it was, and won by stealth  
 Food from the slimy margent of the lake,  
 And digg'd the earth for roots and unclean worms ;  
 Or served in bondage to another race,  
 Who loved them not. Driven forth, they wander'd  
 In miserable want, until they came [then  
 Where from the thriftless rock the nopal grew,  
 On which the hungry eagle perch'd and scream'd,  
 And founded Tenochtitlan ; rearing first,  
 With impious care, a cabin for their god  
 HUITZILOPUCHTLI, and with murderous rites  
 Devoting to his guardianship themselves

And all their issue. Quick the nopal climb'd,  
 Its harsh and bristly growth towering o'er all  
 The vale of Anahuac. Far for his prey,  
 And farther still the ravenous eagle flew ;  
 And still with dripping beak, but thirst unslaked,  
 With savage cries wheel'd home. Nine kings have  
 reign'd,

Their records blotted and besmear'd with blood  
 So thick that none may read them. Down the stairs  
 And o'er the courts and winding corridors  
 Of their abominable piles, uprear'd  
 In the face of heaven, and naked to the sun,  
 More blood has flow'd than would have fill'd the lakes  
 O'er which, enthroned midst carnage, they have sat,  
 Heaping their treasures for the stranger's spoil.  
 Prodigious cruelty and waste of life,  
 Unnatural riot and blaspheming pride,—  
 All that God hates,—and all that tumbles down  
 Great kingdoms and luxurious commonwealths,  
 After long centuries waxing all corrupt,—  
 In their brief annals aggregated, forced,  
 And monstrous, are compress'd. And now the cup  
 Of wrath is full ; and now the hour has come.  
 Nor yet unwarn'd shall judgment overtake  
 The tribes of Aztlan, and in chief their lords,  
 MEXITLIS' blind adorers. As to one  
 Who feels his inward malady remain,  
 Howe'er health's seeming mocks his destiny,  
 In gay or serious mood the thought of death  
 Still comes obtrusive ; so old prophecy,  
 From age to age preserved, has told thy race  
 How strangers, from beyond the rising sun,  
 Should come with thunder arm'd, to overturn  
 Their idols, to possess their lands, and hold  
 Them and their children in long servitude.

" Thou shalt bear record that the hour is nigh.  
 The white and bearded men whose grim array  
 Swept o'er thy sight, are those who are to come,  
 And with strong arms, and wisdom stronger far,  
 Strange beasts, obedient to their masters' touch,  
 And engines hurling death, with Fate to aid,  
 Shall wrest the sceptre from the Azteques' line,  
 And lay their temples flat. Horrible war,  
 Rapine, and murder, and destruction wild  
 Shall hurry like the whirlwind o'er the land.  
 Yet with the avengers come the word of peace ;  
 With the destroyers comes the bread of life ;  
 And, as the wind-god, in thine idle creed,  
 Opens a passage with his boisterous breath  
 Through which the genial waters over earth  
 Shed their reviving showers ; so, when the storm  
 Of war has pass'd, rich dews of heavenly grace  
 Shall fall on flinty hearts. And thou, the flower,—  
 Which, when huge cedars and most ancient pines,  
 Coeval with the mountains, are upturn,  
 The hurricane shall leave unharm'd,—thou, then,  
 Shalt be the first to lift thy drooping head  
 Renew'd, and cleansed from every former stain.

" The fables of thy people teach, that when  
 The deluge drown'd mankind, and one sole pair  
 In fragile bark preserved, escaped and climb'd  
 The steeps of Colhuacan, daughters and sons  
 Were born to them, who knew not how to frame  
 Their simplest thoughts in speech ; till from the  
 A dove pour'd forth, in regulated sounds, [grove

Each varied form of language. Then they spake,  
Though neither by another understood.  
But thou shalt then hear of that holiest Dove,  
Which is the Spirit of the eternal God.  
When all was void and dark, he moved above  
Infinity; and from beneath his wings  
Earth and the waters and the islands rose;  
The air was quicken'd, and the world had life.  
Then all the lamps of heaven began to shine,  
And man was made to gaze upon their fires.

"Among thy fathers' visionary tales,  
Thou'st heard, how once near ancient Tula dwelt  
A woman, holy and devout, who kept  
The temple pure, and to its platform saw  
A globe of emerald plumes descend from heaven.  
Placing it in her bosom to adorn  
Her idol's sanctuary. (so the tale  
Runs,) she conceived, and bore MEXITLI. He,  
When other children had assail'd her life,  
Sprang into being, all equip'd for war;  
His green plumes dancing in their circlet bright,  
Like sheaf of sun-lit spray cresting the bed  
Of angry torrents. Round, as Tonatiuh  
Flames in mid-heaven, his golden buckler shone;  
Like nimble lightning flash'd his dreadful lance;  
And unrelenting vengeance in his eyes  
Blazed with its swarthy lustre. He, they tell,  
Led on their ancestors; and him the god  
Of wrath and terror, with the quivering hearts  
And mangled limbs of myriads, and the stench  
Of blood-wash'd shrines and altars they appease.  
But then shall be reveal'd to thee the name  
And vision of a virgin undefiled,  
Embalmd in holy beauty, in whose eyes,  
Downcast and chaste, such sacred influence lived,  
That none might gaze in their pure spheres and feel  
One earth-born longing. Over her the Dove  
Hung, and the Almighty power came down. She  
In lowliness, and as a helpless babe, [bore  
Heir to man's sorrows and calamities,  
His great Deliverer, Conqueror of Death;  
And thou shalt learn, how when in years he grew  
Perfect, and fairer than the sons of men,  
And in that purifying rite partook  
Which thou shalt share, as from his sacred locks  
The glittering waters dropp'd, high over head  
The azure vault was open'd, and that Dove  
Swiftly, serenely floating downwards, stretch'd  
His silvery pinions o'er the anointed Lorn,  
Sprinkling celestial dews. And thou shalt hear  
How, when the sacrifice for man had gone  
In glory home, as his chief messengers  
Were met in council, on a mighty wind  
The Dove was borne among them; on each brow  
A forked tongue of fire unquenchable lit;  
And, as the lambent points shot up and waved,  
Strange speech came to them; thence to every land,  
In every tongue, they, with untrifling steps,  
Bore the glad tidings of a world redeem'd."

Much more, which now it suits not to rehearse,  
The princess heard. The historic prophet told  
Past, present, future,—things that since have been,  
And things that are to come. And, as he ceased,  
O'er the black river, and the desert plain,  
As o'er the close of counterfeited scenes,

Shown by the buskin'd muse, a veil came down,  
Impervious; and his figure faded swift  
In the dense gloom. But then, in starlike light,  
That awful symbol which adorn'd his brow  
In size dilating show'd: and up, still up,  
In its clear splendour still the same, though still  
Lessening, it mounted; and PAPAYTUS woke.

She woke in darkness and in solitude.  
Slow pass'd her lethargy away, and long  
To her half-dreaming eye that brilliant sign  
Distinct appear'd. Then damp and close she felt  
The air around, and knew the poignant smell  
Of spicy herbs collected and confined.  
As those awakening from a troubled trance  
Are wont, she would have learn'd by touch if yet  
The spirit to the body was allied.  
Strange hindrances prevented. O'er her face  
A mask thick-plated lay: and round her swathed  
Was many a costly and encumbering robe,  
Such as she wore on some high festival,  
O'erspread with precious gems, rays and cold.  
That now press'd hard and sharp against her work.  
The cumbrous collar round her slender neck.  
Of gold, thick studded with each valued stone  
Earth and the sea-depths yield for human pride—  
The bracelets and the many twisted rings  
That girt her taper limbs, coil upon coil—  
What were they in this dungeon's solitude?  
The plummy coronal that would have sprung  
Light from her fillet in the purer air.  
Waving in mockery of the rainbow tints,  
Now drooping low, and steep'd in clogging dews,  
Oppressive hung. Groping in dubious search,  
She found the household goods, the spindle, broom,  
GIRAZI quaintly sculptured, and the jar  
That held the useless beverage for the dead.  
By these, and by the jewel to her hip  
Attach'd, the emerald symbol of the soul,  
In its green life immortal, soon she knew  
Her dwelling was a sepulchre. She loosed  
The mask, and from her feathery hair uprose,  
Casting away the robe, which like long alb  
Wrapp'd her; and with it many an alce leaf,  
Inscribed with Aztec characters and signs,  
To guide the spirit where the serpent hiss'd,  
Hills tower'd, and deserts spread, and keen winds  
blew.

And many a "Flower of Death;" though their  
frail leaves

Were yet unwither'd. For the living warmth  
Which in her dwelt, their freshness had preserved:  
Else, if corruption had begun its work,  
The emblems of quick change would have survived  
Her beauty's semblance. What is beauty worth,  
If the cropp'd flower retains its tender bloom  
When foul decay has stolen the latest lines  
Of loveliness in death? Yet even now  
PAPAYTUS knew that her exuberant locks—  
Which, unconfined, had round her flow'd to earth,  
Like a stream rushing down some rocky steep,  
Threading ten thousand channels—had been shorn  
Of half their waving length,—and liked it not.

But through a crevice soon she mark'd a gleam  
Of rays uncertain; and, with staggering steps,  
But strong in reckless dreaminess, while still

Presided o'er the chaos of her thoughts  
The revelation that upon her soul  
Dwelt with its power, she gain'd the cavern's throat,  
And push'd the quarried stone aside, and stood  
In the free air, and in her own domain.

But now, obscurely o'er her vision swam  
The beauteous landscape, with its thousand tints  
And changeful views; long alleys of bright trees  
Bending beneath their fruits; espaliers gay  
With tropic flowers and shrubs that fill'd the breeze  
With odorous incense, basins vast, where birds  
With shining plumage sported, smooth canals  
Leading the glassy wave, or towering grove  
Of forest veterans. On a rising bank,  
Her seat accusom'd, near a well hewn out  
From ancient rocks, into which waters gush'd  
From living springs, where she was wont to bathe,  
She threw herself to muse. Dim on her sight  
The imperial city and its causeways rose,  
With the broad lake and all its floating isles  
And glancing shallops, and the gilded pomp  
Of princely barges, canopied with plumes  
Spread fanlike, or with tufted pageantry  
Waving magnificent. Unmark'd around  
The frequent huitzilin, with murmuring hum  
Of ever-restless wing, and shrill, sweet note,  
Shot twinkling, with the ruby star that glow'd  
Over his tiny bosom, and all hues  
That loveliest seem in heaven, with ceaseless change,  
Flashing from his fine films. And all in vain  
Untiring, from the rustling branches near,  
Pour'd the centzontli all his hundred strains  
Of imitative melody. Not now  
She heeded them. Yet pleasant was the shade  
Of palms and cedars; and through twining boughs  
And fluttering leaves, the subtle god of air,  
The serpent arm'd with plumes, most welcome crept,  
And fann'd her cheek with kindest ministry.

A dull and dismal sound came booming on;  
A solemn, wild, and melancholy noise,  
Shaking the tranquil air; and afterward  
A clash and jangling, barbarously prolonged,  
Torturing the unwilling ear, rang dissonant.  
Again the unnatural thunder roll'd along,  
Again the crash and clamour follow'd it.  
Shuddering she heard, who knew that every peal  
From the dread gong announced a victim's heart  
Torn from his breast, and each triumphant clang,  
A mangled corse, down the great temple's stairs  
Hurl'd headlong; and she knew, as lately taught,  
How vengeance was ordain'd for cruelty;  
How pride would end; and uncouth soldiers tread  
Through bloody furrows o'er her pleasant groves  
And gardens; and would make themselves a road  
Over the dead, choking the silver lake,  
And cast the batter'd idols down the steps  
That climb'd their execrable towers, and raze  
Sheer from the ground AHUITZOL's mighty pile.

There had been wail for her in Mexico,  
And with due rites and royal obsequies,  
Not without blood at devilish altars shed,  
She had been number'd with her ancestry.  
Here when beheld, revisiting the light,  
Great marvel rose, and greater terror grew,  
Until the kings came trembling, to receive

The foreshown tidings. To his house of wo  
Silent and mournful, MOTEUCZOMA went.

Few years had pass'd, when by the rabble hands  
Of his own subjects, in ignoble bonds  
He fell; and on a hasty gibbet rear'd  
By the road-side, with scorn and obloquy  
The brave and gracious GUATEMOTZIN hung;  
While to Honduras, thirsting for revenge,  
And gloomier after all his victories,  
Stern CORTES stalked. Such was the will of God.

And then, with holier rites and sacred pomp,  
Again committed to the peaceful grave,  
PAPANTZIN slept in consecrated earth.

### MONODY ON SAMUEL PATCH.\*

By water shall he die, and take his end.—SHAKESPEARE.

TOLL for SAM PATCH! SAM PATCH, who jumps  
no more,

This or the world to come. SAM PATCH is dead!  
The vulgar pathway to the unknown shore  
Of dark futurity, he would not tread.

No friends stood sorrowing round his dying bed;  
Nor with decorous wo, sedately stepp'd

Behind his corpse, and tears by retail shed;—  
The mighty river, as it onward swept,  
In one great, wholesale sob, his body drown'd and  
kept.

Toll for SAM PATCH! he scorn'd the common way  
That leads to fame, up heights of rough ascent,  
And having heard POPE and LONGINUS say,

That some great men had risen to falls, he went  
And jump'd, where wild Passaic's waves had rent  
The antique rocks;—the air free passage gave,—

And graciously the liquid element  
Upbore him, like some sea-god on its wave;  
And all the people said that SAM was very brave.

Fame, the clear spirit that doth to heaven upraise,  
Led SAM to dive into what BYRON calls

The hell of waters. For the sake of praise,  
He woo'd the bathos down great waterfalls;

The dizzy precipice, which the eye appals  
Of travellers for pleasure, SAMUEL found

Pleasant, as are to women lighted halls,  
Cramm'd full of fools and fiddles; to the sound  
Of the eternal roar, he timed his desperate bound.

SAM was a fool. But the large world of such  
Has thousands—better taught, alike absurd,  
And less sublime. Of fame he soon got much,  
Where distant cataracts spout, of him men heard.

\* SAMUEL PATCH was a boatman on the Erie Canal, in New York. He made himself notorious by leaping from the masts of ships, from the Falls of Niagara, and from the Falls in the Genesee River, at Rochester. His last feat was in the summer of 1831, when, in the presence of many thousands, he jumped from above the highest rock over which the water falls in the Genesee, and was lost. He had become intoxicated, before going upon the scaffold, and lost his balance in descending. The above verses were written a few days after this event.

Alas for SAM! Had he aright preferr'd  
The kindly element, to which he gave  
Himself so fearlessly, we had not heard  
That it was now his winding-sheet and grave,  
Nor sung, 'twixt tears and smiles, our requiem for  
the brave.

He soon got drunk, with rum and with renown,  
As many others in high places do;—  
Whose fall is like SAM's last—for down and down,  
By one mad impulse driven, they flounder through  
The gulf that keeps the future from our view,  
And then are found not. May they rest in peace!  
We heave the sigh to human frailty due—  
And shall not SAM have his? The muse shall cease  
To keep the heroic roll, which she began in Greece—

With demigods, who went to the Black Sea  
For wool, (and, if the best accounts be straight,  
Came back, in negro phraseology,  
With the same wool each upon his pate.)  
In which she chronicled the deathless fate  
Of him who jump'd into the perilous ditch  
Left by Rome's street commissioners, in a state  
Which made it dangerous, and by jumping which  
He made himself renown'd, and the contractors  
rich—

I say, the muse shall quite forget to sound  
The chord whose music is undying, if  
She do not strike it when SAM PATCH is drown'd.  
LEANDER dived for love. Leucadia's cliff  
The Lesbian SAPPHO leap'd from in a miss,  
To punish PHAON; ICARUS went dead,  
Because the wax did not continue stiff;  
And, had he minded what his father said,  
He had not given a name unto his watery bed.

And HELLE's case was all an accident,  
As everybody knows. Why sing of these?  
Nor would I rank with SAM that man who went  
Down into Etna's womb—EMERODILES,  
I think he call'd himself. Themselves to please,  
Or else unwillingly, they made their springs;  
For glory in the abstract, SAM made his,  
To prove to all men, commons, lords, and kings,  
That "some things may be done, as well as other  
things."

I will not be fatigued, by citing more  
Who jump'd of old, by hazard or design,  
Nor plague the weary ghosts of boyish lore,  
VULCAN, APOLLO, PHAETON—in fine,  
All TOOKER's Pantheon. Yet they grew divine  
By their long tumbles; and if we can match  
Their hierarchy, shall we not entwine  
One wreath? Who ever came "up to the scratch."  
And, for so little, jump'd so bravely as SAM PATCH!

To long conclusions many men have jump'd  
In logic, and the safer course they took;  
By any other, they would have been stump'd,  
Unable to argue, or to quote a book. [brook;  
And quite dumb-founded, which they cannot  
They break no bones, and suffer no contusion,  
Hiding their woful fall, by hook and crook,  
In slang and gibberish, sputtering and confusion;  
But that was not the way SAM came to his conclusion.

He jump'd in person. Death or Victory  
Was his device, "and there was no mistake,"  
Except his last; and then he did but die,  
A blunder which the wisest men will make.  
Aloft, where mighty floods the mountains break,  
To stand, the target of ten thousand eyes,  
And down into the coil and water-quake  
To leap, like MAEL's offspring, from the shore—  
For this, all vulgar flights he ventured to despise.

And while Niagara prolongs its thunder,  
Though still the rock primeval disappears,  
And nations change their bounds—the theme of  
wonder

Shall SAM go down the cataract of long years;  
And if there be sublimity in tears,  
Those shall be precious which the adventurer shed  
When his frail star gave way, and waked his fears  
Lest by the ungenerous crowd it might be said,  
That he was all a hoax, or that his pluck had fled.

Who would compare the maudlin ALEXANDER,  
Blubbering, because he had no job in hand,  
Acting the hypocrite, or else the zander,  
With SAM, whose grief we all can understand?  
His crying was not womanish, nor plann'd  
For exhibition; but his heart o'erwell'd  
With its own agony, when he the grand  
Natural arrangements for a jump beheld,  
And, measuring the cascade, found not his courage  
quell'd.

His last great failure set the final seal  
Unto the record Time shall never tear,  
While bravery has its honour,—while men feel  
The holy, natural sympathies which are  
First, last, and mightiest in the bosom. Where  
The tortured tides of Genesee descend,  
He came—his only intimate a bear,—  
(We know not that he had another friend.)  
The martyr of renown, his wayward course to end.

The fiend that from the infernal rivers stole  
Hell-draughts for man, too much tormented him.  
With nerves unstrung, but steadfast in his soul,  
He stood upon the salient current's brim;  
His head was giddy, and his sight was dim;  
And then he knew this leap would be his last,—  
Saw air, and earth, and water wildly swim,  
With eyes of many multitudes, dense and vast,  
That stared in mockery; none a look of kindness  
cast.

Beat down, in the huge amphitheatre  
"I see before me the gladiator lie."  
And tier on tier, the myriads waiting there  
The bow of grace, without one pitying eye—  
He was a slave—a captive hired to die;—  
SAM was born free as CÆSAR; and he might  
The hopeless issue have refused to try;  
No! with true leap, but soon with faltering flight—  
"Deep in the roaring gulf, he plunged to endless  
night."

But, ere he leap'd, he begg'd of those who made  
Money by his dread venture, that if he  
Should perish, such collection should be paid  
As might be pick'd up from the "company"



*s mother.* This, his last request, shall be,—  
 she who bore him ne'er his fate should  
 is, glittering o'er his memory, [know—  
 all the streams have worn their barriers low,  
 the sea drunk up, forever cease to flow.

who chooses to jump down cataracts,  
 should the sternest moralist be severe?  
 not the dead by prejudice—but facts,  
 as in strictest evidence appear;  
 were the laurels of all ages sere.  
 the brave, who have pass'd the final goal,—  
 gates that ope not back,—the generous tear;  
 the muse's clerk upon her scroll, [roll.  
 ie, but honest verse, make up the judgment-

*re it is consider'd,* that SAM PATCH  
 never be forgot in prose or rhyme;  
 ne shall be a portion in the batch  
 ie heroic dough, which baking Time  
 ds for consuming ages—and the chime  
 ie's old bells, long as they truly ring,  
 tell of him; he dived for the sublime,  
 and it. Thou, who with the eagle's wing,  
 a goose, wouldst fly,—dream not of such a  
 thing!

#### —◆— EVENING.\*

! sober evening! thee the harass'd brain  
 ching heart with fond orisons greet;  
 spite thou of toil; the balm of pain;  
 oughtful mind the hour for musing meet:  
 hen the sage, from forth his lone retreat,  
 olling universe around espies;  
 hen the bard may hold communion sweet  
 lovely shapes, unkenn'd by grosser eyes,  
 ick perception comes of finer mysteries.

ilent hour of bliss! when in the west  
 rgent cresset lights the star of love:—  
 piritual hour! when creatures bless'd  
 n return o'er former haunts to rove;  
 : sleep his shadowy mantle spreads above,  
 brother of forgetfulness and death,  
 l well-known couch, with noiseless tread  
 they rove,  
 es of heavenly music comfort breathe,  
 ll what weal or bale shall chance the moon  
 beneath.

of devotion! like a distant sea,  
 world's loud voices faintly murmuring die;  
 nsive to the spherul harmony,  
 : grateful hymns are borne from earth on high.  
 ho can gaze on yon unsullied sky,  
 not grow purer from the heavenward view?  
 ose, the Virgin Mother's meek, full eye,  
 met, if uninspired lore be true,  
 new birth within, and sin no longer knew.

thers hail the oriflamme of morn,  
 kindling hills unfurl'd with gorgeous dyes!  
 ild, blue Evening! still to thee I turn,  
 holier thought, and with undazzled eyes;—

\* From "Yamoyden."

Where wealth and power with glare and splen-  
 dour rise,  
 Let fools and slaves disgustful incense burn!  
 Still Memory's moonlight lustre let me prize;  
 The great, the good, whose course is o'er, discern,  
 And, from their glories past, time's mighty lessons  
 learn!

#### —◆— WEEHAWKEN.

EvE o'er our path is stealing fast;  
 Yon quivering splendours are the last  
 The sun will fling, to tremble o'er  
 The waves that kiss the opposing shore;  
 His latest glories fringe the height  
 Behind us, with their golden light.

The mountain's mirror'd outline fades  
 Amid the fast-extending shades;  
 Its shaggy bulk, in sterner pride,  
 Towers, as the gloom steals o'er the tide;  
 For the great stream a bulwark meet  
 That leaves its rock-encumber'd feet.

River and mountain! though to song  
 Not yet, perchance, your names belong;  
 Those who have loved your evening hues  
 Will ask not the recording muse  
 What antique tales she can relate,  
 Your banks and steeps to consecrate.

Yet, should the stranger ask, what lore  
 Of by-gone days, this winding shore,  
 Yon cliffs and fir-clad steeps could tell,  
 If vocal made by Fancy's spell,—  
 The varying legend might rehearse  
 Fit themes for high, romantic verse.

O'er yon rough heights and moss-clad sod  
 Oft hath the stalworth warrior trod;  
 Or peer'd, with hunter's gaze, to mark  
 The progress of the glancing bark.  
 Spoils, strangely won on distant waves,  
 Have lurk'd in yon obstructed caves.

When the great strife for Freedom rose,  
 Here scouted oft her friends and foes,  
 Alternate, through the changeful war,  
 And beacon-fires flash'd bright and far;  
 And here, when Freedom's strife was won,  
 Fell, in sad feud, her favour'd son;—

Her son,—the second of the band,  
 The Romans of the rescued land.  
 Where round yon capes the banks ascend,  
 Long shall the pilgrim's footsteps bend;  
 There, mirthful hearts shall pause to sigh,  
 There, tears shall dim the patriot's eye.

There last he stood. Before his sight  
 Flow'd the fair river, free and bright;  
 The rising mart, and isles, and bay,  
 Before him in their glory lay,—  
 Scenes of his love and of his fame,—  
 The instant ere the death-shot came.



## THE GREEN ISLE OF LOVERS.

THEY say that, afar in the land of the west,  
Where the bright golden sun sinks in glory to rest,  
Mid fens where the hunter ne'er ventured to tread,  
A fair lake unruffled and sparkling is spread;  
Where, lost in his course, the rapt Indian discovers,  
In distance seen dimly, the green Isle of Lovers.

There verdure fades never; immortal in bloom,  
Soft waves the magnolia its groves of perfume;  
And low bends the branch with rich fruitage de-  
press'd.

All glowing like gems in the crowns of the east;  
There the bright eye of nature, in mild glory hovers:  
'Tis the land of the sunbeam,—the green Isle of  
Lovers!

Sweet strains wildly float on the breezes that kiss  
The calm-flowing lake round that region of bliss  
Where, wreathing their garlands of amaranth, fair  
choirs

Glid measures still weave to the sound that inspires  
The dance and the revel, mid forests that cover  
On high with their shade the green Isle of the Lover.

But fierce as the snake, with his eyeballs of fire,  
When his scales are all brilliant and glowing with ire,  
Are the warriors to all, save the maids of their isle,  
Whose law is their will, and whose life is their smile;  
From beauty there valour and strength are not  
rovers,

And peace reigns supreme in the green Isle of  
Lovers.

And he who has sought to set foot on its shore,  
In mazes perplex'd, has beheld it no more;  
It fleets on the vision, deluding the view,  
Its banks still retire as the hunters pursue;  
O! who in this vain world of wo shall discover  
The home undisturb'd, the green Isle of the Lover!

## THE DEAD OF 1832.

O, TIME and Death! with certain pace,  
Though still unequal, hurrying on,  
O'erturning, in your awful race,  
The cot, the palace, and the throne!

Not always in the storm of war,  
Nor by the pestilence that sweeps  
From the plague-smitten realms afar,  
Beyond the old and solemn deeps:

In crowds the good and mighty go,  
And to those vast, dim chambers hie:  
Where, mingled with the high and low,  
Dead CÆSARS and dead SHAKESPEARES lie!

Dread ministers of God! sometimes  
Ye smite at once to do his will,  
In all earth's ocean-sever'd climes,  
Those—whose renown ye cannot kill!

When all the brightest stars that burn  
At once are banish'd from their spheres,  
Men sadly ask, when shall return  
Such lustre to the coming years!

For where is he<sup>o</sup>—who lived so long—  
Who raised the modern Titan's ghost,  
And show'd his fate in powerful song,  
Whose soul for learning's sake was lost!

Where he—who backward to the birth  
Of Time itself, adventurous trod,  
And in the mingled mass of earth  
Found out the handiwork of God?<sup>†</sup>

Where he—who in the mortal head,<sup>‡</sup>  
Ordain'd to gaze on heaven, could trace  
The soul's vast features, that shall tread  
The stars, when earth is nothingness?

Where he—who struck old Albion's lyre,<sup>§</sup>  
Till round the world its echoes roll,  
And swept, with all a prophet's fire,  
The diapason of the soul!

Where he—who read the mystic lore,<sup>||</sup>  
Buried where buried PHARAOHS sleep;  
And dared presumptuous to explore  
Secrets four thousand years could keep?

Where he—who, with a poet's eye,<sup>¶</sup>  
Of truth, on lowly nature gazed,  
And made even sordid Poverty  
Classic, when in his numbers glazed!

Where—that old sage so hale and staid,<sup>\*\*</sup>  
The "greatest good" who sought to find;  
Who in his garden mused, and made  
All forms of rule for all mankind!

And thou—whom millions far removed<sup>††</sup>  
Revered—the hierarch meek and wise,  
Thy ashes sleep, adored, beloved,  
Near where thy WILBY's coffin lies.

He, too—the heir of glory—where?<sup>‡‡</sup>  
Hath great NAPOLEON'S scion fled!  
Ah! glory goes not to an heir!  
Take him, ye noble, vulgar dead!

But hark! a nation sighs! for he,<sup>§§</sup>  
Last of the brave who perill'd all  
To make an infant empire free,  
Obeys the inevitable call!

They go—and with them is a crowd,  
For human rights who thought and did:  
We rear to them no temples proud,  
Each hath his mental pyramid.

All earth is now their sepulchre,  
The mud, their monument sublime—  
Young in eternal fame they are—  
Such are your triumphs, Death and Time.

<sup>o</sup> Goethe and his Faust.

<sup>†</sup> Spurzheim

<sup>‡</sup> Champollion

<sup>\*\*</sup> Jeremy Bentham

<sup>††</sup> The Duke of Reichstadt.

<sup>‡‡</sup> Carlyle.

<sup>§§</sup> Rev. Mr. ...

<sup>¶¶</sup> Crabbe.

<sup>|||</sup> Adam Clarke.

<sup>||||</sup> Charles Colver.

## PARTING.

When afar from mine thy home shall be,  
 Will thy soul unchanging turn to me?  
 Other scenes in beauty round thee lie,  
 These be present to thy mental eye?  
 Firm, thy mind, when others fondly praise,  
 Thou forget thy poet's humbler lays?  
 What is there, in earth's various range,  
 Where me and absence may not sadly change!  
 In the heart, that still demands new ties,  
 Thoughts, for all its thousand sympathies—  
 Given heart, where every seal may set,  
 Its stamp—remain unalter'd yet,  
 Nature changes with each fleeting day,  
 Seasons dance their varying course away?  
 Couldst thou swerve from truth, all else must  
 Part,  
 Yet can feed with life this wither'd heart!  
 'Er its doubts, its hopes, its fears may be,  
 Even in madness, faithful still to thee;  
 Couldst thou snap that silver chord in twain,  
 Golden bowl no other links sustain;  
 Laid in the dust, its fragments then must sink,  
 The cold earth its latest life-drops drink.  
 Not, if oft, in melancholy mood,  
 Come, too far, sick fancy hath pursued;  
 The soul, which high with hope should beat,  
 To the gloomy grave's unblest retreat.  
 Stic nature! since thy course began,  
 Natures wear no sympathy for man;  
 No smiles loveliest on our darkest hours;  
 No cold grave fresh spring the sweetest flowers,  
 An himself, in selfish sorrows bound,  
 Not the melancholy ruin round.  
 Howd's vain roar still fills the passing breeze  
 Ends above the tomb the cypress-trees.  
 My heart, still true in joy or wo,  
 The kindest fates can e'er bestow.  
 Giving Heaven that heart refuse to give,  
 Would ask the ungracious boon—to live?  
 Better 't were, if longer doom'd to prove  
 The less load of life, unblest'd with love,  
 Amidst ocean's waste some island fair,—  
 Well, the anchorite of nature, there;—  
 Lonely isle, upon whose rocky shore  
 And, save curlew's scream, or billow's roar,  
 Echoed ever; in whose central woods,  
 The quick spirit of its solitudes,  
 Verse deep, strange sympathies untried,  
 All might find, which this vain world denied.  
 I will trust that heart, where truth alone,  
 Liest guise, sits radiant on her throne;  
 Us believing, fear not all the power  
 Hence drear, or time's most tedious hour.  
 I sigh to win the wreaths of fame,  
 Write on memory's scroll a deathless name,  
 At thy loved, approving smile to meet,  
 By the budding laurels at thy feet.  
 For worldly wealth I heave a sigh,  
 Littering visions float on fancy's eye,  
 At with rosy wreaths thy path to spread,  
 Place the diadem on beauty's head.  
 Of my thoughts, each subject to thy sway,  
 My living presence lives but to obey;

And shouldst thou e'er their bless'd allegiance slight,  
 The mind must wander, lost in endless night.

Farewell! forget me not, when others gaze  
 Enamour'd on thee, with the looks of praise;  
 When weary leagues before my view are cast,  
 And each dull hour seems heavier than the last,  
 Forget me not. May joy thy steps attend,  
 And mayst thou find in every form a friend;  
 With care unsullied be thy every thought;  
 And in thy dreams of home, forget me not!

## CONCLUSION TO YAMOYDEN.

SAD was the theme, which yet to try we chose,  
 In pleasant moments of communion sweet;  
 When least we thought of earth's unvarnish'd  
 Woes,

And least we dream'd, in fancy's fond deceit,  
 That either the cold grasp of death should meet,  
 Till after many years, in ripe old age;  
 Three little summers flew on pinions fleet,  
 And thou art living but in memory's page,  
 And earth seems all to me a worthless pilgrimage.

Sad was our theme; but well the wise man sung,  
 "Better than festal halls, the house of wo;"  
 'Tis good to stand destruction's spoils among,  
 And muse on that sad bourne to which we go.  
 The heart grows better when tears freely flow;  
 And, in the many-colour'd dream of earth,  
 One stolen hour, wherein ourselves we know,  
 Our weakness and our vanity,—is worth  
 Years of unmeaning smiles, and lewd, obstrepe-  
 rous mirth.

'Tis good to muse on nations pass'd away,  
 Forever, from the land we call our own;  
 Nations, as proud and mighty in their day,  
 Who deem'd that everlasting was their throne.  
 An age went by, and they no more were known  
 Sublimed sadness will the mind control,  
 Listening time's deep and melancholy moan;  
 And meaner griefs will less disturb the soul;  
 And human pride falls low, at human grandeur's  
 goal.

PHILIP! farewell! thee King, in idle jest,  
 Thy persecutors named; and if indeed,  
 The jewell'd diadem thy front had press'd,  
 It had become *thee* better, than the breed  
 Of palaces, to sceptres that succeed,  
 To be of courtier or of priest the tool,  
 Sate dull sense, or count the frequent bead,  
 Or pamper gormand hunger; thou wouldst rule  
 Better than the worn rake, the glutton, or the fool!

I would not wrong thy warrior shade, could I  
 Aught in my verse or make or mar thy fame;  
 As the light carol of a bird flown by (name:  
 Will pass the youthful strain that breathed thy  
 But in that land whence thy destroyers came,  
 A sacred bard thy champion shall be found;  
 He of the laureate wreath for thee shall claim  
 The hero's honours, to earth's farthest bound,  
 Where Albion's tongue is heard, or Albion's songs  
 resound.

## INVOCATION.

On quick for me the goblet fill,  
 From bright Castalia's sparkling rill;  
 Pluck the young laurel's flexile bough,  
 And let its foliage wreath my brow;  
 And bring the lyre with sounding shell,  
 The four-string'd lyre I loved so well!

Lo! as I gaze, the picture flies  
 Of weary life's realities;  
 Behold the shade, the wild wood shade,  
 The mountain steep, the checker'd glade;  
 And hoary rocks and bubbling rills,  
 And painted waves and distant hills.

Oh! for an hour, let me forget  
 How much of life is left me yet;  
 Recall the visions of the past,  
 Fair as these tints that cannot last,  
 That all the heavens and waters o'er  
 Their gorgeous, transient glories pour.

Ye pastoral scenes, by fancy wrought!  
 Ye pageants of the loftier thought!  
 Creations proud! majestic things!  
 Heroes, and demigods, and kings!  
 Return, with all of shepherds' lore,  
 Or old romance that pleased before!

Ye forms that are not of the earth,  
 Of grace, of valour, and of worth!  
 Ye bright abstractions, by the thought  
 Like the great master's pictures, wrought  
 To the ideal's shadowy mien,  
 From beauties fancied, dreamt or seen!

Ye speaking sounds, that poet's ear  
 Alone in nature's voice can hear!  
 Thou full conception, vast and wide,  
 Hour of the lonely minstrel's pride,  
 As when projection gave of old  
 Alchymy's visionary gold!

Return! return! oblivion bring  
 Of cares that vex, and thoughts that sting!  
 The hour of gloom is o'er my soul;  
 Disperse the shades, the fiends control,  
 As David's harp had power to do,  
 If sacred chronicles be true.

Oh come! by every classic spell,  
 By old Pieria's haunted well;  
 By revels on the Olmpean height  
 Held in the moon's religious light;  
 By virgin forms that wont to lave,  
 Permeasus! in thy lucid wave!

In vain! in vain! the strain has pass'd;  
 The laurel leaves upon the blast  
 Float, wither'd, ne'er again to bloom.  
 The cup is drain'd—the song is dumb—  
 And spell and rhyme alike in vain  
 Would woo the genial muse again.

## GOOD-NIGHT.

Good night to all the world! there's none,  
 Beneath the "over-going" sun,  
 To whom I feel or hate or spite,  
 And so to all a fair good-night.

Would I could say good night to pain,  
 Good night to conscience and her train,  
 To cheerless poverty, and shame  
 That I am yet unknown to fame!

Would I could say good night to dreams  
 That haunt me with delusive gleams,  
 That through the sable future's veil  
 Like meteors glimmer, but to fail.

Would I could say a long good-night  
 To halting between wrong and right,  
 And, like a giant with new force,  
 Awake prepared to run my course!

But time o'er good and ill sweeps on,  
 And when few years have come and gone,  
 The past will be to me as naught,  
 Whether remember'd or forgot.

Yet let me hope one faithful friend,  
 O'er my last couch shall tearful bend;  
 And, though no day for me was bright,  
 Shall bid me then a long good-night.

## FROM A MONODY ON J. W. EASTBURN

But now, that cherish'd voice was near;  
 And all around yet breathes of him;—  
 We look, and we can only hear  
 The parting wings of cherubim!  
 Mourn ye, whom haply nature taught  
 To share the bard's communion high;  
 To scan the ideal world of thought,  
 That floats before the poet's eye;—  
 Ye, who with ears o'ercrested long,  
 From native birds disgusted fly,  
 Expecting only, in their song,  
 The ribald strains of calumny;—  
 Mourn ye a minstrel chaste as sweet,  
 Who caught from heaven no doubtful fire,  
 But chose immortal themes as meet  
 Alone for an immortal lyre.  
 O silent shell! thy chords are riven!  
 That heart lies cold before its prime!  
 Mute are those lips, that might have given  
 One deathless dwellant to our chime!  
 No laurel chaplet twines he now;  
 He sweeps a harp of heavenly tone,  
 And plucks the amaranth for his brow  
 That springs beside the eternal throne.  
 Mourn ye, whom friendship's silver chain  
 Link'd with his soul in bonds refined;  
 That earth had striven to burst in vain,—  
 The sacred sympathy of mind.  
 Still long that sympathy shall last:  
 Still shall each object, like a spell,  
 Recall from fate the buried past,  
 Present the mind beloved so well.  
 That pure intelligence—Oh where  
 Now is its onward progress won?  
 Through what new regions dare it dare  
 Push the bold quest on earth begun?  
 In realms with boundless glory fraught,  
 Where fancy can no trophies raise—  
 In blissful vision, where the thought  
 Is whelm'd in wonder and in praise!

Till life's last pulse, O triply dear,  
A loftier strain is due to thee;  
But constant memory's votive tear  
Thy sacred epitaph must be.

### TO THE MANITTO OF DREAMS.

SPIRIT! THOU SPIRIT of subtlest air,  
Whose power is upon the brain,  
When wondrous shapes, and dread and fair,  
As the film from the eyes  
At thy bidding flies,  
To sight and sense are plain!  
Thy whisper creeps where leaves are stirr'd;  
Thou sighest in woodland gale;  
Where waters are gushing thy voice is heard;  
And when stars are bright,  
At still midnight,  
Thy symphonies prevail!  
Where the forest ocean, in quick commotion,  
Is waving to and fro,  
Thy form is seen, in the masses green,  
Dimly to come and go.  
From thy covert peeping, where thou layest sleeping  
Beside the brawling brook,  
Thou art seen to wake, and thy flight to take  
Fleet from thy lonely nook.  
Where the moonbeam has kiss'd  
The sparkling tide,  
In thy mantle of mist  
Thou art seen to glide.  
Far o'er the blue waters  
Melting away,  
On the distant billow,  
As on a pillow,  
Thy form to lay.  
Where the small clouds of even  
Are wreathing in heaven  
Their garland of roses,  
O'er the purple and gold,  
Whose hangings enfold  
The hall that encloses  
The couch of the sun,  
Whose empire is done,—  
There thou art smiling,  
For thy sway is begun;  
Thy shadowy sway,  
The senses beguiling,  
When the light fades away,  
And thy vapour of mystery o'er nature ascending,  
The heaven and the earth,  
The things that have birth,  
And the embryos that float in the future are blending.  
From the land, on whose shores the billows break  
The sounding waves of the mighty lake;  
From the land where boundless meadows be,  
Where the buffalo ranges wild and free;  
With silvery coat in his little isle,  
Where the beaver plies his ceaseless toil;  
The land where pigmy forms abide,  
Thou ledest thy train at the eventide;

And the wings of the wind are left behind,  
So swift through the pathless air they glide.

Then to the chief who has fasted long,  
When the chains of his slumber are heavy and strong  
SPIRIT! thou comest; he lies as dead,  
His weary lids are with heaviness weigh'd;  
But his soul is abroad on the hurricane's pinion,  
Where foes are met in the rush of fight,  
In the shadowy world of thy dominion  
Conquering and slaying, till morning light!

Then shall the hunter who waits for thee,  
The land of the game rejoicing see;  
Through the leafless wood,  
O'er the frozen flood,  
And the trackless snows his spirit goes,  
Along the sheeted plain,  
Where the hermit bear, in his sullen lair,  
Keeps his long fast, till the winter hath pass'd  
And the boughs have budded again.  
SPIRIT OF DREAMS! all thy visions are true,  
Who the shadow hath seen, he the substance shall  
view!

Thine the riddle, strange and dark,  
Woven in the dreamy brain:—  
Thine to yield the power to mark  
Wandering by, the dusky train;  
Warrior ghosts for vengeance crying,  
Scalped on the lost battle's plain,  
Or who died their foes defying,  
Slow by lingering tortures slain.

Thou, the war-chief hovering near,  
Breathest language on his ear;  
When his winged words depart,  
Swift as arrows to the heart;  
When his eye the lightning leaves;  
When each valiant bosom heaves;  
Through the veins when hot and glowing  
Rage like liquid fire is flowing;  
Round and round the war pole whirling,  
Furious when the dancers grow;  
When the maces swift are hurling  
Promised vengeance on the foe.  
Thine assurance, SPIRIT true!  
Glorious victory gives to view!

When of thought and strength despoil'd,  
Lies the brave man like a child;  
When discolour'd visions fly,  
Painful o'er his glazing eye,  
And wishes wild through his darkness rove,  
Like flitting wings through the tangled grove,—  
Thine is the wish; the vision thine,  
And thy visits, SPIRIT! are all divine!

When the dizzy senses spin,  
And the brain is madly reeling,  
Like the Pów-wah, when first within  
The present spirit feeling;  
When rays are flashing athwart the gloom,  
Like the dancing lights of the northern heaven.  
When voices strange of tumult come  
On the ear, like the roar of battle driven,—  
The Initiate then shall thy wonders see,  
And thy priest, O SPIRIT! is full of thee!

# WILLIAM B. O. PEABODY.

[Born, 1799. Died, 1847.]

WILLIAM B. O. PEABODY was born at Exeter, New Hampshire, on the ninth of July, 1799; was graduated at Cambridge in 1816; and in 1820 became pastor of a Unitarian Society in Springfield,

Massachusetts, where he resided until his death on the twenty-eighth of May, 1847. He was voluminous and elegant writer in theology, natural history, literary and historical criticism, and poetry.

## HYMN OF NATURE.

GOD of the earth's extended plains!  
The dark, green fields contented lie;  
The mountains rise like holy towers,  
Where man might commune with the sky;  
The tall cliff challenges the storm  
That lowers upon the vale below,  
Where shaded fountains send their streams,  
With joyous music in their flow.

GOD of the dark and heavy deep!  
The waves lie sleeping on the sands,  
Till the fierce trumpet of the storm  
Hath summon'd up their thundering bands;  
Then the white sails are dash'd like foam,  
Or hurry, trembling, o'er the seas,  
Till, calm'd by thee, the sinking gale  
Serenely breathes, Depart in peace.

GOD of the forest's solemn shade!  
The grandeur of the lonely tree,  
That wrestles singly with the gale,  
Lifts up admiring eyes to thee;  
But more majestic far they stand,  
When, side by side, their ranks they form,  
To wave on high their plumes of green,  
And fight their battles with the storm.

GOD of the light and viewless air!  
Where summer breezes sweetly flow,  
Or, gathering in their angry might,  
The fierce and wintry tempests blow;  
All—from the evening's plaintive sigh,  
That hardly lifts the drooping flower,  
To the wild whirlwind's midnight cry,  
Breathe forth the language of thy power.

GOD of the fair and open sky!  
How gloriously above us springs  
The tented dome, of heavenly blue,  
Suspended on the rainbow's rings!  
Each brilliant star, that sparkles through,  
Each gilded cloud, that wanders free  
In evening's purple radiance, gives  
The beauty of its praise to thee.

GOD of the rolling orbs above!  
Thy name is written clearly bright  
In the warm day's unvarying blaze,  
Or evening's golden shower of light.

For every fire that fronts the sun,  
And every spark that walks alone  
Around the utmost verge of heaven,  
Were kindled at thy burning throne.

GOD of the world! the hour must come,  
And nature's self to dust return;  
Her crumbling altars must decay;  
Her incense fires shall cease to burn;  
But still her grand and lovely scenes  
Have made man's warmest praises flow;  
For hearts grow holier as they trace  
The beauty of the world below.

## TO WILLIAM.

WRITTEN BY A BEREAVED FATHER.

It seems but yesterday, my love,  
Thy little heart beat high;  
And I had almost scorn'd the voice  
That told me thou must die.  
I saw thee move with active bound,  
With spirits wild and free;  
And infant grace and beauty gave  
Their glorious charm to thee.

Far on the sunny plains, I saw  
Thy sparkling footsteps fly,  
Firm, light, and graceful, as the bird  
That cleaves the morning sky;  
And often, as the playful breeze  
Waved back thy shining hair,  
Thy cheek display'd the red rose-tint  
That health had painted there.

And then, in all my thoughtfulness,  
I could not but rejoice  
To hear, upon the morning wind,  
The music of thy voice,—  
Now, echoing in the rapturous laugh,  
Now sad, almost to tears,  
'T was like the sounds I used to hear,  
In old and happier years.

Thanks for that memory to thee,  
My little, lovely boy.—  
That memory of my youthful bliss,  
Which time would fain destroy.

I listen'd, as the mariner  
Suspends the out-bound oar,  
To taste the farewell gale that breathes  
From off his native shore.

So gentle in thy loveliness!—  
Alas! how could it be,  
That death would not forbear to lay  
His icy hand on thee;  
Nor spare thee yet a little while,  
In childhood's opening bloom,  
While many a sad and weary soul  
Was longing for the tomb!

Was mine a happiness too pure  
For erring man to know?  
Or why did Heaven so soon destroy  
My paradise below?  
Enchanting as the vision was,  
It sunk away as soon  
As when, in quick and cold eclipse,  
The sun grows dark at noon.

I loved thee, and my heart was bless'd;  
But, ere the day was spent,  
I saw thy light and graceful form  
In drooping illness bent,  
And shudder'd as I cast a look  
Upon thy fainting head;  
The mournful cloud was gathering there,  
And life was almost fled.

Days pass'd; and soon the seal of death  
Made known that hope was vain;  
I knew the swiftly-wasting lamp  
Would never burn again;  
The cheek was pale; the snowy lips  
Were gently thrown apart;  
And life, in every passing breath,  
Seem'd gushing from the heart.

I knew those marble lips to mine  
Should never more be press'd,  
And floods of feeling, undefined,  
Roll'd wildly o'er my breast;  
Low, stifled sounds, and dusky forms  
Seem'd moving in the gloom,  
As if death's dark array were come,  
To bear thee to the tomb.

And when I could not keep the tear  
From gathering in my eye,  
Thy little hand press'd gently mine,  
In token of reply;  
To ask one more exchange of love,  
Thy look was upward cast,  
And in that long and burning kiss  
Thy happy spirit pass'd.

I never trusted to have lived  
To bid farewell to thee,  
And almost said, in agony,  
It ought not so to be;  
I hoped that thou within the grave  
My weary head shouldst lay,  
And live, beloved, when I was gone,  
For many a happy day.

With trembling hand, I vainly tried  
Thy dying eyes to close;  
And almost envied, in that hour,  
Thy calm and deep repose;  
For I was left in loneliness,  
With pain and grief oppress'd,  
And thou wast with the sainted,  
Where the weary are at rest.

Yes, I am sad and weary now;  
But let me not repine,  
Because a spirit, loved so well,  
Is earlier bless'd than mine;  
My faith may darken as it will,  
I shall not much deplore,  
Since thou art where the ills of life  
Can never reach thee more.

### MONADNOCK.

Upon the far-off mountain's brow  
The angry storm has ceased to beat;  
And broken clouds are gathering now  
In sullen reverence round his feet;  
I saw their dark and crowded bands  
In thunder on his breast descending;  
But there once more redeem'd he stands,  
And heaven's clear arch is o'er him bending.

I've seen him when the morning sun  
Burn'd like a bale-fire on the height;  
I've seen him when the day was done,  
Bathed in the evening's crimson light.  
I've seen him at the midnight hour,  
When all the world were calmly sleeping,  
Like some stern sentry in his tower,  
His weary watch in silence keeping.

And there, forever firm and clear,  
His lofty turret upward springs;  
He owns no rival summit near,  
No sovereign but the King of kings.  
Thousands of nations have pass'd by,  
Thousands of years unknown to story,  
And still his aged walls on high  
He rears, in melancholy glory.

The proudest works of human hands  
Live but an age before they fall;  
While that severe and hoary tower  
Outlasts the mightiest of them all.  
And man himself, more frail, by far,  
Than even the works his hand is raising,  
Sinks downward, like the falling star  
That flashes, and expires in blazing.

And all the treasures of the heart,  
Its loves and sorrows, joys and fears,  
Its hopes and memories, must depart  
To sleep with unremember'd years.  
But still that ancient rampart stands  
Unchanged, though years are passing o'er him;  
And time withdraws his powerless hands,  
While ages melt away before him.



So should it be—for no heart beats  
 Within his cold and silent breast;  
 To him no gentle voice repeats  
 The soothing words that make us blest.  
 And more than this—his deep repose  
 Is troubled by no thoughts of sorrow;  
 He hath no weary eyes to close,  
 No cause to hope or fear to-morrow.

Farewell! I go my distant way;  
 Perchance, in some succeeding years,  
 The eyes that know no cloud to-day,  
 May gaze upon thee dim with tears.  
 Then may thy calm, unaltering form  
 Inspire in me the firm endeavour—  
 Like thee, to meet each lowering storm,  
 Till life and sorrow end forever.

### THE WINTER NIGHT.

'Tis the high festival of night!  
 The earth is radiant with delight;  
 And, fast as weary day retires,  
 The heaven unfolds its secret fires,  
 Bright, as when first the firmament  
 Around the new-made world was bent,  
 And infant seraphs pierced the blue,  
 Till rays of heaven came shining through.

And mark the heaven's reflected glow  
 On many an icy plain below;  
 And where the streams, with tinkling clash,  
 Against their frozen barriers dash,  
 Like fairy lances fleetly cast,  
 The glittering ripples hurry past;  
 And floating sparkles glance afar,  
 Like rivals of some upper star.

And see, beyond, how sweetly still  
 The snowy moonlight wraps the hill,  
 And many an aged pine receives  
 The steady brightness on its leaves,  
 Contrasting with those giant forms,  
 Which, ruffled by the winter storms,  
 With naked branches, broad and high,  
 Are darkly painted on the sky.

From every mountain's towering head  
 A white and glistening robe is spread,  
 As if a melted silver tide  
 Were gushing down its lofty side;  
 The clear, cold lustre of the moon  
 Is purer than the burning noon;  
 And day hath never known the charm  
 That dwells amid this evening calm.

The idler, on his silken bed,  
 May talk of nature, cold and dead;  
 But we will gaze upon this scene,  
 Where some transcendent power hath been,  
 And made these streams of beauty flow  
 In gladness on the world below,  
 Till nature breathes from every part  
 The rapture of her mighty heart.

### DEATH.

LIFT high the curtain's drooping fold  
 And let the evening sunlight in;  
 I would not that my heart grew cold  
 Before its better years begin.  
 'Tis well; at such an early hour,  
 So calm and pure, a sinking ray  
 Should shine into the heart, with power  
 To drive its darker thoughts away.

The bright, young thoughts of early days  
 Shall gather in my memory now,  
 And not the later cares, whose trace  
 Is stamp'd so deeply on my brow.  
 What though those days return no more?  
 The sweet remembrance is not vain,  
 For Heaven is waiting to restore  
 The childhood of my soul again.

Let no impatient mourner stand  
 In hollow sadness near my bed,  
 But let me rest upon the hand,  
 And let me hear that gentle tread  
 Of her, whose kindness long ago,  
 And still, unworn away by years,  
 Has made my weary eyelids flow  
 With grateful and admiring tears.

I go, but let no plaintive tone  
 The moment's grief of friendship tell;  
 And let no proud and graven stone  
 Say where the weary slumbers well.  
 A few short hours, and then for heaven!  
 Let sorrow all its tears dismiss;  
 For who would mourn the warning given  
 Which calls us from a world like this?

### AUTUMN EVENING.

BEMOLD the western evening light!  
 It melts in deepening gloom;  
 So calmly Christians sink away,  
 Descending to the tomb.

The wind breathes low; the withering leaf  
 Scarce whispers from the tree;  
 So gently flows the parting breath,  
 When good men cease to be.

How beautiful on all the hills  
 The crimson light is shed!  
 'Tis like the peace the Christian gives  
 To mourners round his bed.

How mildly on the wandering cloud  
 The sunset beam is cast!  
 'Tis like the memory left behind  
 When loved ones breathe their last.

And now, above the dews of night,  
 The yellow star appears;  
 So faith springs in the heart of those  
 Whose eyes are bathed in tears.

But soon the morning's happier light  
 Its glory shall restore;  
 And eyelids that are seal'd in death  
 Shall wake, to close no more.

## GEORGE W. DOANE.

[Born, 1799.]

THE Right Reverend GEORGE WASHINGTON DOANE, D. D., LL. D., was born in Trenton, New Jersey, 1799. He was graduated at Union College, Schenectady, when nineteen years old, and immediately after commenced the study of theology. He was ordained deacon by Bishop HOBART, in 1821, and priest by the same prelate in 1823. He officiated in Trinity Church, New York, three years, and, in 1824, was appointed Professor of Belles Lettres and Oratory in Washington College, Connecticut. He resigned that office in 1828, and soon after was elected rector of Trinity Church, in Boston. He was conse-

crated Bishop of the Diocese of New Jersey, on the thirty-first of October, 1832. The church has few more active, efficient, or popular prelates.

Bishop DOANE's "Songs by the Way," a collection of poems, chiefly devotional, were published in 1824, and appear to have been mostly produced during his college-life. He has since, from time to time, written poetry for festival-days and other occasions; but he has published no second volume. His contributions to the religious literature of the country are more numerous and valuable.

### ON A VERY OLD WEDDING-RING.

THE DEVICE—Two hearts united.

THE MOTTO—"Dear love of mine, my heart is thine."

I LIKE that ring—that ancient ring,  
Of massive form, and virgin gold,  
As firm, as free from base alloy,  
As were the sterling hearts of old.  
I like it—for it wafts me back,  
Far, far along the stream of time,  
To other men, and other days,  
The men and days of deeds sublime.

But most I like it, as it tells  
The tale of well-requited love;  
How youthful fondness persevered,  
And youthful faith disdain'd to rove—  
How warmly *he* his suit preferr'd,  
Though *she*, unpitying, long denied,  
Till, soften'd and subdued, at last,  
He won his "fair and blooming bride."

How, till the appointed day arrived,  
They blamed the lazy-footed hours—  
How, then, the white-robed maiden train  
Strew'd their glad way with freshest flowers—  
And how, before the holy man,  
They stood, in all their youthful pride,  
And spoke those words, and vow'd those vows,  
Which bind the husband to his bride:

All this it tells; the plighted troth—  
The gift of every earthly thing—  
The hand in hand—the heart in heart—  
For this I like that ancient ring.  
I like its old and quaint device;  
"Two blended hearts"—though time may wear  
them,  
No mortal change, no mortal chance,  
"Till death," shall e'er in sunder tear them.

Year after year, 'neath sun and storm,  
Their hopes in heaven, their trust in God,  
In changeless, heartfelt, holy love,  
These two the world's rough pathway trod.  
Age might impair their youthful fires,  
Their strength might fail, mid life's bleak weather,  
Still, hand in hand, they travell'd on—  
Kind souls! they slumber now together.

I like its simple poesy too:  
"Mine own dear love, this heart is thine!"  
Thine, when the dark storm howls along,  
As when the cloudless sunbeams shine.  
"This heart is thine, mine own dear love!"  
Thine, and thine only, and forever;  
Thine, till the springs of life shall fail,  
Thine, till the cords of life shall sever.

Remnant of days departed long,  
Emblem of plighted troth unbroken,  
Pledge of devoted faithfulness,  
Of heartfelt, holy love the token:  
What varied feelings round it cling!—  
For these I like that ancient ring.

### THE VOICE OF RAMA.

"RACHEL weeping for her children, and would not be comforted."

HEARD ye, from Rama's ruin'd walls,  
That voice of bitter weeping!—  
Is it the moan of fetter'd slave,  
His watch of sorrow keeping?  
Heard ye, from Rama's wasted plains,  
That cry of lamentation!—  
Is it the wail of ISRAEL's sons,  
For Salem's devastation?  
Ah, no—a sorer ill than chains  
That bitter wail is waking,

And deeper wo than Salem's fall  
That tortured heart is breaking :  
Tis RACHEL, of her sons bereft,  
Who lifts that voice of weeping ;  
And childless are the eyes that there  
Their watch of grief are keeping.

O' who shall tell what fearful pang  
That mother's heart are rending,  
As o'er her infant's little grave  
Her wasted form is bending ;  
From many an eye that weeps to-day  
Delight may beam to-morrow ;  
But she—her precious babe is not !  
And what remains but sorrow !

Bereaved one ! I may not chide  
Thy tears and bitter sobbing—  
Weep on ! 'twill cool that burning brow,  
And still that bosom's throbbing :  
But be not thine such grief as theirs  
To whom no hope is given—  
Snatch'd from the world, its sins and snares,  
Thy infant rests in heaven.

#### THAT SILENT MOON.

That silent moon, that silent moon,  
Careering now through cloudless sky,  
O ! who shall tell what varied scenes  
Have pass'd beneath her placid eye,  
Since first, to light this wayward earth,  
She walk'd in tranquil beauty forth !  
How oft has guilt's unhallow'd hand,  
And superstition's senseless rite,  
And loud, licentious revelry  
Profaned her pure and holy light :  
Small sympathy is here, I ween,  
With sights like those, that virgin queen !

But dear to her, in summer eve,  
By rippling wave, or tufted grove,  
When hand in hand is purely clasp'd,  
And heart meets heart in holy love,  
To smile in quiet loneliness,  
And hear each whisper'd vow, and bless.

Dispersed along the world's wide way,  
When friends are far and fond ones rove,  
How powerful she to wake the thought,  
And start the tear for those we love,  
Who watch with us at night's pale noon,  
And gaze upon that silent moon.

How powerful, too, to hearts that mourn,  
The magic of that moonlight sky,  
To bring again the vanish'd scene—  
The happy eyes of days gone by ;  
Again to bring, mid burning tears,  
The loved, the lost of other years.

And oft she looks, that silent moon,  
On lonely eyes that wake to weep  
In dungeon dark, or sacred cell,  
Or couch, whence pain has banish'd sleep :  
O ! softly beams her gentle eye  
On those who mourn, and those who die !

But, beam on whomsoever she will,  
And fall where'er her splendour may,  
There's pureness in her chosen'd light,  
There's comfort in her tranquil ray :  
What power is here to soothe the heart—  
What power, the trembling bow to start !

The dewy morn let others love,  
Or bask them in the noontide ray ;  
There's not an hour but has its charm,  
From dawning light to dying day :—  
But, O ! be mine a fairer boon—  
That silent moon, that silent moon !

#### THERMOPYLE.

'T was an hour of fearful issue,  
When the bold three hundred stood,  
For their love of holy freedom,  
By that old Thesalian flood ;  
When, lifting high each sword of flame,  
They call'd on every sacred name,  
And swore, beside those dashed weapons,  
They never, never would be slaves !

And, O ! that oath was nobly kept :  
From morn to setting sun  
Did desperation urge the fight  
Which valour had begun ;  
Till, torrent-like, the stream of blood  
Ran down and mingled with the flood,  
And all, from mountain-cliff to wave,  
Was Freedom's, Valour's, Glory's grave.

O, yes, that oath was nobly kept,  
Which nobly had been sworn,  
And proudly did each gallant heart  
The few man's fetters spurn ;  
And firmly was the fight maintain'd,  
And simply was the triumph gain'd ;  
They fought, for Liberty, for thee :  
They fell—to live is to be free.

#### THE WATERS OF MARAH.

" And Moses cried unto the Lord, and the Lord showed him a tree, which, when he had cast into the waters, the waters were made sweet "

By Marah's stream of bitterness  
When Moses stood and cried,  
Jehovah heard his fervent prayer,  
And instant help supplied :  
The prophet sought the precious tree  
With prompt, obedient feet ;  
'T was cast into the fount, and made  
The bitter waters sweet.

Whence'er affliction o'er thee shade  
Its influence malign,  
Then sufferer, be the prophet's prayer  
And prompt obedience, thine :  
'T is but a Marah's fount, ordain'd  
Thy faith in God to prove,  
And prayer and resignation shall  
Its bitterness remove.

WHAT IS THAT, MOTHER ?"

that, Mother?—The lark, my child!—  
 n has but just look'd out, and smiled,  
 e starts from his humble grassy nest,  
 p and away, with the dew on his breast,  
 mn in his heart, to yon pure, bright sphere,  
 le it out in his Maker's ear.  
 r, my child, be thy morn's first lays  
 ed, like the lark's, to thy Maker's praise.

that, Mother?—The dove, my son!—  
 : low, sweet voice, like a widow's moan,  
 g out from her gentle breast,  
 : and pure, by that lonely nest,  
 ave is pour'd from some crystal urn,  
 distant dear one's quick return:  
 r, my son, be thou like the dove,  
 riendship as faithful, as constant in love.

that, Mother?—The eagle, boy!—  
 careering his course of joy;  
 his own mountain vigour relying,  
 g the dark storm, the red bolt defying,  
 g on the wind, and his eye on the sun,  
 ves not a hair, but bears onward, right on.  
 , may the eagle's flight ever be thine,  
 ward, and upward, and true to the line.

that, Mother?—The swan, my love!—  
 ating down from his native grove,  
 l one now, no nestling nigh,  
 ating down, by himself to die;  
 rakens his eye, and unplumes his wings,  
 sweetest song is the last he sings.  
 e so, my love, that when death shall come,  
 an-like and sweet, it may waft thee home.

A CHERUB.

Mr, I am in some little disorder by reason of the  
 little child of mine, a boy that lately made us  
 ; but now he rejoices in his little orbe, while  
 e, and sigh, and long to be as safe as he is."—  
 TAYLOR to EVELYN, 1656.

FUL thing, with thine eye of light,  
 brow of cloudless beauty bright,  
 or aye on the sapphire throne  
 who dwelleth in light alone—  
 hastening now, on that golden wing,  
 e burning seraph choir to sing?  
 ing to earth, in thy gentleness,  
 cling path to cheer and bless?

l thing! thou art come in love,  
 ntle gales from the world above,  
 g of pureness, breathing of bliss,  
 our spirits away from this,  
 etter thoughts, to the brighter skies,  
 eaven's eternal sunshine lies;  
 g our hearts, by a blessed guile,  
 at infant look and angel smile.

Beautiful thing! thou art come in joy,  
 With the look and the voice of our darling boy—  
 Him that was torn from the bleeding hearts  
 He had twined about with his infant arts,  
 To dwell, from sin and sorrow far,  
 In the golden orb of his little star:  
 There he rejoiceth in light, while we  
 Long to be happy and safe as he.

Beautiful thing! thou art come in peace,  
 Bidding our doubts and our fears to cease;  
 Wiping the tears which unbidden start  
 From that bitter fount in the broken heart,  
 Cheering us still on our lonely way,  
 Lest our spirits should faint, or our feet should stray,  
 Till, risen with CHRIST, we come to be,  
 Beautiful thing, with our boy and thee.

LINES BY THE LAKE SIDE.

THIS placid lake, my gentle girl,  
 Be emblem of thy life,  
 As full of peace and purity,  
 As free from care and strife;  
 No ripple on its tranquil breast  
 That dies not with the day,  
 No pebble in its darkest depths,  
 But quivers in its ray.

And see, how every glorious form  
 And pageant of the skies,  
 Reflected from its glassy face,  
 A mirror'd image lies;  
 So be thy spirit ever pure,  
 To God and virtue given,  
 And thought, and word, and action bear  
 The imagery of heaven.

THE CHRISTIAN'S DEATH.

LIFT not thou the wailing voice,  
 Weep not, 'tis a Christian dieth,—  
 Up, where blessed saints rejoice,  
 Ransom'd now, the spirit flieth;  
 High, in heaven's own light, she dwelleth,  
 Full the song of triumph swelleth;  
 Freed from earth, and earthly failing,  
 Lift for her no voice of wailing!

Pour not thou the bitter tear;  
 Heaven its book of comfort opeth;  
 Bids thee sorrow not, nor fear,  
 But, as one who alway hopeth,  
 Humbly here in faith relying,  
 Peacefully in JESUS dying,  
 Heavenly joy her eye is flushing,—  
 Why should thine with tears be gushing?

They who die in CHRIST are bless'd,—  
 Ours be, then, no thought of grieving!  
 Sweetly with their God they rest,  
 All their toils and troubles leaving:  
 So be ours the faith that saveth,  
 Hope that every trial braveth,  
 Love that to the end endureth,  
 And, through CHRIST, the crown secureth!

# GRENVILLE MELLEN.

[Born, 1799. Died, 1841.]

GRENVILLE MELLEN was the third son of the late Chief Justice PRENTISS MELLETT, LL. D., of Maine, and was born in the town of Biddeford, in that state, on the nineteenth day of June, 1799. He was educated at Harvard College, and after leaving that seminary became a law-student in the office of his father, who had before that time removed to Portland. Soon after being admitted to the bar, he was married, and commenced the practice of his profession at North Yarmouth, a pleasant village near his native town. Within three years—in October, 1828—his wife, to whom he was devotedly attached, died, and his only child followed her to the grave in the succeeding spring. From this time his character was changed. He had before been an ambitious and a happy man. The remainder of his life was clouded with melancholy.

I believe Mr. MELLETT did not become known as a writer until he was about twenty-five years old. He was then one of the contributors to the Cambridge "United States Literary Gazette." In the early part of 1827, he published a satire entitled "Our Chronicle of Twenty-six," and two years afterward, "Glad Tales and Sad Tales," a collection of prose sketches, which had previously been printed in the periodicals. "The Martyr's Triumph, Buried Valley, and other Poems," appeared in 1834. The principal poem in this volume is founded on the history of Saint Alban, the first Christian martyr in England. It is in the measure of the "Faery Queen," and has some creditable passages; but, as a whole, it hardly rises above mediocrity. In the "Buried Valley" he describes the remarkable avalanche near the Notch in the White Mountains, by which the Willey family were destroyed, many years ago. In a poem entitled "The Rest of Empires," in the same collection, he laments the custom of the elder bards to immortalize the deeds of conquerors alone, and contrasts their prostitution of the influence of poetry with the nobler uses to which it is applied in later days, in the following lines, which are characteristic of his best manner:—

"We have been taught, in oracles of old,  
Of the enskied divinity of song;  
That Poetry and Music, hand in hand,  
Came in the light of inspiration forth,  
And claim'd alliance with the rolling heavens.  
And were those peerless bards, whose strains have come  
In an undying echo to the world,  
Whose numbers floated round the Grecian Isles,  
And made melodious all the hills of Rome,—  
Were they inspired?—Alas, for Poetry!  
That her great ministers, in early time,  
Fung for the brave alone—and bade the soul  
Battle for heaven in the ranks of war!  
It was the treason of the godlike art  
That pointed glory to the sword and spear,  
And left the heart to moulder in its mail!

It was the mental service of the bard—  
It was the basest bondage of his powers,  
In later times to consecrate a feast,  
And sing of gallantry in hall and bower,  
To courtly knights and ladies. . . . .

"But other times have strung new lyres again,  
And other music greets us. Poetry  
Comes robed in smiles, and, in low breathing sounds,  
Takes counsel, like a friend, in our still hours,  
And points us to the stars—the waneless stars—  
That whisper an hereafter to our souls.  
It breathes upon our spirits a rich balm,  
And, with its tender tones and melody,  
Draws mercy from the warrior—and proclaims  
A morn of bright and universal love  
To those who journey with us through the vale;  
It points to moral greatness—deeds of mind,  
And the high struggles, worthy of a man.  
Have we no minstrels in our echoing halls,  
No wild CADWALLON, with his wilder strain,  
Pouring his war-songs upon helmeted ears?  
We have sounds stealing from the far retreats  
Of the bright company of gifted men,  
Who pour their mellow music round our age,  
And point us to our duties and our hearts;  
The poet's constellation beams around—  
A pensive COWPER lives in all his lines,  
And MILTON hymns us on to hope and heaven!"

After spending five or six years in Boston, Mr. MELLETT removed to New York, where he resided nearly all the remainder of his life. He wrote much for the literary magazines, and edited several works for his friend, Mr. COLMAN, the publisher. In 1839, he established a *Monthly Miscellany*, but it was abandoned after the publication of a few numbers. His health had been declining for several years; his disease finally assumed the form of consumption, and he made a voyage to Cuba, in the summer of 1840, in the hope that he would derive advantage from a change of climate, and the sea air. He was disappointed; and learning of the death of his father, in the following spring, he returned to New York, where he died, on the fifth of September, 1841.

Mr. MELLETT was a gentle-hearted, amiable man, social in his feelings, and patient and resigned in the long period of physical suffering which preceded his death. As a poet, he enjoyed a higher reputation in his lifetime than his works will preserve. They are without vigour of thought or language, and are often dreamy, mystic, and unintelligible. In his writings there is no evidence of creative genius; no original, clear, and manly thought; no spirited and natural descriptions of life or nature; no humour, no pathos, no passion; nothing that appeals to the common sympathies of mankind. The little poem entitled "The Begle," although "it whispers whence it stole its spoils," is probably superior to any thing else he wrote. It is free from the affectations and unmeaning epithets which distinguish nearly all his works.

ENGLISH SCENERY.

woods and vales of England!—is there not  
 : and a marvel in their names?  
 not music in the memory  
 old glory?—is there not a sound,  
 me watchword, that recalls at night  
 gave light and wonder to the day?  
 soft words, that breathe of loveliness,  
 mon to the spirit scenes that rose  
 its raptured vision, as the eye  
 ke a tranced thing above the page  
 nius had made golden with its glow—  
 e of noble story—of high towers,  
 tled halls, envista'd like the line  
 es and great hearts, that centuries  
 before their hearths in dim array—  
 and lawn, and gray and cloudy tree,  
 k'd with banner'd foliage to the storm  
 ie walls it shadow'd, and whose leaves,  
 in gather'd music to the winds,  
 voiced as with the sound of many seas!  
 woods and vales of England! O, the founts,  
 ng founts of memory! how they break  
 h upon my stirr'd heart as I gaze!  
 ie shout of reapers, the far low  
 s upon the banks, the distant bark  
 ired dog, stretch'd at some cottage door,  
 o of the axe, mid forest swung,  
 loud laugh, drowning the faint halloo.  
 of our fathers! though 'tis ours to roam  
 upon whose bosom thou mightst lie,  
 ant on its mother's—though 'tis ours  
 upon a nobler heritage  
 ou couldst e'er unshadow to thy sons,—  
 ours to linger upon fount and sky,  
 and peopled with great spirits, who  
 ith a deeper majesty than thine,—  
 our father-land, O, who shall tell  
 a, mysterious energy which calls  
 ir sinking spirits to walk forth  
 y wood and mount, where every hill  
 ent with beauty, and the tale  
 g of centuries, the cloudless years  
 auries walk'd thy valleys, and the turf  
 their tiny footsteps, and quick flowers  
 with the lifting grass on which they trod—  
 ll the landscape murmur'd to its rills,  
 with hope slept in its leafy bowers!

MOUNT WASHINGTON.

r of the clouds, on whose Olympian height  
 ll rocks brighten in the ether air,  
 irts from the skies come down at night,  
 nt immortal songs to Freedom there!  
 is the rock of other regions, where  
 orld of life, which blooms so far below,  
 a wide waste: no gladdening scenes appear,  
 here, with silvery flash, the waters flow  
 the far-off mountain, distant, calm, and slow.  
 is the summit where the clouds repose,  
 lying wildly, round thy cliffs are borne;

When Tempest mounts his rushing car, and throws  
 His billowy mist amid the thunder's home!  
 Far down the deep ravine the whirlwinds come,  
 And bow the forests as they sweep along;  
 While, roaring deeply from their rocky womb,  
 The storms come forth, and, hurrying darkly on,  
 Amid the echoing peaks the revelry prolong!

And when the tumult of the air is fled,  
 And quench'd in silence all the tempest flame,  
 There come the dim forms of the mighty dead,  
 Around the steep which bears the hero's name:  
 The stars look down upon them; and the same  
 Pale orb that glistens o'er his distant grave  
 Gleams on the summit that enshrines his fame,  
 And lights the cold tear of the glorious brave,  
 The richest, purest tear that memory ever gave!

Mount of the clouds! when winter round thee  
 The hoary mantle of the dying year, [throws  
 Sublime amid thy canopy of snows,  
 Thy towers in bright magnificence appear!  
 'Tis then we view thee with a chilling fear,  
 Till summer robes thee in her tints of blue;  
 When, lo! in soften'd grandeur, far, yet clear,  
 Thy battlements stand clothed in heaven's own hue,  
 To swell as Freedom's home on man's unbounded  
 view!

THE BUGLE.

O! WILD, enchanting horn!  
 Whose music up the deep and dewy air  
 Swells to the clouds, and calls on Echo there,  
 Till a new melody is born—

Wake, wake again, the night  
 Is bending from her throne of beauty down,  
 With still stars burning on her azure crown,  
 Intense and eloquently bright.

Night, at its pulseless noon!  
 When the far voice of waters mourns in song,  
 And some tired watch-dog, lazily and long  
 Barks at the melancholy moon.

Hark! how it sweeps away,  
 Soaring and dying on the silent sky,  
 As if some sprite of sound went wandering by,  
 With lone halloo and roundelay!

Swell, swell in glory out!  
 Thy tones come pouring on my leaping heart,  
 And my stirr'd spirit hears thee with a start  
 As boyhood's old remember'd shout.

O! have ye heard that peal,  
 From sleeping city's moon-bathed battlements,  
 Or from the guarded field and warrior tents,  
 Like some near breath around you steal?

Or have ye in the roar  
 Of sea, or storm, or battle, heard it rise,  
 Shriller than eagle's clamour, to the skies,  
 Where wings and tempests never soar?

Go, go—no other sound,  
 No music that of air or earth is born,  
 Can match the mighty music of that horn,  
 On midnight's fathomless profound!



### ON SEEING AN EAGLE PASS NEAR ME IN AUTUMN TWILIGHT.

SAIL on, thou lone, imperial bird,  
Of quenchless eye and tireless wing;  
How is thy distant coming heard,  
As the night's breezes round thee ring!  
Thy course was 'gainst the burning sun  
In his extremest glory. How!  
Is thy unequall'd daring done,  
Thou stoop'st to earth so lowly now!

Or hast thou left thy rocking dome,  
Thy roaring crag, thy lightning pine,  
To find some secret, meaner home,  
Less stormy and unsafe than thine?  
Else why thy dusky pinions bend  
So closely to this shadowy world,  
And round thy searching glances send,  
As wishing thy broad pens were fur'd?

Yet lonely is thy shatter'd nest,  
Thy eyry desolate, though high;  
And lonely thou, alike at rest,  
Or soaring in the upper sky.  
The golden light that bathes thy plumes  
On thine interminable flight,  
Falls cheerless on earth's desert tombs,  
And makes the north's ice-mountains bright.

So come the eagle-hearted down,  
So come the high and proud to earth,  
When life's night-gathering tempests frown  
Over their glory and their mirth:  
So quails the mind's undying eye,  
That bore, unveil'd, fame's noontide sun;  
So man seeks solitude, to die,  
His high place left, his triumphs done.

So, round the residence of power,  
A cold and joyless lustre shines,  
And on life's pinnacles will lower  
Clouds, dark as bathe the eagle's pines.  
But, O, the mellow light that pours  
From God's pure throne—the light that saves!  
It warms the spirit as it soars,  
And sheds deep radiance round our graves.

### THE TRUE GLORY OF AMERICA.

ITALIA's vales and fountains,  
Though beautiful ye be,  
I love my soaring mountains  
And forests more than ye;  
And though a dreamy greatness rise  
From out your cloudy years,  
Like hills on distant stormy skies,  
Seem dim through Nature's tears,  
Still, tell me not of years of old,  
Of ancient heart and clime;  
Ours is the land and age of gold,  
And ours the hallow'd time!

The jewell'd crown and sceptre  
Of Greece have pass'd away;  
And none, of all who wept her,  
Could bid her splendour stay.  
The world has shaken with the tread  
Of iron-sandall'd crime—  
And, lo! o'ershadowing all the dead,  
The conqueror stalks sublime!  
Then ask I not for crown and plume  
To nod above my land;  
The victor's footsteps point to doom,  
Graves open round his hand!

Rome! with thy pillar'd palaces,  
And sculptured heroes all,  
Snatch'd, in their warm, triumphal days,  
To Art's high festival;  
Rome! with thy giant sons of power,  
Whose pathway was on thrones,  
Who built their kingdoms of an hour  
On yet unburied bones,—  
I would not have my land like thee,  
So lofty—yet so cold!  
Be hers a lowlier majesty,  
In yet a nobler mould.

Thy marbles—works of wonder!  
In thy victorious days,  
Whose lips did seem to sunder  
Before the astonish'd gaze;  
When statue glared on statue there,  
The living on the dead,—  
And men as silent pilgrims were  
Before some sainted head!  
O, not for faultless marbles yet  
Would I the light forego  
That beams when other lights have set,  
And Art herself lies low!

O, ours a holier hope shall be  
Than consecrated bust,  
Some loftier mean of memory  
To snatch us from the dust.  
And ours a sterner art than this,  
Shall fix our image here,—  
The spirit's mould of loveliness—  
A nobler BELVIDERE!

Then let them bind with bloomless flowers  
The busts and urns of old,—  
A fairer heritage be ours,  
A sacrifice less cold!  
Give honour to the great and good,  
And wreath the living brow,  
Kindling with Virtue's mantling blood,  
And pay the tribute now!

So, when the good and great go down,  
Their statues shall arise,  
To crowd those temples of our own,  
Our fadeless memories!  
And when the sculptured marble falls,  
And Art goes in to die,  
Our forms shall live in holier halls,  
The Pantheon of the sky!

## GEORGE HILL.

[Born, 1800.]

GEORGE HILL is a native of Guilford, on Long Island Sound, near New Haven. He was admitted to Yale College in his fifteenth year, and, when he graduated, took the Berkeleian prize, as the best classic. He was subsequently attached to the navy, as Professor of Mathematics; and visited in this capacity the Mediterranean, its storied islands, and classic shores. After his return, he was appointed librarian to the State Department, at Washington: a situation which he at length resigned on account of ill health, and was appointed Consul of the United States for the southwestern portion of Asia Minor. The climate disa-

greeing with him, he returned to Washington; and he is now attached again to one of the bureaus in the Department of State.

The style of Mr. Hill's poetry is severe, and sometimes so elliptical as to embarrass his meaning; this is especially true of his more elaborate production, "The Ruins of Athens," written in the Spenserian stanza. He is most successful in his lyrics, where he has more freedom, without a loss of energy. His "Titania," a dramatic piece, is perhaps the most original of his productions. It is wild and fanciful, and graced with images of much beauty and freshness.

### FROM "THE RUINS OF ATHENS."

THE daylight fades o'er old Cyllene's hill,  
And broad and dun the mountain shadows fall;  
The stars are up and sparkling, as if still  
Smiling upon their altars; but the tall,  
Dark cypress, gently, as a mourner, bends—  
Wet with the drops of evening as with tears—  
Alike o'er shrine and worshipper, and blends,  
All dim and lonely, with the wrecks of years,  
As of a world gone by no coming morning cheers.

There sits the queen of temples—gray and lone.  
She, like the last of an imperial line,  
Has seen her sister structures, one by one,  
To Time their gods and worshippers resign;  
And the stars twinkle through the weeds that twine  
Their roofless capitals; and, through the night,  
Heard the hoarse drum and the exploding mine,  
The clash of arms and hymns of uncouth rite,  
From their dismantled shrines the guardian powers  
affright.

Go! thou from whose forsaken heart are reft  
The ties of home; and, where a dwelling-place  
Not Jove himself the elements have left,  
The grass-grown, undefined arena pace! [hear  
Look on its rent, though tower-like shafts, and  
The loud winds thunder in their aged face;  
Then slowly turn thine eye, where moulders near  
A CÆSAR'S arch, and the blue depth of space  
Vaults like a sepulchre the wrecks of a past race.

Is it not better with the Eremité,  
Where the weeds rustle o'er his airy cave,  
Perch'd on their summit, through the long, still  
night  
To sit and watch their shadows slowly wave—

While oft some fragment, sapp'd by dull decay,  
In thunder breaks the silence, and the fowl  
Of Ruin hoots—and turn in scorn away  
Of all man builds, time levels, and the cowl  
Awards her moping sage in common with the owl!

Or, where the palm, at twilight's holy hour,  
By THESEUS' fane her lonely vigil keeps:  
Gone are her sisters of the leaf and flower,  
With them the living crop earth sows and reaps,  
But these revive not: the weed with them sleeps,  
But clothes herself in beauty from their clay,  
And leaves them to their slumber; o'er them  
weeps

Vainly the Spring her quickening dew away,  
And Love as vainly mourns, and mourns, alas!  
for aye.

Or, more remote, on Nature's haunts intrude,  
Where, since creation, she has slept on flowers,  
Wet with the noonday forest-dew, and woo'd  
By untamed choristers in unpruned bowers:  
By pathless thicket, rock that time-worn towers  
O'er dells untrodden by the hunter, piled  
Ere by its shadow measured were the hours  
To human eye, the rampart of the wild,  
Whose banner is the cloud, by carnage undefiled.

The weary spirit that forsaken plods  
The world's wide wilderness, a home may find  
Here, mid the dwellings of long-banish'd gods,  
And thoughts they bring, the mourners of the  
mind;

The spectres that no spell has power to bind,  
The loved, but lost, whose soul's life is in ours,  
As incense in sepulchral urns, enshrined,  
The sense of blighted or of wasted powers,  
The hopes whose promised fruits have perish'd  
with their flowers.

There is a small, low cape—there, where the moon  
Breaks o'er the shatter'd and now shapeless stone;  
The waters, as a rude but fitting boon,  
Woods and small shells have, like a garland,  
thrown

Upon it, and the wind's and wave's low moan,  
And sighing grass, and cricket's plaint, are heard  
To steal upon the stillness, like a tone  
Remember'd. Here, by human foot unstirr'd,  
Its seed the thistle sheds, and builds the ocean-bird.

Lurks the foul toad, the lizard basks secure  
Within the sepulchre of him whose name  
Had scatter'd navies like the whirlwind. Sure,  
If aught ambition's fiery wing may tame,  
'Tis here; the web the spider weaves where Fame  
Planted her proud but sunken shaft, should be  
'To it a fetter, still it springs the same,  
Glory's fool-worshipper! here bend thy knee!  
The tomb thine altar-stone, thine idol Mockery:

A small, gray elf, all sprinkled o'er with dust  
Of crumbling catacomb, and mouldering shred  
Of banner and embroider'd pall, and rust  
Of arms, time-worn monuments, that shed  
A cauter'd gleam on dim exarchicæons, where  
The groping antiquary pores to spy—  
A what! a name—purchase ne'er graven there;  
At whom the urchin, with his mimic eye,  
Sits peering through a skull, and laughs continually.

#### THE MOUNTAIN-GIRL.

The clouds, that upward curling from  
Nevada's summit fly,  
Melt into air: gone are the showers,  
And, deck'd, as 'twere with bridal flowers,  
Earth seems to wed the sky.

All hearts are by the spirit that  
Breathes in the sunshine stirr'd;  
And there's a girl that, up and down,  
A merry vagrant, through the town,  
Goes singing like a bird.

A thing all lightness, life, and glee;  
One of the shapes we seem  
To meet in visions of the night;  
And, should they greet our waking sight,  
Imagine that we dream.

With glossy ringlet, brow that is  
As falling snow-flake white,  
Half-hidden by its jetty braid,  
And eye like dewdrop in the shade,  
At once both dark and bright;

And cheek whereon the sunny clime  
Its brown tint gently throws,  
Gently, as it reluctant were  
To leave its print on thing so fair—  
A shadow on a rose.

She stops, looks up—what does she see?  
A flower of crimson dye,  
Whose vase, the work of Moorish hands,  
A lady sprinkles, as it stands  
Upon a balcony:

High, leaning from a window forth,  
From curtains that half-shroud  
Her maiden form with tress of gold,  
And brow that mocks their snow-white fold,  
Like Dian from a cloud.

Nor flower, nor lady fair she seems—  
That mountain-girl—but dumb  
And motionless she stands, with eye  
That seems communing with the sky:  
Her visions are of home.

That flower to her is as a tone  
Of some forgotten song,  
One of a slumbering thousand, struck  
From an old harp-string; but, once wake,  
It brings the rest along.

She sits beside the mountain-brook,  
Beneath the old cork tree  
And topping crag, a vine-thatch'd shed,  
Perch'd, like the eagle, high o'erhead,  
The home of liberty.

The rivulet, the olive shade,  
The grassy plot, the flock;  
Not does her simple thought forget,  
Haply, the little violet,  
That springs beneath the rock.

Sister and mate, they may not from  
Her dreaming eye depart;  
And one, the source of gentler tears,  
More dear than all, for whom she wears  
The token at her heart.

And hence her eye is dim, her cheek  
Has lost its livelier glow;  
Her song has ceased, and motionless  
She stands, an image of distress:—  
Strange, what a flower can do!

#### THE MIGHT OF GREECE.\*

THE might of Greece! whose story has gone forth  
Like the eternal echo of a lyre  
Struck by an angel, to the bounds of earth,  
A marvel and a melody, a fire  
Unquench'd, unquenchable. Castalia's choir  
Mourn o'er their altars wordless and of gloom,  
But the free mountain-air they did breathe  
Has borne their music onward, with a tone  
Shaking earth's tyrant race through every clime  
zone!

A never-flying music, borne along (frank's  
The stream of years, that else were dead, as  
—A boundless echo, thunder peal'd in song—  
With the unconquerable might of thought:  
The Titan that shall rive the fetters wrought  
By the world's god, Opium, and set free  
The powers of mind, giants from darkness brought  
The trophies of whose triumph-march shall to  
Thrones, dungeons swept away, as ramparts by the  
sea.

\* From "The Rules of Athens."

THE FALL OF THE OAK.

GLORIOUS tree is the old gray oak :  
He has stood for a thousand years,  
Has stood and frown'd  
On the trees around,  
Like a king among his peers ;  
Round their king they stand, so now,  
When the flowers their pale leaves fold,  
Tall trees round him stand, array'd  
In their robes of purple and gold.

He has stood like a tower  
Through sun and shower,  
And dared the winds to battle ;  
He has heard the hail,  
As from plates of mail,  
From his own limbs shaken, rattle ;  
As toss'd them about, and shorn the tops  
When the storm had roused his might)  
The forest trees, as a strong man doth  
The heads of his foes in fight.

The autumn sun looks kindly down,  
At the frost is on the lea,  
And sprinkles the horn  
Of the owl at morn,  
He hies to the old oak tree.  
Not a leaf is stirr'd ;  
Not a sound is heard  
The thump of the thresher's flail,  
The low wind's sigh,  
Or the distant cry  
He hound on the fox's trail.

Forester he has whistling plunged  
With his axe, in the deep wood's gloom,  
That shrouds the hill,  
Where few and chill  
The sunbeams struggling come :  
His brawny arm he has bared, and laid  
His axe at the root of the tree,  
The gray old oak,  
And, with lusty stroke,  
Fells it merrily :—

With lusty stroke,—  
And the old gray oak,  
Though the folds of his gorgeous vest  
You may see him shake,  
And the night-owl break  
From her perch in his leafy crest.  
Will come but to find him gone from where  
He stood at the break of day ;  
Like a cloud that peals as it melts to air,  
He has pass'd, with a crash, away.

Though the spring in the bloom and the frost in gold  
More his limbs attire,  
On the stormy wave  
He shall float, and brave  
The blast and the battle-fire !  
He spread his white wings to the wind,  
And thunder on the deep,  
As he thunder'd when  
His bough was green,  
The high and stormy steep.

LIBERTY.

THERE is a spirit working in the world,  
Like to a silent subterranean fire ;  
Yet, ever and anon, some monarch hurl'd  
Aghast and pale, attests its fearful ire.  
The dungeon'd nations now once more respire  
The keen and stirring air of Liberty.  
The struggling giant wakes, and feels he's free.  
By Delphi's fountain-cave, that ancient choir  
Resume their song ; the Greek astonish'd hears,  
And the old altar of his worship rears.  
Sound on, fair sisters ! sound your boldest lyre,—  
Peal your old harmonies as from the spheres.  
Unto strange gods too long we've bent the knee,  
The trembling mind, too long and patiently.

TO A YOUNG MOTHER.

WHAT things of thee may yield a semblance meet,  
And him, thy fairy portraiture ? a flower  
And bud, moon and attending star, a sweet  
Voice and its sweeter echo. Time has small power  
O'er features the mind moulds ; and such are thine,  
Imperishably lovely. Roses, where  
They once have bloom'd, a fragrance leave behind ;  
And harmony will linger on the wind ;  
And suns continue to light up the air,  
When set ; and music from the broken shrine  
Breathes, it is said, around whose altar-stone  
His flower the votary has ceased to twine :—  
Types of the beauty that, when youth is gone,  
Beams from the soul whose brightness mocks  
Decline.

SPRING.

Now Heaven seems one bright, rejoicing eye,  
And Earth her sleeping vesture flings aside,  
And with a blush awakes as does a bride ;  
And Nature speaks, like thee, in melody.  
The forest, sunward, glistens, green and high ;  
The ground each moment, as some blossom  
springs,  
Puts forth, as does thy cheek, a lovelier dye,  
And each new morning some new songster brings.  
And, hark ! the brooks their rocky prisons break,  
And echo calls on echo to awake,  
Like nymph to nymph. The air is rife with wings,  
Rustling through wood or dripping over lake.  
Herb, bud, and bird return—but not to me  
With song or beauty, since they bring not thee.

NOBILITY.

Go, then, to heroes, sages if allied,  
Go ! trace the scroll, but not with eye of pride,  
Where Truth depicts their glories as they shone,  
And leaves a blank where should have been your  
own.  
Mark the pure beam on yon dark wave impress'd ;  
So shines the star on that degenerate breast—  
Each twinkling orb, that burns with borrow'd fires,—  
So ye reflect the glory of your sires.

# JAMES G. BROOKS.

[Born, 1801. Died, 1841.]

THE late JAMES GORDON BROOKS was born at Red Hook, near the city of New York, on the third day of September, 1801. His father was an officer in the revolutionary army, and, after the achievement of our independence, a member of the national House of Representatives. Our author was educated at Union College, in Schenectady, and was graduated in 1819. In the following year he commenced studying the law with Mr. Justice EMOTT, of Poughkeepsie; but, though he devoted six or seven years to the acquisition of legal knowledge, he never sought admission to the bar. In 1823, he removed to New York, where he was for several years an editor of the *Morning Courier*, one of the most able and influential journals in this country.

Mr. Brooks began to write for the press in 1817. Two years afterward he adopted the signature of "Florio," by which his contributions to the periodicals were from that time known. In 1828, he was married. His wife, under the signature of "Norna," had been for several years a

writer for the literary journals, and, in 1829, a collection of the poetry of both was published entitled "*The Rivals of Esar, and other Poems by James G. and Mary E. Brooks.*" The poem which gave its title to the volume was by Mrs. Brooks. The longest of the pieces by her husband was one entitled "*Genius*," which he had delivered before the Phi Beta Kappa Society of Yale College, in 1827. He wrote but little poetry after the appearance of this work.

In 1830 or 1831, he removed to Winchester in Virginia, where, for four or five years, he edited a political and literary gazette. He returned to the state of New York, in 1838, and established himself in Albany, where he remained until the 20th day of February, 1841, when he died.

The poems of Mr. Brooks are spirited and smoothly versified, but diffuse and carelessly written. He was imaginative, and composed with remarkable ease and rapidity; but was too indifferent in regard to his reputation ever to re-write or revise his productions.

## GREECE—1832.

LAND of the brave! where lie inurn'd  
The shrouded forms of mortal clay,  
In whom the fire of valour burn'd,  
And blazed upon the battle's fray:  
Land, where the gallant Spartan few  
Bled at Thermopylae of yore,  
When death his purple garment threw  
On Helle's consecrated shore!

Land of the Muse! within thy bowers  
Her soul-entrancing echoes rung,  
While on their course the rapid hours  
Paused at the melody she sung—  
Till every grove and every hill,  
And every stream that flow'd along,  
From morn to night repeated still  
The winning harmony of song.

Land of dead heroes! living slaves!  
Shall glory gild thy clime no more!  
Her banner float above thy waves  
Where proudly it hath swept before!  
Hath not remembrance then a charm  
To break the fetters and the chain,  
To bid thy children nerve the arm,  
And strike for freedom once again!

No! coward souls, the light which shone  
On Leuctra's war-empurpled day,  
The light which beam'd on Marathon  
Hath lost its splendour, ceased to play;

And thou art but a shadow now,  
With helmet shatter'd—spear in rust—  
Thy honour but a dream—and thou  
Despised—degraded in the dust!

Where sleeps the spirit, that of old  
Dash'd down to earth the Persian plume,  
When the loud chant of triumph told  
How fatal was the despot's doom?  
The bold three hundred—where are they,  
Who died on battle's gory breast?  
Tyrants have trampled on the clay  
Where death hath hush'd them into rest.

Yet, Ida, yet upon thy hill  
A glory shines of ages fled;  
And fame her light is pouring still,  
Not on the living, but the dead!  
But 'tis the dim, sepulchral light,  
Which sheds a faint and feeble ray,  
As moonbeams on the brow of night,  
When tempests sweep upon their way.

Greece! yet awake thee from thy trance,  
Behold, thy banner waves afar;  
Behold, the glittering weapons glance  
Along the gleaming front of war!  
A gallant chief, of high emprise,  
Is urging foremost in the field,  
Who calls upon thee to arise  
In might—in majesty reveal'd.

In vain, in vain the hero calls—  
 In vain he sounds the trumpet loud !  
 His banner totters—see ! it falls  
 In ruin, Freedom's battle-shroud :  
 Thy children have no soul to dare  
 Such deeds as glorified their sires ;  
 Their valour's but a meteor's glare,  
 Which gleams a moment, and expires.

Lost land ! where Genius made his reign,  
 And rear'd his golden arch on high ;  
 Where Science raised her sacred fane,  
 Its summits peering to the sky ;  
 Upon thy clime the midnight deep  
 Of ignorance hath brooded long,  
 And in the tomb, forgotten, sleep  
 The sons of science and of song.

Thy sun hath set—the evening storm  
 Hath pass'd in giant fury by,  
 To blast the beauty of thy form,  
 And spread its pall upon the sky !  
 Gone is thy glory's diadem,  
 And freedom never more shall cease  
 To pour her mournful requiem  
 O'er blighted, lost, degraded Greece !

#### TO THE DYING YEAR.

Thou desolate and dying year !  
 Emblem of transitory man,  
 Whose wearisome and wild career,  
 Like thine, is bounded to a span ;  
 It seems but as a little day  
 Since nature smiled upon thy birth,  
 And Spring came forth in fair array,  
 To dance upon the joyous earth.

Sad alteration ! now how lone,  
 How verdureless is nature's breast,  
 Where ruin makes his empire known,  
 In autumn's yellow vesture dress'd ;  
 The sprightly bird, whose carol sweet  
 Broke on the breath of early day,  
 The summer flowers she loved to greet ;  
 The bird, the flowers, O ! where are they ?

Thou desolate and dying year !  
 Yet lovely in thy lifelessness  
 As beauty stretch'd upon the bier,  
 In death's clay-cold and dark caress ;  
 There's loveliness in thy decay,  
 Which breathes, which lingers on thee still,  
 Like memory's mild and cheering ray  
 Beaming upon the night of ill.

Yet, yet the radiance is not gone,  
 Which shed a richness o'er the scene,  
 Which smiled upon the golden dawn,  
 When skies were brilliant and serene ;  
 O ! still a melancholy smile  
 Gleams upon Nature's aspect fair,  
 To charm the eye a little while,  
 Ere ruin spreads his mantle there !

Thou desolate and dying year !  
 Since time entwined thy vernal wreath,  
 How often love hath shed the tear,  
 And knelt beside the bed of death ;  
 How many hearts, that lightly sprung  
 When joy was blooming but to die,  
 Their finest chords by death unstrung,  
 Have yielded life's expiring sigh,

And, pillow'd low beneath the clay,  
 Have ceased to melt, to breathe, to burn ;  
 The proud, the gentle, and the gay,  
 Gather'd unto the mouldering urn ;  
 While freshly flow'd the frequent tear  
 For love bereft, affection fled ;  
 For all that were our blessings here,  
 The loved, the lost, the sainted dead !

Thou desolate and dying year !  
 The musing spirit finds in thee  
 Lessons, impressive and serene,  
 Of deep and stern morality ;  
 Thou teachest how the germ of youth,  
 Which blooms in being's dawning day,  
 Planted by nature, rear'd by truth,  
 Withers, like thee, in dark decay.

Promise of youth ! fair as the form  
 Of Heaven's benign and golden bow,  
 Thy smiling arch begirds the storm,  
 And sheds a light on every wo ;  
 Hope wakes for thee, and to her tongue  
 A tone of melody is given,  
 As if her magic voice were strung  
 With the empyreal fire of heaven.

And love which never can expire,  
 Whose origin is from on high,  
 Throws o'er thy morn a ray of fire,  
 From the pure fountains of the sky ;  
 That ray which glows and brightens still,  
 Unchanged, eternal and divine ;  
 Where seraphs own its holy thrill,  
 And bow before its gleaming shrine.

Thou desolate and dying year !  
 Prophetic of our final fall ;  
 Thy buds are gone, thy leaves are sear ;  
 Thy beauties shrouded in the pall ;  
 And all the garniture that shed  
 A brilliancy upon thy prime,  
 Hath like a morning vision fled  
 Unto the expanded grave of time.

Time ! Time ! in thy triumphal flight,  
 How all life's phantoms fleet away ;  
 Thy smile of hope, and young delight,  
 Fame's meteor-beam, and Fancy's ray :  
 They fade ; and on the heaving tide,  
 Rolling its stormy waves afar,  
 Are borne the wreck of human pride,  
 The broken wreck of Fortune's war.

There, in disorder, dark and wild,  
 Are seen the fabrics once so high ;  
 Which mortal vanity had piled  
 As emblems of eternity !



And deem'd the stately piles, whose forms  
Frown'd in their majesty sublime,  
Would stand unshaken by the storms  
That gather'd round the brow of Time.

Thou desolate and dying year!

Earth's brightest pleasures fade like thine;  
Like evening shadows disappear,  
And leave the spirit to repine.  
The stream of life, that used to pour  
Its fresh and sparkling waters on,  
While Fate stood watching on the shore,  
And number'd all the moments gone—

Where hath the morning splendour flown,  
Which danced upon the crystal stream?  
Where are the joys to childhood known,  
When life was an enchanted dream?  
Enveloped in the starless night  
Which destiny hath overspread;  
Enroll'd upon that trackless flight  
Where the death-wing of time hath sped!

O! thus hath life its even-tide  
Of sorrow, loneliness, and grief;  
And thus, divested of its pride,  
It withers like the yellow leaf:  
O! such is life's autumnal bower,  
When plunder'd of its summer bloom;  
And such is life's autumnal hour,  
Which heralds man unto the tomb!

#### TO THE AUTUMN LEAF.

Thou faded leaf! it seems to be  
But as of yesterday,  
When thou didst flourish on the tree  
In all the pride of May:  
Then t'was the merry hour of spring,  
Of nature's fairest blossoming.  
On field, on flower, and spray;  
It promised fair: how changed the scene  
To what is now, from what hath been!

So fares it with life's early spring;  
Hope gilds each coming day.  
And sweetly doth the syren sing  
Her fond, delusive lay:

Then the young, fervent heart beats high,  
While passion kindles in the eye,

With bright, unceasing play;  
Fair are thy tints, thou genial hour,  
Yet transient as the autumn flower.

Thou faded leaf! how like to thee  
Is beauty in her morning pride,  
When life is but a summer sea,  
And hope illumines its placid tide:  
Alas! for beauty's autumnal hour,  
Alas! for beauty's blighted flower,

When hope and bliss have died!  
Her pallid brow, her cheek of grief,  
Have thy sad hue, thou faded leaf!

Autumnal leaf! thus honour's plume,  
And valour's laurel wreath must fade;  
Must lose the freshness, and the bloom  
On which the beam of glory play'd;

The banner waving o'er the crowd,  
Far streaming like a silver cloud,

Must sink within the shade,  
Where dark oblivion's waters flow  
O'er human weal and human wo.

Autumnal leaf! there is a stern  
And warning tone in thy decay:  
Like thee must man to death return  
With his frail tenement of clay:  
Thy warning is of death and doom,  
Of genius blighted in its bloom,  
Of joy's beclouded ray;  
Life, rapture, hope, ye are as brief  
And fleeting as the autumn leaf!

#### THE LAST SONG.

Strike the wild harp yet once again!  
Again its lonely numbers pour;  
Then let the melancholy strain  
Be hush'd in death for evermore.  
For evermore, for evermore,  
Creative fancy, be thou still;  
And let oblivious Lethe pour  
Upon my lyre its waters chill.

Strike the wild harp yet once again!  
Then be its fitful chords unstrung,  
Silent as is the grave's domain,  
And mute as the death-moulder'd tongue.  
Let not a thought of memory dwell  
One moment on its former song;  
Forgotten, too, be this farewell,  
Which plays its pensive strings along!

Strike the wild harp yet once again!  
The saddest and the latest lay;  
Then break at once its strings in twain,  
And they shall sound no more for aye:  
And hang it on the cypress tree:  
The hours of youth and song have pass'd  
Have gone, with all their witchery;  
Lost lyre! these numbers are thy last.

#### JOY AND SORROW.

Joy kneels, at morning's rosy prime,  
In worship to the rising sun;  
But Sorrow loves the calmer time,  
When the day-god his course hath run:  
When Night is on her shadowy car,  
Pale sorrow wakes while Joy doth sleep;  
And, guided by the evening star,  
She wanders forth to muse and weep.

Joy loves to cull the summer-flower,  
And wreath it round his happy brow;  
But when the dark autumnal hour  
Hath laid the leaf and blossoms low;  
When the frail bud hath lost its worth,  
And Joy hath dash'd it from his crest,  
Then Sorrow takes it from the earth,  
To wither on her wither'd breast.

## GEORGE P. MORRIS.

[Lorn, 1801.]

THIS popular song-writer is a native of Philadelphia. In common with many prominent authors of the present time, he commenced his literary career by contributions to the journals. When about fifteen years of age he wrote verses for the "New York Gazette," and he subsequently filled occasionally "the poet's corner" in the "American," at that time under the direction of Mr. JOHNSON VERPLANCK. In 1823, with the late Mr. WOODWORTH, he established the "New York Mirror," a weekly miscellany which for nearly nineteen years was conducted with much taste and ability. In 1827 his play, in five acts, entitled "Brier Cliff, a tale of the American Revolution," was brought out at the Chatham Theatre by Mr. WALLACK, and acted forty nights successively. I have been informed that its popularity was so great that it was played at four theatres in New York, to full houses, on the same evening, and that it yielded the author a profit of three thousand five hundred dollars, a larger sum, probably, than was ever paid for any other dramatic composition in the United States.

In 1836 General MORRIS published a volume of amusing prose writings under the title of "The Little Frenchman and his Water Lots;" in 1838 "The Deserted Bride and other Poems," of which an enlarged edition, illustrated by WIER and CHAPMAN, appeared in 1843; and in 1844 a complete collection of his "Songs and Ballads." The composition which is understood to rank highest in his own estimation is the poetry of "The Maid of Saxony," an opera with music by Mr. CHARLES HORN, produced at the Park Theatre in 1842. In 1843, in conjunction with Mr. WILLIS, he re-established "The Mirror," and he is now associated with that popular author in conducting "The Home Journal."

If there is any literary work which calls for a special gift of nature, perhaps it is the song. In terms of a sounder theory, I may say, that its successful accomplishment, beyond almost any other composition, demands an intelligent insight into the principles upon which its effect depends, and a capacity, if not to combine with imposing strength, yet to select with the nicest judgment. Other productions often gratify long and highly, in spite of considerable defects, while the song, to succeed at all, must be nearly perfect. It implies a taste delicately skilled in the fine influences of language. It has often shunned the diligence of men who have done greater things. Starting from some common perception, by almost a crystalline process of accretion, it should grow up into a poem. Its first note should find the hearer in sympathy with it, and its last should leave him moved and wondering. Throughout, it must have an affi-

nity to some one fixed idea. Its propriety is, not so much to give expression to a feeling existing in the bosom of the author, as to reproduce that feeling in the heart of the listener. The tone of the composition ought therefore to be, as much as is possible, *below* the force of the feeling which it would inspire. It should be simple, entire, and glowing.

The distinction and difficulty of the song are illustrated by the genius of JONSON, MARLOWE, and DRYDEN; by the fame of MOORE, and the failure of BYRON. Several of the songs of MORRIS, whether judged of by their success, or by the application of any rules of criticism, are nearly faultless. They are in a very chaste style of art. They have the simplicity which is the characteristic of the classic models, and the purity which was once deemed an indispensable quality in the lyric poet. They are marked by neatness of language, free from every thing affected or finical; a natural elegance of sentiment, and a correct moral purpose. His best effusions have few marks of imitation; they are like each other, but no English song can be named from which, in character and tone, they are not different. "The Chieftain's Daughter" is an example of the narrative song, in which the whole story is told, in a few lines, without omission and without redundancy; "When other friends are round thee," is a beautiful expression of affection; "Land, Ho!" is an exceedingly spirited and joyous nautical piece; and in "Near the Lake," the very delicate effect which the author has contemplated is attained with remarkable precision. In sentiment, as in sound, there are certain natural melodies, which seem to be discovered rather than contrived, and which, as they are evolved from time to time by the felicity or skill of successive artists, are sure to be received with unbounded popularity. The higher and more elaborate productions of genius are best appreciated by the thoughtful analysis of a single critic; but the appropriate test of the merit of these simple, apparently almost spontaneous effusions, is the response which they meet with from the common heart of man. The melodies of MOZART and AUBER, doubtless, enchanted their ears who first heard them played by the composers, but we know them to be founded in the enduring truth of art, only because they have made themselves a home in the streets of every city of Europe and America, and after long experience have been found to be among the natural formulas by which gaiety and melancholy express themselves in every rank and in every land. The song of "Woodman, spare that Tree," has touched one of those cords of pervading nature which fraternize multitudes of different nations.

## THE WEST.

Ho! brothers—come hither and list to my story—

Merry and brief will the narrative be:

Here, like a monarch, I reign in my glory—

Master am I, boys, of all that I see.

Where once frown'd a forest a garden is smiling—

The meadow and moorland are marshes no more;

And there curls the smoke of my cottage, beguiling

The children who cluster like grapes at the door;

Then enter, boys; cheerly, boys, enter and rest;

The land of the heart is the land of the west.

Oho, boys!—oho, boys!—oho!

Talk not of the town, boys,—give me the broad prairie,

Where man like the wind roams impulsive and

Behold how its beautiful colours all vary, [free;

Like those of the clouds, or the deep-rolling sea.

A life in the woods, boys, as even as changing

With proud independence we search on cheer,

And those who the world are for happiness ranging,

Won't find it at all, if they don't find it here.

Then enter, boys; cheerly, boys, enter and rest;

I'll show you the life, boys, we live in the west.

Oho, boys!—oho, boys!—oho!

Here, brothers, secure from all turmoil and danger,

We reap what we sow for the soil is our own;

We spread hospitality's board for the stranger,

And care not a fig for the king on his throne;

We never know want, for we live by our labour,

And in it contentment and happiness find;

We do what we can for a friend or a neighbour,

And the boys, in peace and good-will to mankind.

Then enter, boys; cheerly, boys, enter and rest;

You know how we live, boys, and die in the west!

Oho, boys!—oho, boys!—oho!

## "LAND-HO!"

Up, up, with the signal! The land is in sight!

We'll be happy, if never again, boys, to-night!

The cold, cheerless ocean in safety we've pass'd,

And the warm genial earth glads our vision at last.

In the land of the stranger true hearts we shall find,

To soothe us in absence of those left behind.

Land!—land-ho! All hearts glow with joy at the sight!

We'll be happy, if never again, boys, to-night!

The signal is waving! Till morn we'll remain,

Then part in the hope to meet one day again

Round the hearth-stones of home in the land of our birth.

The holiest spot on the face of the earth!

Dear country our thoughts are as constant to thee,

As the steel to the star, or the stream to the sea.

Ho!—land-ho! We near it—we bound at the sight!

Then be happy, if never again, boys, to-night!

The signal is waving! The foam-sparkles rise

Like tears from the fountain of joy to the eyes!

May rain-drops that fall from the storm-clouds of care,

Melt away in the sun-beaming smiles of the fair!

One health, as chime gayly the nautical bells,

To woman—God bless her!—wherever she dwells!

The pilot's cry so true!—and, thank Heaven, all's right!

So be happy, if never again, boys, to-night!

## THE CHIEFTAIN'S DAUGHTER.

I saw the barren sand

A single captive stood,

Around him came, with bow and brand,

The red men of the wood.

Like him of old, his doom he hears,

Rock-bound on ocean's rim:—

The chieftain's daughter knelt in tears,

And breathed a prayer for him.

Above his head in air,

The savage war-club swung,

The frantic girl, in wild despair,

Her arms about him flung.

Then shook the warriors of the shade,

Like leaves on aspen limb,

Subdued by that heroic maid

Who breathed a prayer for him.

"Unbind him!" gasp'd the chief,

"Obey your king's decree!"

He kiss'd away her tears of grief,

And set the captive free.

'Tis ever thus, when in life's storm,

Hope's star to man grows dim,

An angel kneels in woman's form,

And breathes a prayer for him.

## NEAR THE LAKE.

Near the lake where droop'd the willow,

Long time ago!

Where the rock threw back the billow,

Brighter than snow;

Dwelt a maid, her weed and cherish'd,

By high and low

But with autumn's leaf she perished,

Long time ago!

Rock and tree and flowing water,

Long time ago!

Bee and bird and blossom taught her

Love's spell to know

While to my fond words she listened,

Murmuring low,

Tenderly her dove-eyes glaucous

Long time ago!

Mingled were our hearts for ever!

Long time ago!

Can I now forget her?—Never!

No, lost one, no!

To her grave these tears are given,

Ever to flow;

She's the star I miss'd from heaven,

Long time ago!

WHEN OTHER FRIENDS ARE ROUND THEE."

When other friends are round thee,  
And other hearts are thine,  
When other bays have crown'd thee,  
More fresh and green than mine,  
Then think how sad and lonely  
This doating heart will be,  
Which, while it throbs, throbs only,  
Beloved one, for thee!

Yet do not think I doubt thee,  
I know thy truth remains;  
I would not live without thee,  
For all the world contains.  
Thou art the star that guides me  
Along life's changing sea;  
And whate'er fate betides me,  
This heart still turns to thee.

WOODMAN, SPARE THAT TREE.\*

WOODMAN, spare that tree!  
Touch not a single bough!  
In youth it shelter'd me,  
And I'll protect it now.  
'Twas my forefather's hand  
That placed it near his cot;  
There, woodman, let it stand,  
Thy axe shall harm it not!

That old familiar tree,  
Whose glory and renown  
Are spread o'er land and sea,  
And wouldst thou hew it down?  
Woodman, forbear thy stroke!  
Cut not its earth-bound ties;  
Oh spare that aged oak,  
Now towering to the skies!

When but an idle boy  
I sought its grateful shade;  
In all their gushing joy  
Here too my sisters play'd.  
My mother kiss'd me here;  
My father press'd my hand—  
Forgive this foolish tear,  
But let that old oak stand!

My heart-strings round thee cling,  
Close as thy bark, old friend!  
Here shall the wild-bird sing,  
And still thy branches bend.  
Old tree! the storm still brave!  
And, woodman, leave the spot;  
While I've a hand to save,  
Thy axe shall harm it not.

After I had sung the noble ballad of *Woodman, spare that tree*, at Boulogne, says Mr. Henry Russell, the vocalist, an old gentleman, among the audience, who was greatly moved by the simple and touching beauty of the words, rose and said, "I beg your pardon, Mr. Russell, was the tree really spared?" "It was," said I. "I am very glad to hear it," said he, as he took his seat amidst the unanimous applause of the whole assembly. I never saw such excitement in a concert-room.

"WHERE HUDSON'S WAVE."

WHERE Hudson's wave o'er silvery sands  
Winds through the hills afar,  
Old Cronest like a monarch stands,  
Crown'd with a single star!  
And there, amid the billowy swells  
Of rock-ribb'd, cloud-capp'd earth,  
My fair and gentle Ida dwells,  
A nymph of mountain birth.

The snow-flake that the cliff receives,  
The diamonds of the showers,  
Spring's tender blossoms, buds, and leaves,  
The sisterhood of flowers,  
Morn's early beam, eve's balmy breeze,  
Her purity define;  
But Ida's dearer far than these  
To this fond breast of mine.

My heart is on the hills. The shades  
Of night are on my brow:  
Ye pleasant haunts and quiet glades,  
My soul is with you now!  
I bless the star-crown'd highlands where  
My Ida's footsteps roam—  
Oh! for a falcon's wing to bear  
Me onward to my home.

THE PASTOR'S DAUGHTER.

An ivy-mantled cottage smiled,  
Deep-wooded near a streamlet's side,  
Where dwelt the village pastor's child,  
In all her maiden bloom and pride.  
Proud suitors paid their court and duty  
To this romantic sylvan beauty:  
Yet none of all the swains who sought her,  
Was worthy of the pastor's daughter.

The town-gallants cross'd hill and plain,  
To seek the groves of her retreat,  
And many follow'd in her train,  
To lay their riches at her feet.  
But still, for all their arts so wary,  
From home they could not lure the fairy.  
A maid without a heart, they thought her,  
And so they left the pastor's daughter.

One balmy eve in dewy spring  
A bard became her father's guest;  
He struck his harp, and every string  
To love vibrated in her breast.  
With that true faith which cannot falter,  
Her hand was given at the altar,  
And faithful was the heart he brought her  
To wedlock and the pastor's daughter.

How seldom learn the worldly gay,  
With all their sophistry and art,  
The sweet and gentle primrose-way  
To woman's fond, devoted heart:  
They seek, but never find the treasure,  
Although reveal'd in jet and azure.  
To them, like truth in wells of water,  
A fable is the pastor's daughter.

## ALBERT G. GREENE.

(Born, 1802.)

MR. GREENE was born in Providence, Rhode Island, on the tenth day of February, 1802. He was educated at Brown University, in that city, at which he was graduated in 1820. He was soon after admitted to the bar, and followed his profession until 1834, when he was elected to an office under the city government, in which he has since

remained. One of his earliest metrical productions was the familiar piece entitled - *Old* - which was written in the year in which he graduated from the university.

His poems, except one delivered before a literary society, at Providence, were written for private circulation, and have never been published in a collection.

### THE BARON'S LAST BANQUET.

O'er a low couch the setting sun  
Had thrown its latest ray,  
Where in his last strong agony  
A dying warrior lay,  
The stern, old Baron RUDIGER,  
Whose fame had ne'er been bent  
By wasting pain, till time and toil  
Its iron strength had spent.

"They come around me here, and say  
My days of life are o'er,  
That I shall mount my noble steed  
And lead my band no more;  
They come, and to my beard they dare  
To tell me now, that I,  
Their own liege lord and master born,—  
That I—ha! ha!—must die.

"And what is death? I've dared him oft  
Before the Paynim spear,—  
Think ye he's entered at my gate,  
Has come to seek me here?  
I've met him, faced him, scorn'd him,  
When the fight was raging hot,—  
I'll try his might—I'll brave his power;  
Defy, and fear him not.

"Ho! sound the tocsin from my tower,—  
And fire the culverin,—  
Bid each retainer arm with speed,—  
Call every vassal in;  
Up with my banner on the wall,—  
The banquet board prepare,—  
Throw wide the portal of my hall,  
And bring my armour there!"

A hundred hands were busy then,—  
The banquet forth was spread,—  
And rung the heavy oaken floor  
With many a martial tread,  
While from the rich, dark tracery  
Along the vaulted wall,  
Lights gleam'd on harness, plume, and spear,  
O'er the proud, old Gothic hall.

Fast hurrying through the outer gate  
The mail'd retainers pour'd,  
On through the portal's frowning arch  
And throng'd around the board.  
While at its head, within his dark,  
Carved oaken chair of state,  
Arm'd cap-a-pie, stern RUDIGER,  
With girded falchion, sat.

"Fill every beaker up, my men,  
Pour forth the cheering wine;  
There's life and strength in every drop  
Thanksgiving to the vine!  
Are ye all there, my vassals true?—  
Mine eyes are waxing dim;—  
Fill round, my tried and fearless ones  
Each goblet to the brim.

"Ye're there, but yet I see ye not.  
Draw forth each trusty sword,—  
And let me hear your faithful steel  
Clash once around my board:  
I hear it faintly:—Louder yet!—  
What clogs my heavy breath?  
Up all,—and shout for RUDIGER,  
'Defiance unto Death!'"

Bowl rang to bowl.—steel clang'd to steel  
—And rose a deafening cry  
That made the torches flare around,  
And shook the flags on high:—  
"Ho! cravens, do ye fear him?—  
Slaves, traitors! have ye flown?  
Ho! cowards, have ye left me  
To meet him here alone!

But I defy him:—let him come!"  
Down rang the mazy cup,  
While from its sheath the ready blade  
Came flashing halfway up;  
And, with the black and heavy plum  
Scarce trembling on his head,  
There, in his dark, carved, oaken chair  
Old RUDIGER sat, dead.

# TO THE WEATHERCOCK ON OUR STEEPLE.

THE dawn has broke, the morn is up,  
Another day begun;  
And there thy poised and gilded spear  
Is flashing in the sun,  
Upon that steep and lofty tower  
Where thou thy watch hast kept,  
A true and faithful sentinel,  
While all around thee slept.

For years, upon thee, there has pour'd  
The summer's noon-day heat,  
And through the long, dark, starless night,  
The winter storms have beat;  
But yet thy duty has been done,  
By day and night the same,  
Still thou hast met and faced the storm,  
Whichever way it came.

No chilling blast in wrath has swept  
Along the distant heaven,  
But thou hast watch'd its onward course,  
And distant warning given;  
And when mid-summer's sultry beams  
Oppress all living things,  
Thou dost foretell each breeze that comes  
With health upon its wings.

How oft I've seen, at early dawn,  
Or twilight's quiet hour,  
The swallows, in their joyous glee,  
Come darting round thy tower,  
As if, with thee, to hail the sun  
And catch his earliest light,  
And offer ye the morn's salute,  
Or bid ye both,—good-night.

And when, around thee or above,  
No breath of air has stirr'd,  
Thou seem'st to watch the circling flight  
Of each free, happy bird,  
Till, after twittering round thy head  
In many a mazy track,  
The whole delighted company  
Have settled on thy back.

Then, if, perchance, amidst their mirth,  
A gentle breeze has sprung,  
And, prompt to mark its first approach,  
Thy eager form hath swung,  
I've thought I almost heard thee say,  
As far aloft they flew,—  
"Now all away!—here ends our play,  
For I have work to do."

Men slander thee, my honest friend,  
And call thee, in their pride,  
An emblem of their fickleness,  
Thou ever-faithful guide.  
Each weak, unstable human mind  
A "weathercock" they call;  
And thus, unthinkingly, mankind  
Abuse thee, one and all.

They have no right to make thy name  
A by-word for their deeds:—  
They change their friends, their principles,  
Their fashions, and their creeds;  
Whilst thou hast ne'er, like them, been known  
Thus causelessly to range;  
But when thou *changest sides*, canst give  
Good reason for the change.

Thou, like some lofty soul, whose course  
The thoughtless oft condemn,  
Art touch'd by many airs from heaven  
Which never breathe on them,—  
And moved by many impulses  
Which they do never know,  
Who, round their earth-bound circles, plod  
The dusty paths below.

Through one more dark and cheerless night  
Thou well hast kept thy trust,  
And now in glory o'er thy head  
The morning light has burst.  
And unto earth's true watcher, thus,  
When his dark hours have pass'd,  
Will come "the day-spring from on high,"  
To cheer his path at last.

Bright symbol of *fidelity*,  
Still may I think of thee:  
And may the lesson thou dost teach  
Be never lost on me;—  
But still, in sunshine or in storm,  
Whatever task is mine,  
May I be faithful to *my* trust,  
As thou hast been to *thine*.

## ADELHEID.

Wax droop the sorrowing trees,  
Swayed by the autumn breeze,  
Heavy with rain?  
Drearly, wearily,  
Move as in pain?  
Weeping and sighing,  
They ever seem crying,  
"Adelheid! Adelheid!" evening and morn:  
"Adelheid! Adelheid! where has she gone?"  
With their arms bending there,  
In the cold winter air,  
Icy and chill,  
Trembling and glistening,  
Watching and listening,  
Awaiting her still,  
With the snow round their feet,  
Still they the name repeat—  
"Adelheid! Adelheid! here is her home:  
Adelheid! Adelheid! when will she come?"  
With the warm breath of Spring  
Now the foliage is stirr'd;  
On the pathway below them  
A footstep is heard.



Now bent gently o'er her,  
 How joyous the greeting,  
 Now waving before her  
 Each sound seems repeating—  
 "Adelheid! Adelheid! welcome again."  
 Their branches upspringing,  
 The breeze through them ringing,  
 The birds through them singing,  
 Unite in the strain—  
 "Adelheid! Adelheid! welcome again!"

### OLD GRIMES.

OLD GRIMES is dead; that good old man  
 We never shall see more:  
 He used to wear a long, black coat,  
 All button'd down before.  
 His heart was open as the day,  
 His feelings all were true;  
 His hair was some inclined to gray—  
 He wore it in a queue.  
 Whene'er he heard the voice of pain,  
 His breast with pity burn'd;  
 The large, round head upon his cane  
 From ivory was turn'd.  
 Kind words he ever had for all;  
 He knew no base design:  
 His eyes were dark and rather small,  
 His nose was aquiline.  
 He lived at peace with all mankind,  
 In friendship he was true:  
 His coat had pocket-holes behind,  
 His pantaloons were blue.  
 Unharm'd, the sin which earth pollutes  
 He pass'd securely o'er,  
 And never wore a pair of boots  
 For thirty years or more.  
 But good old GRIMES is now at rest,  
 Nor fears misfortune's frown:  
 He wore a double-breasted vest—  
 The stripes ran up and down.  
 He modest merit sought to find,  
 And pay it its desert:  
 He had no malice in his mind,  
 No ruffles on his shirt.  
 His neighbours he did not abuse—  
 Was sociable and gay:  
 He wore large buckles on his shoes,  
 And changed them every day.  
 His knowledge, hid from public gaze,  
 He did not bring to view,  
 Nor make a noise, town-meeting days,  
 As many people do.  
 His worldly goods he never threw  
 In trust to fortune's chances,  
 But lived (as all his brothers do)  
 In easy circumstances.  
 Thus undisturb'd by anxious cares,  
 His peaceful moments ran;  
 And everybody said he was  
 A fine old gentleman.

### OH, THINK NOT THAT THE BOSOM'S LIGHT.

Oh think not that the bosom's light  
 Must dimly shine, its fire be low,  
 Because it doth not all invite  
 To feel its warmth and share its glow.  
 The altar's strong and steady blaze  
 On all around may coldly shine,  
 But only genial warmth conveys  
 To those who gather near the shrine.  
 The lamp within the festal hall  
 Doth not more clear and brightly burn  
 Than that, which shrouded by the pall,  
 Lights but the cold funereal urn.

The fire which lives through one brief hour,  
 More sudden heat perchance reveals  
 Than that whose tenfold strength and power  
 Its own unmeasured depth conceals.  
 Brightly the summer cloud may glide  
 But bear no heat within its breast,  
 Though all its gorgeous folds are dyed  
 In the full glories of the west:  
 'Tis that which through the darken'd sky,  
 Surrounded by no radiance, sweeps—  
 In which, conceal'd from every eye,  
 The wild and vivid lightning sleeps.

Do the dull flint, the rigid steel,  
 Which thou within thy hand mayst hold,  
 Unto thy sight or touch reveal  
 The hidden power which they enfold!  
 But take those cold, unyielding things,  
 And beat their edges till you tire,  
 And every atom forth that springs  
 Is a bright spark of living fire:  
 Each particle, so dull and cold  
 Until the blow that woke it came,  
 Did still within it slumbering hold  
 A power to wrap the world in flame.  
 What is there, when thy sight is turn'd  
 To the volcano's icy crest,  
 By which the fire can be discern'd  
 That rages in its silent breast;  
 Which hidden deep, but quenchless still,  
 Is at its work of sure decay,  
 And will not cease to burn until  
 It wears its giant heart away.  
 The mountain's side upholds in pride  
 Its head amid the realms of snow,  
 And gives its bosom depth to hide  
 The burning mass which lies below.

While thus in things of sense alone  
 Such truths from sense lie still conceal'd,  
 How can the living heart be known,  
 Its secret, inmost depths reveal'd?  
 Oh, many an overburden'd soul  
 Has been at last to madness wrought,  
 While proudly struggling to control  
 Its burning and consuming thought—  
 When it had sought communion long,  
 And had been down'd in vain to seek  
 For feelings far too deep and strong  
 For heart to bear or tongue to speak!

## GEORGE W. BETHUNE.

[Born about 1802.]

Rev. GEORGE W. BETHUNE, D. D., is a New York, and is widely known as one of the best scholars and most eloquent preachers in the American church. He is author of several volumes of literary and religious discourses, which

are as much distinguished as his poems by a genial, loving spirit, and a classical elegance of diction. In 1847 he published an edition of Walton's *Angler*, with ingenious and learned notes, and in the same year a volume of "*Lays of Love and Faith*."

### TO MY MOTHER.

Mother!—Manhood's anxious brow  
Whose cares have long been mine;  
I to thee fondly now,  
Ere on thy bosom's shrine  
My sorrows were gently hush'd to rest,  
How-whisper'd prayers my slumber bless'd.

All that gentle name,  
Mother! but I am again  
Thy child; the very same  
Rattled at thy knee; and fain  
Forget, in momentary joy,  
How more can be thy happy boy;—

As boy, to whom thy smile  
Shine, and thy frown sad night,  
Rare that frown, and brief the while  
From me thy loving light;)—  
Thou'ldst task, ambition's highest bliss,  
From thine approving lips a kiss.

Through foreign lands to roam,  
And o'er many a classic scene;  
And the thought of that dear home,  
Which once was ours, oft intervene,  
To close again my weary eye  
Of thee, and those sweet days gone by.

Sweet home of fruits and flowers,  
By the Hudson's verdant side  
Where wove their jasmine bowers,  
Where we loved, at eventide  
Listening come from distant toil to bless  
Our children's radiant happiness.

Change! the rattling car  
That paved streets profanes the spot,  
For the sod, we sow'd the Star  
Of Bethlehem, and Forget-me-not.  
Mammon's desolating reign!  
How shall I find on earth a home again!

O'er many a yellow page  
Thou lent wisdom, and have won,  
Thy scholar's name—but sage  
Thou have never taught thy son  
So dear, so fraught with holy truth,  
Thy mother's faith shed on his youth.

Saviour's grace made meet,  
How will I own my life and love,

Methinks, when singing at His feet,  
Amid the ransom'd throng above,  
Thy name upon my glowing lips shall be,  
And I will bless that grace for heaven and thee.

For thee and heaven; for thou didst tread  
The way that leads me heavenward, and  
My often wayward footsteps led  
In the same path with patient hand;  
And when I wander'd far, thy earnest call  
Restored my soul from sin's deceitful thrall.

I have been bless'd with other ties,  
Fond ties and true, yet never deem  
That I the less thy fondness prize;  
No, mother! in my warmest dream  
Of answer'd passion, through this heart of mine  
One chord will vibrate to no name but thine.

Mother! thy name is widow—well  
I know no love of mine can fill  
The waste place of thy heart, or dwell  
Within one sacred recess: still  
I lean on the faithful bosom of thy son,  
My parent, thou art mine, my *only* one!

### NIGHT STUDY.

I AM alone; and yet  
In the still solitude there is a rush  
Around me, as were met  
A crowd of viewless wings; I hear a gush  
Of utter'd harmonies—heaven meeting earth,  
Making it to rejoice with holy mirth.

Ye winged Mysteries,  
Sweeping before my spirit's conscious eye,  
Beckoning me to arise,  
And go forth from my very self, and fly  
With you far in the unknown, unseen immense  
Of worlds beyond our sphere—What are ye?  
Whence?

Ye eloquent voices,  
Now soft as breathings of a distant flute,  
Now strong as when rejoices,  
The trumpet in the victory and pursuit;  
Strange are ye, yet familiar, as ye call  
My soul to wake from earth's sense and its thrall.

I know you now—I see  
With more than natural light—ye are the good  
The wise departed—ye

Are come from heaven to claim your brotherhood  
With mortal brother, struggling in the strife  
And chains, which once were yours in this sad life.

Ye hover o'er the page  
Ye traced in ancient days with glorious thought  
For many a distant age;  
Ye love to watch the inspiration caught,  
From your sublime examples, and so cheer  
The fainting student to your high career.

Ye come to nerve the soul  
Like him who near the ATROVEN stood, when HE,  
Trembling, saw round him roll  
The wrathful potentia of Gethsemane,  
With courage strong the promise we have known  
And proved apt for me from the Eternal throne.

Still keep! O, keep me near you,  
Conspire me round with your immortal wings:  
Still let my glad soul hear you  
Striking your triumphs from your golden strings,  
Until with you I mount, and join the song,  
An angel, like you, 'mid the white-robed throng.

#### LINKS

Yes! bear them to their rest,  
The weary birds, till I with the glare of day,  
The peatle fallen asleep in his play,  
Clasp them to thy soft breast;

O Night,

Bless them in dreams with a deep hush'd delight.

Yet must they wake again,  
Wake soon to all the bitterness of life,  
The pang of sorrow, the temptation strife,  
Aye, to the conscience-pain—

O Night,

Canst thou not take with them a longer flight?

Canst thou not bear them free—  
E'en now all innocent—before they know  
The taint of sin, its consequence of woe,  
The world's distracting jar,

O Night,

To some ethereal, holier, happier height?

Canst thou not bear them up  
Through starlit skies, far from this planet dim  
And sorrowful, e'en while they sleep, to Him  
Who drank for us the cup,

O Night,

The cup of wrath for hearts in faith contrite?

To Him, for them who slept  
A' the all lowly on His mother's knee,  
An' from that hour to cross-crown'd Calvary,  
In all our sorrows wept,

O Night,

That on our souls might dawn Heaven's cheering

So, lay their little heads  
Close to that human breast, with love divine  
Deep beating, while his arms immortal twine  
Around them as he sheds,

O Night,

On them a brother's grace of God's own boundless

Let them immortal wake  
Among the breathless flowers of Paradise,  
Where song-songs of welcome with surprise  
Thine their last sleep may break,

O Night,

And to celestial joy their kindred souls invade.

There can come no sorrow,  
The brow shall know no shade, the eye no tear,  
For ever young through heaven's eternal years,  
In one unfading morrow,

O Night,

Nor an, nor age, nor pain their cherub-broody blight

Would we could sleep as they,  
So stainless and so calm, at rest with thee,  
And only wake in immortality!

Bear us with them away,

O Night,

To that ethereal, holier, happier height.

#### TO MY WIFE

Afar from thee! the morning breaks,  
But morning brings no joy to me;  
Alas! my spirit only wakes  
To know I am afar from thee.  
In dreams I saw thy blessed face,  
And thou wert nestled on my breast;  
In dreams I felt thy fond embrace,  
And to mine own thy heart was prest!

Afar from thee! 'tis solitude!

Though smiling crowds around me be,  
The kind, the beautiful, the good,  
For I can only think of thee;  
Of thee, the kindest, loveliest, best,  
My earliest and my only one!  
Without thee I am all unblest,  
And wholly blest with thee alone.

Afar from thee! the words of praise  
My listless ear unheeded greet;  
What sweetest strain'd, in better days,  
Without thee seems no longer sweet.  
The dearest joy fame can bestow  
Is in thy madden'd eye to see,  
And in thy cheek's unusual glow,  
Thou deem'st me not unworthy thee.

Afar from thee! the night is come,  
But slumbers from thy pillow far;  
Oh, who can rest so far from home  
And my heart's home is, love, with thee.  
I kneel me down in silent prayer,  
And then I know that thou art nigh:  
For God, who weeth everywhere,  
Bends on us both his watchful eye.

Together, in his loved embrace,  
No distance can our hearts divide;  
Forgotten quite the mediate space,  
I kneel thy kneeling form beside.  
My tranquil frame then sinks to sleep,  
But e'er the spirit far and free;  
Oh, welcome be night's slumbers deep,  
For then, sweet love, I am with thee.

# WILLIAM LEGGETT.

[Born, 1802. Died, 1840.]

THIS distinguished political and miscellaneous writer was born in the city of New York, in the summer of 1802, and was educated at the Georgetown College, in the District of Columbia. In 1822 he entered the navy of the United States as a midshipman; but in consequence of the arbitrary conduct of his commander, Captain JOHN ORDE CREIGHTON, he retired from the service in 1826, after which time he devoted himself mainly to literary pursuits. His first publication was entitled "Leisure Hours at Sea," and was composed of various short poems written while he was in the navy. In 1828 he established, in New York, "The Critic," a weekly literary gazette, which he conducted with much ability for seven or eight months, at the end of which time it was united with the "Mirror," to which he became a regular contributor. In "The Critic" and "The Mirror," he first published "The Rifle," "The Main Truck, or the Leap for Life," "White Hands, or Not Quite in Character," and other stories, afterward embraced in the volumes entitled "Tales by a Country Schoolmaster," and "Sketches of the Sea." These tales and sketches are probably the most spirited and ingenious productions of their kind ever written in this country.

In 1829 Mr. LEGGETT became associated with Mr. BRYANT, in the editorship of the "Evening Post," and on the departure of that gentleman for Europe, in 1834, the entire direction of that able journal was devolved to him. A severe illness, which commenced near the close of the succeeding year, induced him to relinquish his connexion with the "Post;" and on his recovery, in 1836, he commenced "The Plaindealer," a weekly periodical devoted to politics and literature, for which he obtained great reputation by his independent and fearless assertion of doctrines, and the vigorous eloquence and powerful reasoning by which he maintained them. It was discontinued, in consequence of the failure of his publisher, before the close of the year; and his health, after that period, prevented his connexion with any other journal. In 1828 he had been married to Miss ELMIRA WARING, daughter of Mr. JONA. WARING, of New Rochelle; and to that pleasant village he now retired, with his family. He occasionally visited his friends in the city, and a large portion of the democratic party there proposed to nominate him for a seat in Congress; but as he had acted independently of a majority of the party in regard to certain important political questions, his formal nomination was prevented. In April, 1840, he was appointed by Mr. VAN BUREN, then President of the United States, a diplomatic agent\* from our

government to the Republic of Guatemala. He was preparing to depart for that country, when he suddenly expired, on the twenty-ninth day of following month, in the thirty-eighth year of his age.

A few months after his death, a collection of his political writings, in two large duodecimo volumes, was published, under the direction of his friend, Mr. THEODORE SEDGWICK. Besides the works already mentioned, he wrote much in various periodicals, and was one of the authors of "The Tales of Glauber Spa," published in 1832. In the maturity of his powers, his time and energies were devoted to political writing. His poems are the poorest of his productions, and were written while he was in the naval service, or during his editorship of "The Critic." In addition to his Melodies—which are generally ingenious and well versified—he wrote one or two prize addresses for the theatres, and some other pieces, which have considerable merit.

His death was deeply and generally deplored, especially by the members of the democratic party, who regarded him as one of the ablest champions of their principles. Mr. BRYANT, with whom he was for several years intimately associated, published in the "Democratic Review" the following tribute to his character:—

"The earth may ring from shore to shore,  
With echoes of a glorious name;  
But he whose loss our hearts deplore  
Has left behind him more than fame.

"For when the death-frost came to lie  
Upon that warm and mighty heart,  
And quench that bold and friendly eye,  
His spirit did not all depart.

"The words of fire that from his pen  
Were flung upon the lucid page,  
Still move, still shake the hearts of men,  
Amid a cold and coward age.

"His love of Truth, too warm—too strong  
For Hope or Fear to chain or chill,  
His hate of Tyranny and Wrong,  
Burn in the breasts he kindled still."

Mr. SEDGWICK, in the preface to his political writings, remarks that "every year was softening his prejudices, and calming his passions; enlarging his charities, and widening the bounds of his liberality. Had a more genial clime invigorated his constitution, and enabled him to return to his labours, a brilliant and honourable future might have been predicted of him. It is not the suggestion of a too fond affection, but the voice of a calm judgment, which declares that, whatever public career he had pursued, he must have raised to his memory an imperishable monument, and that as no name is now dearer to his friends, so few could have been more honourably associated with the history of his country, than that of WILLIAM LEGGETT."

\* Soon after the death of Mr. LEGGETT, Mr. JOHN L. STEPHENS, whose "Travels in Central America" have been since published, was appointed his successor as diplomatic agent to that country.

## A SACRED MELODY.

If yon bright stars which gem the night  
 Be each a blissful dwelling sphere,  
 Where kindred spirits reunite,  
 Whom death has torn asunder here;  
 How sweet it were at once to die,  
 And leave this blighted orb afar—  
 Mixed soul with soul, to cleave the sky,  
 And soar away from star to star.  
 But, O! how dark, how drear, how lone  
 Would seem the brightest world of bliss,  
 If, wandering through each radiant one,  
 We fail'd to find the loved of this!  
 If there no more the ties should twine,  
 Which death's cold hand alone can sever,  
 Ah! then these stars in mockery shine,  
 More hateful, as they shine forever.  
 It cannot be! each hope and fear  
 That lights the eye or clouds the brow,  
 Proclaims there is a happier sphere  
 Than this bleak world that holds us now!  
 There is a voice which sorrow hears,  
 When heaviest weighs life's galling chain;  
 'Tis heaven that whispers, "Dry thy tears:  
 The pure in heart shall meet again!"

## LOVE AND FRIENDSHIP.

THE birds, when winter shades the sky,  
 Fly o'er the seas away,  
 Where laughing isles in sunshine lie,  
 And summer breezes play;  
 And thus the friends that flutter near  
 While fortune's sun is warm,  
 Are startled if a cloud appear,  
 And fly before the storm.  
 But when from winter's howling plains  
 Each other warbler's past,  
 The little snow-bird still remains,  
 And chirrups midst the blast.  
 Love, like that bird, when friendship's throng  
 With fortune's sun depart,  
 Still lingers with its cheerful song,  
 And nestles on the heart.

## SONG.

I TRUST the frown thy features wear  
 Ere long into a smile will turn;  
 I would not that a face so fair  
 As thine, beloved, should look so stern.  
 The chain of ice that winter twines,  
 Holds not for aye the sparkling rill,  
 It melts away when summer shines,  
 And leave the waters sparkling still.  
 Thus let thy cheek resume the smile  
 That shed such sunny light before;  
 And though I left thee for a while,  
 I'll swear to leave thee, love, no more.

As he who, doomed o'er waves to roam,  
 Or wander on a foreign strand,  
 Will sigh whene'er he thinks of home,  
 And better love his native land;  
 So I, though lured a time away,  
 Like bees by varied sweets, to rove,  
 Return, like bees, by close of day,  
 And leave them all for thee, my love.  
 Then let thy cheek resume the smile  
 That shed such sunny light before,  
 And though I left thee for a while,  
 I swear to leave thee, love, no more.

## LIFE'S GUIDING STAR.

THE youth whose bark is guided o'er  
 A summer stream by zephyr's breath,  
 With idle gaze delights to pore  
 On imaged skies that glow beneath.  
 But should a fleeting storm arise  
 To shade a while the watery way,  
 Quick lifts to heaven his anxious eyes,  
 And speeds to reach some sheltering bay.  
 'Tis thus, down time's eventful tide,  
 While prosperous breezes gently blow,  
 In life's frail bark we gayly glide,  
 Our hopes, our thoughts all fix'd below.  
 But let one cloud the prospect dim,  
 The wind its quiet stillness mar,  
 At once we raise our prayer to Him  
 Whose light is life's best guiding star.

## TO ELMIRA.

WRITTEN WITH FRENCH CHALK\* ON A PANE OF GLASS  
 IN THE HOUSE OF A FRIEND.

ON this frail glass, to others' view,  
 No written words appear;  
 They see the prospect smiling through,  
 Nor deem what secret's here.  
 But shouldst thou on the tablet bright  
 A single breath bestow,  
 At once the record starts to sight  
 Which only thou must know.

Thus, like this glass, to strangers' gaze  
 My heart seemed unimpress'd;  
 In vain did beauty round me blaze,  
 It could not warm my breast.  
 But as one breath of thine can make  
 These letters plain to see,  
 So in my heart did love awake  
 When breathed upon by thee.

\* The substance usually called French chalk has the singular property, that what is written on glass, though easily rubbed out again, so that no trace remains visible, by being breathed on becomes immediately distinctly legible.

## EDWARD C. PINKNEY.

[Born 1802. Died 1828.]

WARD COATE PINKNEY was born in London, October, 1802, while his father, the Honourable JAM PINKNEY, was the American Minister at the court of St. James'. Soon after the return of his family to Baltimore, in 1811, he entered St. John's College, in that city, and remained there until he was fourteen years old, when he was appointed a midshipman in the navy. He continued in the service nine years, and in that period visited the Mediterranean and several other foreign seas, and acquired much general knowledge and acquaintance with mankind.

On the death of his father, and other circumstances, induced him, in 1824, to resign his place in the navy, and in the same year he was married, and admitted to the Maryland bar. His career as a lawyer was brief and unfortunate. He opened an office in Baltimore, and applied himself earnestly to his profession, but though his legal acquirements and forensic abilities were respectable, his services were seldom visited by a client, and after several years had passed, disheartened by neglect, and in prospect of poverty before him, he suddenly decided to enter the naval service of Mexico, in which a number of our officers had already won fortune and fortune. When, however, he presented himself before Commodore PORTER, then commanding the sea-forces of that country, the command he solicited was refused,\* and he was obliged to return to Baltimore, poor and dejected.

He renewed his attention again to the law, but in various days he had been unable to support himself by his profession; and now, when he was again stricken by disease and a settled melancholy, it was not reasonable to anticipate success. The only idea that a man of a poetical mind could entertain of transacting business requiring patience and of careful investigation, was undoubtedly the principal cause of his failure as a lawyer; for that he was respected, and that his citizens were willing to confer upon him, is evident from the fact that, in 1826, he was appointed one of the professors in the University of Maryland. This office, however, was honour only: it yielded no profit.

PINKNEY now became sensible that his constitution was broken, and that he could not long

survive; but he had no wish to live. His feelings at this period are described in one of his poems:—

"A sense it was, that I could see  
The angel leave my side—  
That thenceforth my prosperity  
Must be a falling tide;  
A strange and ominous belief,  
That in spring-time the yellow leaf  
Had fallen on my hours;  
And that all hope must be most vain,  
Of finding on my path again  
Its former vanish'd flowers."

Near the close of the year 1827, a political gazette, entitled "The Marylander," was established in Baltimore, and, in compliance with the general wish of the proprietors, Mr. PINKNEY undertook to conduct it. He displayed much sagacity and candour, and in a few weeks won a high reputation in his new vocation; but his increasing illness compelled him to leave it, and he died on the eleventh of April, 1828, at the early age of twenty-five years and six months. He was a man of genius, and had all the qualities of mind and heart that win regard and usually lead to greatness, except *nerve* and *energy*.

A small volume containing "Rodolph," and other poems, was published by PINKNEY in 1825. "Rodolph" is his longest work. It was first published, anonymously, soon after he left the navy, and was probably written while he was in the Mediterranean. It is in two cantos. The first begins,—

"The summer's helm on land and sea  
Had thrown his parting glance  
And winter taken angrily  
His waste inheritance.  
The winds in stormy revelry  
Sported beneath a frowning sky;  
The chafing waves, with hollow roar,  
Tumbled upon the shaken shore,  
And sent their spray in upward showers  
To Rodolph's proud ancestral towers,  
Whose bastion, from its mural crown,  
A regal look cast sternly down."

There is no novelty in the story, and not much can be said for its morality. The hero, in the season described in the above lines, arrives at his own domain, after many years of wandering in foreign lands, during which he had "grown old in heart, and infirm of frame." In his youth he had loved—the wife of another—and his passion had been returned. "At an untimely tide," he had met the husband, and, in encounter, slain him. The wife goes into a convent, and her paramour seeks refuge from remorse in distant countries. In the beginning of the second canto, he is once more in his own castle; but, feeling some dark presentiment, he wanders to a cemetery, where, in the morning, he is found by his vassals, "senseless

\*It has been said that Commodore PORTER refused PINKNEY a commission, because he was known to be warm adherent of an administration to which he himself opposed, but it is more reasonable to believe that he was slighted at the time, that the navy of Mexico was small, and that the citizens of that republic had begun to feel with jealousy the too frequent admission of foreigners into the service.



beside his lady's urn." In the delirium which follows, he raves of many crimes, but most

. . . "Of one too dearly loved,  
And one untimely slain,  
Of an affection hardly proved  
By murder done in vain."

He dies in madness, and the story ends abruptly and coldly. It has more faults than PINKNEY's other works; in many passages it is obscure; its beauty is marred by the use of obsolete words; and the author seems to delight in drawing his comparisons from the least known portions of ancient literature.

Some of his lighter pieces are very beautiful. "A Health," "The Picture-Song," and "A Serenade," have not often been equalled; and

"Italy,"—an imitation of GORTON's *Kennel das Land*—has some noble lines. Where is there a finer passage than this:

"The winds are awed, nor dare to breathe aloud,  
The air seems never to have borne a cloud,  
Save where volcanoes send to heaven their curl'd  
And solemn smokes, like altars of the world."

PINKNEY's is the first instance in this country in which we have to lament the prostitution of true poetical genius to unworthy purposes. It evinces much that he wrote there is a selfish melancholy and sullen pride; dissatisfaction with the present, and doubts in regard to the future. The great distinguishing characteristic of American poetry is its pure and high morality. May ever be so!

### ITALY.

Know'st thou the land which lovers ought to choose!  
Like blessings there descend the sparkling dews;  
In gleaming streams the crystal rivers run,  
The purple vintage clusters in the sun;  
Odours of flowers haunt the balmy breeze,  
Rich fruits hang high upon the verdant trees;  
And vivid blossoms gem the shady groves,  
Where bright-plumed birds discourse their careless loves.

Beloved!—speed we from this sullen strand,  
Until thy light feet press that green shore's yellow sand.

Look seaward thence, and naught shall meet thine  
But fairy isles, like paintings on the sky; [eye  
And, flying fast and free before the gale,  
The gaudy vessel with its glancing sail;  
And waters glittering in the glare of noon,  
Or touch'd with silver by the stars and moon,  
Or fleck'd with broken lines of crimson light,  
When the far fisher's fire affronts the night.  
Lovely as loved! toward that smiling shore  
Bear we our household gods, to fix forever more.

It looks a dimple on the face of earth,  
The seal of beauty, and the shrine of mirth;  
Nature is delicate and graceful there,  
The place's genius, feminine and fair;  
The winds are awed, nor dare to breathe aloud;  
The air seems never to have borne a cloud,  
Save where volcanoes send to heaven their curl'd  
And solemn smokes, like altars of the world.  
Thrice beautiful!—to that delightful spot  
Carry our married hearts, and be all pain forgot.

There Art, too, shows, when Nature's beauty palls,  
Her sculptured marbles, and her pictured walls;  
And there are forms in which they both conspire  
To whisper themes that know not how to tire;  
The speaking ruins in that gentle clime  
Have but been hallow'd by the hand of Time,  
And each can mutely prompt some thought of fame:  
The meanest stone is not without a name.  
Then come, beloved!—hasten o'er the sea,  
To build our happy hearth in blooming Italy.

### THE INDIAN'S BRIDE.

I.

Why is that graceful female here  
With yon red hunter of the deer?  
Of gentle mien and shape, she seems  
For civil halls design'd,  
Yet with the stately savage walks,  
As she were of his kind.  
Look on her leafy diadem,  
Enrich'd with many a floral gem:  
Those simple ornaments about  
Her candid brow, disclose  
The loitering spring's last violet,  
And summer's earliest rose;  
But not a flower lies breathing there  
Sweet as herself, or half so fair.  
Exchanging lustre with the sun,  
A part of day she strays—  
A glancing, living, human smile  
On Nature's face she plays.  
Can none instruct me what are these  
Companions of the lofty trees?

II.

Intent to blend her with his lot,  
Fate form'd her all that he was not;  
And, as by mere unlikeness, thoughts  
Associate we see,  
Their hearts, from very difference, caught  
A perfect sympathy.  
The household goddess here to be  
Of that one dusky votary,  
She left her pallid countrymen,  
An earthling most divine,  
And sought in this sequester'd wood  
A solitary shrine.  
Behold them roaming hand in hand,  
Like night and sleep, along the land;  
Observe their movements:—he for her  
Restrains his active stride,  
While she assumes a bolder gait  
To ramble at his side;  
Thus, even as the steps they frame,  
Their souls fast alter to the same.



beside his lady's urn." In the delirium which follows, he raves of many crimes, but most

"Italy."—

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Have but been hallow'd by the hand of Time,  
And each can mutely prompt some thought of fame:  
The meanest stone is not without a name.  
Then come, beloved!—hasten o'er the sea,  
To build our happy hearth in blooming Italy.

Restraints his active stride,  
While she assumes a bolder gait  
To ramble at his side;  
Thus, even as the steps they frame,  
Their souls fast enter to the same.





The one forsakes ferocity,  
And momentarily grows mild;  
The other tempers more and more  
The artful with the wild.  
She humanizes him, and he  
Educates him to liberty.

## III.

O, say not they must soon be old,—  
Their limbs prove faint, their breasts feel cold!  
Yet envy I that sylvan pair  
More than my words express,—  
The singular beauty of their lot,  
And seeming happiness.  
They have not been reduced to share  
The painful pleasures of despair;  
Their sun declines not in the sky,  
Nor are their wishes cast,  
Like shadows of the afternoon,  
Repining towards the past:  
With nought to dread or to repent,  
The present yields them full content.  
In solitude there is no crime;  
Their actions all are free,  
And passion lends their way of life  
The only dignity;  
And how can they have any cares?—  
Whose interest contends with theirs?

## IV.

The world, for all they know of it,  
Is theirs:—for them the stars are lit;  
For them the earth beneath is green,  
The heavens above are bright;  
For them the moon doth wax and wane,  
And decorate the night;  
For them the branches of those trees  
Wave music in the vernal breeze;  
For them, upon that dancing spray,  
The free bird sits and sings,  
And glittering insects flit about  
Upon delighted wings;  
For them that brook, the brakes among,  
Murmurs its small and drowsy song;  
For them the many-colour'd clouds  
Their shapes diversify,  
And change at once, like smiles and frowns,  
The expression of the sky.  
For them, and by them, all is gay,  
And fresh and beautiful as they:  
The images their minds receive,  
Their minds assimilate  
To outward forms, imparting thus  
The glory of their state.

## V.

Could aught be painted otherwise  
Than fair, seen through her star-bright eyes?  
He, too, because she fills his sight,  
Each object falsely sees;  
The pleasure that he has in her  
Makes all things seem to please.  
And this is love;—and it is life  
They lead,—that Indian and his wife.

## SONG.

WE break the glass, whose sacred wine,  
To some beloved health we drain.  
Lest future pledges, less divine,  
Should e'er the hallow'd toy profane;  
And thus I broke a heart that pour'd  
Its tide of feelings out for thee,  
In draughts, by after-times deplored,  
Yet dear to memory.

But still the old, impassion'd ways  
And habits of my mind remain,  
And still unhappy light displays  
Thine image chamber'd in my brain,  
And still it looks as when the hours  
Went by like flights of singing birds,  
Or that soft chain of spoken flowers,  
And airy gems—thy words.

## A HEALTH.

I FILL this cup to one made up  
Of loveliness alone,  
A woman, of her gentle sex  
The seeming paragon;  
To whom the better elements  
And kindly stars have given  
A form so fair, that, like the air,  
'Tis less of earth than heaven.

Her every tone is music's own,  
Like those of morning birds,  
And something more than melody  
Dwells ever in her words;  
The coinage of her heart are they,  
And from her lips each flows  
As one may see the burden'd bee  
Forth issue from the rose.

Affections are as thoughts to her,  
The measures of her hours;  
Her feelings have the fragrancy,  
The freshness of young flowers;  
And lovely passions, changing oft,  
So fill her, she appears  
The image of themselves by turns,—  
The idol of past years!

Of her bright face one glance will trace  
A picture on the brain,  
And of her voice in echoing hearts  
A sound must long remain;  
But memory, such as mine of her,  
So very much endears,  
When death is nigh my latest sigh  
Will not be life's, but hers.

I fill'd this cup to one made up  
Of loveliness alone,  
A woman, of her gentle sex  
The seeming paragon—  
Her health! and would on earth there stood,  
Some more of such a frame,  
That life might be all poetry,  
And weariness a name.



## THE VOYAGER'S SONG.\*

So's a trumpets, ho!—weigh anchor—loosen sail—  
The upward flying banners chide delay;  
As if 'twere heaven that breathes this kindly gale,  
Our life-like bark beneath it speeds away.  
Fit we a gliding dream, with troublous motion,  
Across the slumbers of uneasy ocean;  
And furl our canvass by a happier land,  
So fraught with emanations from the sun.  
That jottble gold streams through the sand  
Where element should run.

Onward, my friends, to that bright, fond isle,  
The jewel of a smooth and silver sea,  
With springs on which perennial summers smile  
A power of causing immortality.  
For *Human*;—in its enchanted ground,  
The hallow'd fountains we would seek, are found;  
Bathed in the waters of those mystic wells,  
The frame starts up in renovated truth,  
And, freed from Time's deforming spells,  
Resumes its proper youth.

Hail, better birth!—once more my feelings all  
A graven image to themselves shall make,  
And, placed upon my heart for pedestal,  
That glorious idol long will keep awake  
Their natural religion, nor be cast  
To earth by Age, the great Iron-cast.  
As from *Gudara's* founts they once could come,  
Charm-calls'd, from these *Love's* genn shall arise,  
And build their perdurable home,  
MIRASDA, in thine eyes.

By Nature wisely gifted, not destroy'd  
With a *Chlor* presents, like the Roman maid,—  
A self-sufficing paradise enjoy'd,  
Still rich in bliss unmeasurable of shade;—  
An Eden ours, nor angry go's, nor men,  
Nor starv'd Fates, can take from us again.  
Superior to annual decay,  
Sun of that perfect heaven, thou'lt calmly see  
Stag, raven, phoenix, drop away  
With *human* transiency.

Thus rich in being,—beautiful—endured,  
Fear not exhausting pleasure's precious mine;  
The wondrous waters we approach, when pour'd  
On passion's bed, supply the wasted wine.  
Then be thy bosom's tenant prodigal,  
And confident of *termless* carnival,  
Like the yellow leaves adrift on time,  
Let others lapse to leath's pathic sea—  
We'll file nor fall, but sport and lounge  
In green eternity.

\* A tradition prevailed among the natives of Puerto Rico, that in the Isle of Biniol, one of the Lucayos, there was a fountain of such wonderful virtue, as to renew the youth and recall the vigour of every person who bathed in its salutary waters. In hopes of finding this grand restorative, *Ponce de Leon* and his followers, ranged through the islands, arching with fruitless solicitude for the *fuente*, which was the chief object of the expedition.—*ROBERTSON'S America.*

The envious years, which steal our pleasures, then  
Mayst call at once, like magic memory, back,  
And, as they pass o'er thine unwithering brow,  
Efface their footsteps ere they form a track.  
Thy bloom with wilful weeping never stain,  
Perpetual life must not belong to pain.  
For me,—this world has not yet been a place  
Conscious of joys so great as will be mine,  
Because the light has kiss'd no face  
Forever fair as thine.

## A PICTURE-SONG.

How may this little tablet feign  
The features of a face,  
Which o'er informs with loveliness,  
Its proper share of space;  
Or human hands on ivory,  
Enable us to see  
The charms, that all must wonder at,  
Thou work of gods in thee!

But yet, methinks, that sunny smile  
Familiar stories tell,  
And I should know those placid eyes,  
Two shielded crystal wells;  
Nor can my soul, the inner's art  
Attesting with a sigh,  
Forget the blood that deck'd thy cheek,  
As rose clouds the sky.

They could not seemle what thou art,  
More excellent than fair,  
As soft as sleep or pity is,  
And pure as mountain-air;  
But here are common, earthly hose,  
To such an aspect wrought,  
That none, save thine, can seem so like  
The beautiful of thought.

The song I sing, thy likeness like,  
Is painful mimicry  
Of something better, which is now  
A memory to me.  
Who have upon life's frozen sea  
Arrived the icy spot,  
Where man's magnetic feelings show  
Their guiding task forgot.

The sportive hopes, that used to chase  
Their shifting shadows on,  
Like children playing in the sun,  
Are gone—forever gone.  
And on a careless, sullen penne,  
My double-fronted mind,  
Like Jester when his gates were shut,  
Looks forward and behind.

Arroz placed his harp, of old,  
A while upon a stone,  
Which has resounded since, when struck  
A breaking harp-string's tone;  
And thus my heart, though wholly awed,  
From early softness free,  
If touch'd, will yield the music yet,  
It first received of thee.

## THE OLD TREE.

gone, that venerable tree,  
 Spectator of my infancy!—  
 Stand upon this very spot,  
 Almost its absence is forgot.  
 Its mighty strength had known decay,  
 Like every old one, shrunk away,  
 Not that its frame would fall, ere mine  
 Took my weary soul's decline.  
 That reformist, that each day removes  
 Yet never on the old improves,  
 O Time, that like a child destroys,  
 Or spleen may prompt, his ancient toys,  
 Turn their ruins into something new—  
 And other playthings where it grew.  
 It pursues an unobstructed course,  
 And in its leaves delay'd perforce;  
 Unless Hamadryad, that of yore  
 In its bole, subsists no more;  
 Have long since felt the ruthless plough—  
 No vestige of its glories now!  
 My mind, which doth not soon forget,  
 The venerable tree is growing yet;  
 Like those wild plants that feed on air,  
 Its roots of years unconservant with care,  
 As such as pass ere man grows wholly  
 A thing, or mischief adds to folly.  
 I hold it with my fancy's eye,  
 The record of the days gone by:  
 The sweet form and face more plain,  
 Memory *was* a weight upon my brain.  
 O my song, and dearer to my soul,  
 Now but half my heart, yet had the whole  
 Of my life, whose presence and whose flight  
 Day caused, and never-ending night!  
 A delightless verse, which is indeed  
 A wild product of a worthless weed,  
 Which, like sunflowers, turns a loving face  
 To the lost light, and scorns its birth and place,  
 As such cold allusion unto you,  
 As, in youth, my very dreams were true?  
 I have no more of that soft kind,  
 It is not the same, nor is my mind.

## TO ———.

Thou art; the broadly shining sun  
 Its celestial course had run;  
 The bright heaven, so soft and blue,  
 Its birth in tender interview,  
 As the angel met of yore  
 The first mortal paramour,  
 When, a child of morning then,—  
 It still,—compared with men.  
 Happy islands of the sky,  
 Whereaming clouds reposed on high,  
 Fix'd sublime, deprived of motion,  
 As to the airy ocean.  
 The stirless shore no breeze  
 The green drapery of the trees,  
 Wel to tranquillity,  
 As a ripple on the sea.  
 And a more tumultuous sound,  
 The world's audible breathings drown'd;

The low, strange hum of herbage growing,  
 The voice of hidden waters flowing,  
 Made songs of nature, which the ear  
 Could scarcely be pronounced to hear;  
 But noise had furl'd its subtle wings,  
 And moved not through material things,  
 All which lay calm as they had been  
 Parts of the painter's mimic scene.  
 'Twas eve; my thoughts belong to thee,  
 Thou shape of separate memory!  
 When, like a stream to lands of flame,  
 Unto my mind a vision came.  
 Methought, from human haunts and strife  
 Remote, we lived a loving life;  
 Our wedded spirits seem'd to blend  
 In harmony too sweet to end,  
 Such concord as the echoes cherish  
 Fondly, but leave at length to perish.  
 Wet rain-stars are thy lucid eyes,  
 The Hyades of earthly skies,  
 But then upon my heart they shone,  
 As shines on snow the fervid sun.  
 And fast went by those moments bright,  
 Like meteors shooting through the night;  
 But faster fled the wild dream  
 That clothed them with their transient beam.  
 Yet love can years to days condense,  
 And long appear'd that life intense;  
 It was,—to give a better measure  
 Than time,—a century of pleasure.

## ELYSIUM.

SHE dwelleth in Elysium; there,  
 Like Echo, floating in the air;  
 Feeding on light as feed the flowers,  
 She fleets away uncounted hours,  
 Where halcyon Peace, among the bless'd,  
 Sits brooding o'er her tranquil nest.

She needs no impulse; one she is,  
 Whom thought supplies with ample bliss:  
 The fancies fashion'd in her mind  
 By Heaven, are after its own kind;  
 Like sky-reflections in a lake,  
 Whose calm no winds occur to break.

Her memory is purified,  
 And she seems never to have sigh'd:  
 She hath forgot the way to weep;  
 Her being is a joyous sleep;  
 The mere imagining of pain,  
 Hath pass'd, and cannot come again.

Except of pleasure most intense  
 And constant, she hath lost all sense;  
 Her life is day without a night,  
 An endless, innocent delight;  
 No chance her happiness now marr  
 Howe'er Fate twine *her* wreaths of stars.

And palpable and pure, the part  
 Which pleasure playeth with her heart;  
 For every joy that seeks the maid,  
 Foregoes its common painful shade  
 Like shapes that issue from the grove  
 Arcadian, dedicate to Jove.

## TO H—

Thou firstling of my simple song  
Were offer'd to thy name,  
Again the altar, idle long,  
In worship rears its flame.  
My sacrifice of mullen years,  
My many hecatombs of tears,  
No happier hours recall—  
Yet may thy wandering thoughts restore  
To one who ever loved thee more  
Thou fickle Fortune's all.

And now, farewell!—and although here  
Men hate the source of pain,  
I hold thee and thy follies dear,  
Nor of thy faults complain.  
For my misused and blighted powers,  
My waste of miserable hours,  
I will accuse thee not.—  
The fool who could I from self depart,  
And take for fate our human heart,  
Deserv'd no better lot.

I rock of mine the less, because  
In wiser moods I feel  
A doubtful question of its cause  
And nature, on me steal—  
An ancient nation, that time flings  
Our pains and pleasures from his wings  
With much equal ty—  
And that, in reason, happiness  
Both of accession and decrease  
Incapable must be.

I wiser, or most unfortunate,  
My way was; let the sign,  
The proof of it, be simply this—  
Thou art not, wert not mine!  
For 'tis the wont of chance to bless  
Pursuit if patient, with success;  
And envy may repine,  
That, commonly, some triumph must  
Be won by every lasting loss.  
How I have lived imports not now,  
I am about to die  
Else I might chide thee that my life  
Has been a stifled sigh;  
Yes, life, for times beyond the line  
Our parting traced, appear not mine,  
Or of a world I gone by,  
And often almost would evince,  
My soul had transmigrated since.  
Pace wasted flowers, alike the grave,  
To which I list go down,  
We'll give the joy of nothingness  
To me, and I to renown.  
Unto its careless tenants, fame  
Is idle as that gilded name,  
Of vanity the crown,  
Helvetia him is inscribe upon  
The forehead of a skeleton.  
List the last cadence of a lay,  
That, closing as begun,  
Is govern'd by a note of pain,  
O, lost and worshipp'd one!

None shall attend a sadder strain,  
Till *Maryon's* statue stand again  
To mourn the setting sun,—  
Nor sweeter, if my numbers seem  
To share the nature of their theme.

## SERENADE.

Look out upon the stars, my love,  
And shame them with thine eyes,  
On which, than on the lights above,  
There hang more destinies.  
Night's beauty is the harmony  
Of blinding shades and light;  
Then, lady, up,—look out, and be  
A sister to the night!—

Sleep not!—thine image waken for aye  
Within my watching breast:  
Sleep not!—from her soft sleep should fly,  
Who robs all hearts of rest.  
Nay, lady, from thy slumberous breast,  
And make this darkness gay  
With looks, whose brightness well might make  
Of darker nights a day.

## THE WIDOW'S SONG

I am no incense, hang no wreath  
O'er this, thine early tomb:  
Such cannot cheer the place of death,  
But only mock its gloom.  
Here odorous smoke and breathing flower  
No grateful influence shed;  
They lose their perfume and their power,  
When offer'd to the dead.

And if, as in the Afghani's creed,  
The spirit may return,  
A disembodied sense, to feed  
On fragrance, near its urn—  
It is enough, that she whom thou  
Didst love in living years,  
Sit deathlike to look it low,  
And fall these heavy tears.

## SONG.

I need not name thy thrilling name,  
Though now I drink to thee, my dost,  
Since all sounds shape that magic word  
That fall upon my ear,—*Mary*;  
And silence, with a wondrous voice,  
Speaks it in accents fondly true,  
As darkness hath a light that shows  
Thy gentle face to me,—*Mary*.

I pledge thee in the grape's purple bowl  
With scarce one hope, and many tears,  
Maid, were I of a mocking mood,  
With many bitter tears,—*Mary*—  
I pledge thee and the empty cup  
Emblems this hollow life of mine,  
To which, a gone enchantment, thou  
No more wilt be the wine,—*Mary*.

# RALPH WALDO EMERSON

[Born, 1803.]

WALDO EMERSON, one of the most authors of this country, was born in Boston the year 1803. After obtaining his degree at Harvard College, he studied and was settled over the Second Unitarian his native city, but subsequently abandoned the pulpit on account of having adopted the opinion in regard to the sacrament of the supper; and has since lived in retirement, devoting his time to the study of literature and

Mr. EMERSON has been a contributor to the "North American Review" and the "Christian Examiner," and was two years editor of "The Dial," a literary and philosophical magazine printed in Boston. He has published a work entitled "Nature;" a collection of "Orations," and two volumes of "Essays," all of which have peculiar and extraordinary merits. The first collection of his Poems was published in Boston in the beginning of 1847. Many of them bear the unquestionable marks of genius.

## EACH IN ALL.

Links in the field yon red-cloak'd clown  
On the hill-top looking down;  
Suffer that lows in the upland farm  
Lows not thine ear to charm;  
Tolling his bell at noon  
That great NAPOLEON  
Orse, and lists with delight,  
Files sweep round yon Alpine height;  
Yet thou what argument  
Thy neighbour's creed hath lent,  
Ded by each one;  
Fair or good alone.

He sparrow's note from heaven,  
At dawn on the alder bough;  
Him home in his nest at even,—  
The song, but it pleases not now,  
Not bring home the river and sky,  
My ear, these sang to my eye.  
The shells lay on the shore—  
Of the latest wave  
As to their enamel gave,  
Flowing of the savage sea  
For safe escape to me.  
Away the weeds and foam,  
By sea-born treasures home,  
Or, unsightly, noisome things  
Their beauty on the shore,  
Sun, and the sand, and the wild uproar.  
Nor stream, nor bird is fair,  
None is beyond compare.

Watch'd his graceful maid  
In virgin train she stray'd,  
Her beauty's best attire  
Still by that snow-white quire.  
He came to his hermitage,  
Led from the woodlands to the cage,—  
The charmment was undone,—  
Life, but fairy none.

Then, I said, "I covet truth;  
Beauty is unripe childhood's cheat;  
I leave it behind with the games of youth;"  
—As I spoke, beneath my feet  
The ground-pine curl'd its pretty wreath,  
Running over the hair-cap burs:  
I inhaled the violet's breath:  
Around me stood the oaks and firs:  
Pine-cones and acorns lay on the ground.  
Over me soar'd the eternal sky  
Full of light and of deity;  
Again I saw—again I heard,  
The rolling river, the morning bird:  
Beauty through my senses stole,—  
I yielded myself to the perfect whole.

## "GOOD-BYE, PROUD WORLD!"

Good-bye, proud world! I'm going home,  
Thou art not my friend; I am not thine:  
Too long through weary crowds I roam:—  
A river ark on the ocean brine,  
Too long I am toss'd like the driven foam  
But now, proud world, I'm going home.

Good-bye to Flattery's fawning face;  
To Grandeur with his wise grimace:  
To upstart Wealth's averted eye;  
To supple office, low and high;  
To crowded halls, to court and street,  
To frozen hearts, and hasting feet,  
To those who go, and those who come,—  
Good-bye, proud world, I'm going home.

I go to seek my own hearth-stone  
Besom'd in yon green hills alone;  
A secret lodge in a pleasant land,  
Whose groves the frolic fairies plann'd,  
Where arches green, the livelong day  
Echo the blackbird's roundelay,  
And evil men have never trod  
A spot that is sacred to thought and God.

O, when I am safe in my sylvan home,  
I mock at the pride of Greece and Rome;  
And when I am stretch'd beneath the pines  
Where the evening star so holy shines,  
I laugh at the lore and pride of man,  
At the sophist schools, and the learned clan;  
For what are they all in their high conceit,  
When man in the bush with God may meet!

### TO THE HUMBLE-BEE.

FINE humble-bee! fine humble-bee!  
Where thou art is cline for me,  
Let them sail for Porto Rique,  
Far-off heats through seas to seek,—  
I will follow thee alone,  
Thou animated torrid zone!  
Zig-zag steerer, desert cheerer,  
Let me chase thy waving lines,  
Keep me nearer, me thy hearer,  
Singing over shrubs and vines.

Flower-bells,  
Honey'd cells,—  
These the tents  
Which he frequents.

Insect lover of the sun,  
Joy of thy dominion!  
Sailor of the atmosphere,  
Swimmer through the waves of air,  
Voyager of light and noon,  
Epicurean of June,  
Wait, I prithee, till I come  
Within earshot of thy hum,—  
All without is martyrdom.

When the south wind, in May days,  
With a net of shining haze,  
Silters the horizon wall,  
And with softness touching all,  
Tints the human countenance  
With a colour of romance,  
And infusing subtle heats  
Turns the sod to violets,—  
Thou in sunny solitudes,  
Rover of the underwoods,  
The green silence dost displace  
With thy mellow breezy bass.

Hot midsummer's petted crone,  
Sweet to me thy drowsy tune,  
Telling of countless sunny hours,  
Long days, and solid banks of flowers,  
Of gulfs of sweetness without bound  
In Indian wildernesses found,  
Of Syrian peace, immortal leisure,  
Firmest cheer, and bird-like pleasure.

Aught unsavoury or unclean  
Hath my insect never seen,  
But violets, and bilberry bells,  
Maple sap, and daffodils,  
Clover, catchfly, adders-tongue,  
And brier-roses dwelt among.  
All beside was unknown waste,  
All was picture as he pass'd.

Wiser far than human seer,  
Yellow-breech'd philosopher,  
Seeing only what is fair,

Sipping only what is sweet  
Thou dost mock at fate and care.

Leave the chaff and take the wheat.  
When the fierce north-western blast  
Cools sea and land so far and fast,—  
Thou already slumberest deep,  
Wo and want thou canst outkeep;  
Want and wo which torture us,  
Thy sleep makes ridiculous.

### THE RHODORA.

LINES ON BEING ASKED, WHENCE IS THE FLOWER.

In May, when sea-winds pierced our solitudes,  
I found the fresh Rhodora in the woods,  
Spreading its leafless blooms in a damp nook,  
To please the desert and the sluggish brook.  
The purple petals fallen in the pool  
Made the black waters with their beauty cool.  
Young Raruncel might covet such a school,  
The lively show beguiled me from my way.  
Rhodora! if the sages ask thee why  
This charm is wasted on the marsh and sky,  
Dear, tell them, that if eyes were made for seeing,  
Then beauty is its own excuse for being.

Why, thou wert there, O, rival of the rose!  
I never thought to ask, I never knew.

But in my simple ignorance suppose  
The selfsame Power that brought me there, brought

### THE SNOW-STORM.

As soon as by all the trumpets of the sky  
Arrives the snow, and driving o'er the fields,  
Seems nowhere to alight: the whited air  
Hides hills and woods, the river, and the heaven;  
And veils the farm-house at the garden's end.  
The sled and traveller stopp'd, the courier's feet  
Delay'd, all friends shut out, the housemates sit  
Around the radiant fire-place, enclosed  
In a tumultuous privacy of storm.

Come see the north-wind's masonry.  
Out of an unseen quarry evermore  
Furnish'd with tile, the fiercer artificer  
Curves his white bastions with projected roof  
Round every windward stake, or tree, or door.  
Speeding, the myriad-han'ded, his wild work  
So fanciful, so savage, nought cares he  
For number or proportion. Mockingly  
On coop or kennel he hangs Parian wreaths;  
A swan-like form invests the hidden thorn;  
Fills up the farmer's lane from wall to wall,  
Muzzles the farmer's sighs, and at the gate  
A tapering turret overtops the work.  
And when his hours are number'd, and the work  
Is all his own, retiring, as he were not,  
Leaves, when the sun appears, astonish'd Art  
To mimic in slow structures, stone by stone,  
Built in an age, the mad wind's night-work,  
The frolic architecture of the snow.

## THE SPHINX.

THE Sphinx is drowsy,  
 Her wings are furl'd,  
 Her ear is heavy,  
 She broods on the world.  
 "Who'll tell me my secret  
 The ages have kept?  
 I awaited the seer  
 While they slumber'd and slept.  
 "The fate of the manchild,—  
 The meaning of man,—  
 Known fruit of the unknown,  
 Dædalian plan.  
 Out of sleeping a waking,  
 Out of waking a sleep,  
 Life death overtaking,  
 Deep underneath deep.  
 "Erect as a sunbeam  
 Upspringeth the palm;  
 The elephant browses  
 Undaunted and calm;  
 In beautiful motion  
 The thrush plies his wings,  
 Kind leaves of his covert!  
 Your silence he sings.  
 "The waves unashamed  
 In difference sweet,  
 Play glad with the breezes,  
 Old playfellows meet.  
 The journeying atoms,  
 Primordial wholes,  
 Firmly draw, firmly drive,  
 By their animate poles.  
 "Sea, earth, air, sound, silence,  
 Plant, quadruped, bird,  
 By one music enchanted,  
 One deity stirr'd,  
 Each the other adorning,  
 Accompany still,  
 Night veileth the morning,  
 The vapour the hill.  
 "The babe, by its mother  
 Lies bathed in joy,  
 Glide its hours uncounted,  
 The sun is its toy;  
 Shines the peace of all being  
 Without cloud in its eyes,  
 And the sum of the world  
 In soft miniature lies.  
 "But man crouches and blushes,  
 Absconds and conceals;  
 He creepeth and peepeth,  
 He palter and steals;  
 Infirm, melaucholy,  
 Jealous glancing around,  
 An oaf, an accomplice,  
 He poisons the ground.  
 "Outspoke the great mother  
 Beholding his fear;—  
 At the sound of her accents  
 Cold shudder'd the sphere;—

"Who has drugg'd my boy's cup,  
 Who has mix'd my boy's bread?  
 Who, with sadness and madness,  
 Has turn'd the manchild's head?"

I heard a poet answer  
 Aloud and cheerfully,  
 "Say on, sweet Sphinx!—thy dirges  
 Are pleasant songs to me.  
 Deep love lieth under  
 These pictures of time,  
 They fade in the light of  
 Their meaning sublime.

"The fiend that man harries  
 Is love of the Best,  
 Yawns the Pit of the Dragon  
 Lit by rays from the Blest;  
 The Lethe of Nature  
 Can't trance him again,  
 Whose soul sees the Perfect  
 Which his eyes seek in vain.

"Profounder, profounder  
 Man's spirit must dive:  
 To his aye-rolling orbit  
 No goal will arrive.  
 The heavens that now draw him  
 With sweetness untold,  
 Once found,—for new heavens  
 He spurneth the old.

"Pride ruin'd the angels,  
 Their shame them restores:  
 And the joy that is sweetest  
 Lurks in stings of remorse.  
 Have I a lover  
 Who is noble and free,—  
 I would he were nobler  
 Than to love me.

"Eterne alternation  
 Now follows, now flies,  
 And under pain, pleasure,—  
 Under pleasure, pain lies.  
 Love works at the centre  
 Heart heaving away,  
 Forth speed the strong pulses  
 To the borders of day.

"Dull Sphinx, Jove keep thy five wits!  
 Thy sight is growing blear;  
 Hemlock and vitriol for the Sphinx  
 Her muddy eyes to clear."  
 The old Sphinx bit her thick lip,—  
 Said, "Who taught thee me to name?  
 Manchild! I am thy spirit;  
 Of thine eye I am eyebeam.

"Thou art the unanswer'd question:—  
 Couldst see thy proper eye,  
 Alway it asketh, asketh,  
 And each answer is a lie.  
 So take thy quest through nature,  
 It through thousand natures ply,  
 Ask on, thou clothed eternity,  
 Time is the false reply."



Uprose the merry Sphinx,  
And crouch'd no more in stone,  
She hopp'd into the baby's eyes,  
She hopp'd into the moon,  
She squal'd into a yellow flame,  
She flower'd in blossoms red,  
She flow'd into a foaming wave,  
She smot Monadnoc's head.  
Through a thousand voices  
Spoke the universal dame,  
"Who telleth one of my meanings  
Is master of all I am."

### THE PROBLEM.

I LIKE a church, I like a cowl,  
I love a prophet of the soul,  
And on my heart monastic noles  
Fall like sweet strains or pensive smiles,  
Yet not for all his faith can see  
Would I that cowed churchman be.  
Why should the vest on him allure,  
Which I could not on me endure?  
Not from a vain or shallow thought  
His awful Jove young Phobas brought,  
Never from lips of cunning fell  
The thrilling Delphic oracle,  
Out from the heart of nature roll'd  
The burdens of the Bible old;  
The litanies of nations came,  
Lave the volcano's tongue of flame,  
Up from the burning core below,—  
The canticles of love and woe.  
The hand that rounded Peter's dome,  
And gron'd the miles of Christian Rome,  
Wrought in a sad sincerity.  
Himself from God he could not free;  
He believ'd better than he knew,  
The conscious subtle to beauty grew.  
Know'st thou what weave you wood-lark's nest  
Of leaves, and feathers from her breast;  
Or how the ash-bush her shell,  
Painting with morn each annual cell;  
Or how the sacred pine tree adds  
To her old leaves new myriads!  
Such and so grow these holy pines,  
Whilst love and terror had the pines,  
Earth proudly wears the Parthenon  
As the best gem upon her zone;  
And morning opens with haste her tale  
To gaze upon the Pyramids;  
O'er England's Alps she looks the sky  
As on its turrets with kindled eye;  
For, out of Thought's interior sphere  
These wondrous rose to upper air,  
And nature gladly gave them place,  
Adopted them into her race,  
And granted them an equal date  
With Acheron and with Ararat.  
These temples grew as grows the grass,  
Yet might obey but not surpass.  
The passive Master lent his hand  
To the vast Soul that o'er him plann'd,  
And the same power that rear'd the statue,

Bestrode the tribes that kneel within.  
Ever the fiery Pentacost  
Girdle with one flame the countless host,  
Traverse the heart through chimney and  
And through the priest the mind unseen.

The word unto the prophet spoken,  
Was writ on tablets yet unbroken;  
The word by *seem or words* told  
In groves of oak or fane of gold,  
Still floats upon the morning wind,  
Still whispers to the willing mind.  
One word of the Holy Ghost  
The heedless world hath never lost.  
I know what say the Fathers were,—  
The book itself before me lies,—  
Old *Gregory*, *Augustine*,  
And he who blend both in his line,  
"Thou shalt not have *Thou* lips or mines,  
Taylor, the *Shakespeare* are of divines,  
His words are music in my ear,  
I see his cowed portrait dear,  
And yet for all his faith could see,  
I would not of the great bishop be.

### THE FORE-RUNNERS.

LOVE I follow'd happy guides:  
I could never reach their sides.  
Their step is both nigh and away,  
Brings up the rear in quietude and away.  
Keen ray seen, my heart was young,  
Right good will my sinews strong,  
But no speed of mine avails  
To hunt upon their shining trails.  
On and away, their hasting feet  
Make the morning proud and sweet.  
Flowers they strew—*such the scent*,  
Or tone of silver instrumental  
Leaves on the *way* melodious trace,  
Yet I could never see their face.  
On eastern hills I see their shadows  
Maid with mist by distant lakes.  
I met many travellers  
Who the road had surely kept,  
They saw not my five travellers,  
These had crossed them while they slept,  
Some had heard their fair report,  
But the reality of the court,  
The best courts is close,  
None yet could over arrive,  
As they went or they return'd,  
As they came or they were mourn'd.  
Some times their strong speed they take  
Thou shalt never not overtake.  
In sleep, their phantasm troop is near,  
I hear but voices overbear,  
It may be in *words or words*,—  
At unawares 'tis come and pass'd.  
Thou art near camp my spirit knows  
By signs given me as I pass,  
I hear toward and long after,  
I hear their *harsh* like laughter,  
As they go in my heart for days  
Pace that halloos rudest ways.

## THE POET.

For this present, hard  
Is the fortune of the bard  
Born out of time ;  
All his accomplishment  
From nature's utmost treasure spent  
Booteth not him.  
When the pine tosses its cones  
To the song of its waterfall tones,  
He speeds to the woodland walks,  
To birds and trees he talks :  
Cæsar of his leafy Rome,  
'There the poet is at home.  
He goes to the river side,—  
Not hook nor line hath he :  
He stands in the meadows wide,—  
Nor gun nor scythe to see ;  
With none has he to do,  
And none to seek him,  
Nor men below,  
Nor spirits dim.  
What he knows nobody wants ;  
What he knows, he hides, not vaunts.  
Knowledge this man prizes best  
Seems fantastic to the rest ;  
Pondering shadows, colours, clouds,  
Grass buds, and caterpillars' shrouds,  
Boughs on which the wild bees settle,  
Tints that spot the violets' petal,  
Why nature loves the number five,  
And why the star-form she repeats ;—  
Lover of all things alive,  
Wonderer at all he meets,  
Wonderer chiefly at himself,—  
Who can tell him what he is ;  
Or how meet in human elf  
Coming and past eternities ? . . . .  
And such I knew, a forest seer,  
A minstrel of the natural year,  
Foreteller of the vernal ides,  
Wise harbinger of spheres and tides,  
A lover true, who knew by heart  
Each joy the mountain dales impart ;  
It seem'd that nature could not raise  
A plant in any secret place,  
In quaking bog, on snowy hill,  
Beneath the grass that shades the rill,  
Under the snow, between the rocks,  
In damp fields known to bird and fox,  
But he would come in the very hour  
It open'd in its virgin bower,  
As if a sunbeam show'd the place,  
And tell its long descended race.  
It seem'd as if the breezes brought him,  
It seem'd as if the sparrows taught him,  
As if by secret sight he knew  
Where in far fields the orchis grew.  
There are many events in the field,  
Which are not shown to common eyes,  
But all her shows did nature yield  
To please and win this pilgrim wise.  
He saw the partridge drum in the woods,  
He heard the woodcock's evening hymn,  
He found the tawny thrush's broods,  
And the shy hawk did wait for him.

What others did at distance hear,  
And guess'd within the thicket's gloom,  
Was show'd to this philosopher,  
And at his bidding seem'd to come.

## DIRGE.

Knows he who tills this lonely field  
To reap its scanty corn,  
What mystic fruit his acres yield  
At midnight and at morn ?  
In the long sunny afternoon  
The plain was full of ghosts,  
I wander'd up, I wander'd down,  
Beset by pensive hosts.  
The winding Concord gleam'd below,  
Pouring as wide a flood  
As when my brothers, long ago,  
Came with me to the wood.  
But they are gone—the holy ones  
Who trod with me this lonely vale,  
The strong, star-bright companions  
Are silent, low, and pale.  
My good, my noble, in their prime,  
Who made this world the feast it was,  
Who learn'd with me the lore of Time,  
Who loved this dwelling-place ;  
They took this valley for their toy,  
They play'd with it in every mood,  
A cell for prayer, a hall for joy,  
They treated Nature as they would.  
They colour'd the whole horizon round,  
Stars flamed and faded as they bade,  
All echoes hearken'd for their sound,  
They made the woodlands glad or mad.  
I touch this flower of silken leaf  
Which once our childhood knew,  
Its soft leaves wound me with a grief  
Whose balsam never grew.  
Hearken to yon pine warbler,  
Singing aloft in the tree ;  
Hearest thou, O traveller !  
What he singeth to me ?  
Not unless God made sharp thine ear  
With sorrow such as mine,  
Out of that delicate lay couldst thou  
Its heavy tale divine.  
"Go, lonely man," it saith,  
"They loved thee from their birth,  
Their hands were pure, and pure their faith,  
There are no such hearts on earth.  
"Ye drew one mother's milk,  
One chamber held ye all,  
A very tender history  
Did in your childhood fall.  
"Ye cannot unlock your heart,  
The key is gone with them ;  
The silent organ loudest chants  
The master's requiem."

## TO RHEA.

THEE, dear friend, a brother soothes,  
Not with flatteries, but truths,  
Which tarnish not, but purify  
To light which dims the morning's eye.  
I have come from the spring-woods,  
From the fragrant solitudes:  
Listen what the poplar tree  
And murmuring waters counsell'd me.

If with love thy heart has burn'd,  
If thy love is unreturn'd,  
Hide thy grief within thy breast,  
Though it tear thee unexpress'd;  
For when love has once departed  
From the eyes of the false-hearted,  
And one by one has torn off quite  
The bandages of purple light,  
Though thou wert the loveliest  
From the soul had ever dress'd,  
Thou shalt seem, in each reply,  
A vixen to his altered eye;  
Thy softest pleadings seem too bold,  
Thy praying lute will seem to scold;  
Though thou kept the straightest road,  
Yet thou errest far and broad.

But thou shalt do as do the gods  
In their cloudless periods;  
For of this lore be thou sure—  
Though thou forget, the gods, secure,  
Forget never their command,  
But make the statute of this land.

As they lead, so follow all,  
Ever have done, ever shall.  
Warning to the blind and deaf,  
'Tis written on the iron leaf—  
Who drinks of Cupid's nectar cup,  
Loveth downward, and not up;  
Therefore, who loves, of gods or men,  
Shall not by the same be loved again;  
His sweetheart's idolatry  
Falls, in turn, a new degree.  
When a god is once beguiled  
By beauty of a mortal child,  
And by her radiant youth delighted,  
He is not fool'd, but warily knoweth  
His love shall never be requited.  
And thus the wise Immortal doeth.—  
'Tis his study and delight  
To bless that creature day and night—  
From all evils to defend her,  
In her lap to pour all splendour,  
To ransack earth for riches rare,  
And fetch her stars to deck her hair;  
He mixes music with her thoughts,  
And saddens her with heavenly doubts:  
All grace, all good, his great heart knows,  
Profuse in love, the king bestows:  
Saying, "Hearken! earth, sea, air!  
This monument of my despair  
Build I to the All-Good, All-Fair.  
Not for a private good,  
But I, from my beatitude,  
Albeit scorn'd as none was scorn'd,

Adorn her as was none adorn'd.  
I make this maiden an ensample  
To Nature, through her kingdoms ample,  
Whereby to model newer races,  
Statelier forms, and fairer faces;  
To carry man to new degrees  
Of power and of comeliness.  
These presents be the hostages  
Which I pawn for my release.  
See to thyself, O Universe!  
Thou art better, and not worse."—  
And the god, having given all,  
Is freed forever from his thrall.

## TO EVA.

Oh fair and stately maid, whose eyes  
Were kindled in the upper skies  
At the same torch that lighted mine;  
For so I must interpret still  
Thy sweet dominion o'er my will,  
A sympathy divine.

Ah, let me blameless gaze upon  
Features that seem at heart my own;  
Nor fear those watchful sentinels,  
Who charm the more their glance forbids,  
Chaste-glowing, underneath their lids,  
With fire that draws while it repels.

## THE AMULET.

Yon picture smiles as first it smiled;  
The ring you gave is still the same;  
Your letter tells, oh changing child!  
No tidings since it came.

Give me an amulet  
That keeps intelligence with you—  
Red when you love, and rosier red,  
And when you love not, pale and blue.

Alas! that neither bonds nor vows  
Can certify possession;  
Torments me still the fear that love  
Died in its last expression.

## THINE EYES STILL SHINED.

THINE eyes still shined for me, though far  
I lonely roved the land or sea:  
As I behold yon evening star,  
Which yet beholds not me.

This morn I climb'd the misty hill,  
And roamed the pastures through;  
How danced thy form before my path,  
Amidst the deep-eyed dew!

When the red-bird spread his sable wing,  
And show'd his side of flame—  
When the rosebud open'd to the rose—  
In both I read thy name.

# SUMNER LINCOLN FAIRFIELD.

[Born 1803. Died 1844.]

THE author of "The Last Night of Pompeii" was born in Warwick, near the western border of Massachusetts, in the autumn of 1803. His father, a respectable physician, died in 1806, and his mother, on becoming a widow, returned with two children to her paternal home in Worcester.

Mr. FAIRFIELD entered Harvard College when thirteen years of age; but, after spending two years in that seminary, was compelled to leave it, to aid his mother in teaching a school in a neighbouring village. He subsequently passed two or three years in Georgia and South Carolina, and in 1824 went to Europe. He returned in 1826, was soon afterwards married, and from that period resided in Philadelphia, where for several years he conducted the "North American Magazine," a monthly miscellany in which appeared most of his prose writings and poems.

He commenced the business of authorship at a very early period, and perhaps produced more in the form of poetry than any of his American contemporaries. "The Cities of the Plain," one of his earliest poems, was originally published in England. It was founded on the history of the destruction of Sodom and Gomorrah, in the eighteenth and nineteenth chapters of Genesis. The "Heir of the World," which followed in 1828, is a poetical version of the life of ABRAHAM. It is in the Spenserian measure, and contains some fine passages, descriptive of scenery and feeling. His next considerable work, "The Spirit of Destruction," appeared in 1830. Its subject is the deluge. Like the "Cities of the Plain," it is in the heroic verse, in which he wrote with great facility. His "Last Night of Pompeii"\* was published in 1832. It is the result of two years' industrious labour, and was written amid the cares and vexations of poverty. The destruction of the cities of Herculaneum, Pompeii, Retina and Stabiae, by an eruption of Vesuvius, in the summer of the year seventy-nine, is perhaps one of the finest subjects for poetry in modern history. Mr. FAIRFIELD in this poem exhibits a familiar acquaintance with the manners and events of the period, and his style is stately and sustained. His shorter pieces, though in some cases turgid and unpolished, are generally distinguished for vigour of thought and depth of feeling. An edition of his principal writings was published in a closely-printed octavo volume, in Philadelphia, in 1841.

The first and last time I ever saw FAIRFIELD was in the summer of 1842, when he called at my hotel to thank me for some kind notice of him in one of the journals, of which he supposed me

to be the author. In a note sent to my apartment he described himself as "an outcast from all human affections" except those of his mother and his children, with whom he should remain but a little while, for he "felt the weight of the arm of Death." He complained that every man's hand had been against him, that exaggerated accounts had been published of his infirmities, and uncharitable views given of his misfortunes. He said his mother, who had "been abused as an annoying old crone," in the newspapers, for endeavouring to obtain subscribers for his works, was attending him from his birth to his burial, and would never grow weary till the end. This prediction was verified. About a year afterwards I read in a published letter from New Orleans that FAIRFIELD had wandered to that city, lived there a few months in solitude and destitution, and after a painful illness died. While he lingered on his pallet, between the angel of death and his mother, she counted the hours of day and night, never slumbering by his side, nor leaving him, until as his only mourner she had followed him to a grave.

Not wishing to enter into any particular examination of his claims to personal respect, I must still express an opinion that FAIRFIELD was harshly treated, and that even if the specific charges against him were true, it was wrong to permit the private character of the author to have any influence upon critical judgments of his works. He wrote much, and generally with commendable aims. His knowledge of books was extensive and accurate. He had considerable fancy, which at one period was under the dominion of cultivated taste and chastened feeling; but troubles, mostly resulting from a want of skill in pecuniary affairs, induced recklessness, misanthropy, intemperance, and a general derangement and decay of his intellectual and moral nature. I see not much to admire in his poems, but they are by no means contemptible; and "the poet FAIRFIELD" had during a long period too much notoriety not to deserve some notice in a work of this sort, even though his verses had been still less poetical.

Persons of an ardent temperament and refined sensibilities have too frequently an aversion to the practical and necessary duties of common life, to the indulgence of which they owe their chief misfortunes and unhappiness. The mind of the true poet, however, is well ordered and comprehensive, and shrinks not from the humblest of duties. FAIRFIELD had the weakness or madness, absurdly thought to belong to the poetical character, which unfitted him for an honourable and distinguished life. He needed, besides his "some learning and more feeling," a strong will and good sense, to be either great or useful.

\* Mr. FAIRFIELD accused Sir EDWARD BULWER LYTTON of founding on this poem his romance of the "Last Days of Pompeii."

## DESTRUCTION OF POMPEII.\*

A ROAR, as if a myriad thunders burst,  
Now hurtled o'er the heavens, and the deep earth  
Shudder'd, and a thick storm of lava hail  
Rush'd into air, to fall upon the world.  
And low the lion cower'd, with fearful moans  
And upturn'd eyes, and quivering limbs, and clutch'd  
The gory sand instinctively in fear.  
The very soul of silence died, and breath  
Through the ten thousand pallid lips, unfelt,  
Stole from the stricken bosoms; and there stood,  
With face uplifted, and eyes fix'd on air,  
(Which unto him was throng'd with angel forms,)  
The Christian—waiting the high will of Heaven.

A wandering sound of wailing agony,  
A cry of coming horror, o'er the street  
Of tombs arose, and all the lurid air  
Echo'd the shrieks of hopelessness and death.

"Hear ye not now?" said PAMPA. Death is  
Ye saw the avalanche of fire descend [here!  
Vesuvian steeps, and, in its giant strength  
Sweep on to Herculaneum; and ye cried,  
"It threatens not us: why should we lose the sport?  
Though thousands perish, why should we refrain?"  
Your sister city—the most beautiful—  
Gasps in the burning ocean—from her domes  
Fly the survivors of her people, driven  
Before the torrent-floods of molten earth,  
With desolation red—and o'er her grave  
Unearthly voices raise the heart's last cries—  
"Fly, fly! O, horror! O, my son! my sire!"  
The hoarse shouts multiply; without the mount  
Are agony and death—within, such rage  
Of fossil fire as man may not behold!  
Hark! the destroyer slumbers not—and now,  
Be your theologies but true, your Jove,  
Mid all his thunders, would shrink back aghast,  
Listening the horrors of the Titan's strife.  
The lion trembles; will ye have my blood,  
Or flee, ere Herculaneum's fate is yours!"

Vesuvius answer'd: from its pinnacles  
Clouds of far-flashing cinders, lava showers,  
And seas, drank up by the abyss of fire,  
To be hurl'd forth in boiling cataracts,  
Like midnight mountains, wrapp'd in lightnings, fell.  
O, then, the love of life! the struggling rush,  
The crushing conflict of escape! few, brief,  
And dire the words delirious fear spake now,—  
One thought, one action sway'd the tossing crowd.  
All through the vomitories madly sprung.  
And mass on mass of trembling beings press'd,  
Gasping and goading, with the savageness  
That is the child of danger, like the waves  
Charvblis from his jagged rocks throws down,  
Mingled in madness—warring in their wrath.  
Some swoon'd, and were trod down by legion feet;  
Some cried for mercy to the unanswering gods;  
Some shriek'd for parted friends, forever lost;  
And some, in passion's chaos, with the yells  
Of desperation, did blaspheme the heavens;

\* From "The Last Night of Pompeii." This scene follows the destruction of Herculaneum. PAMPA, a Christian, condemned by DIOMEDE, is brought into the gladiatorial arena, when a new eruption from Vesuvius causes a suspension of the proceedings.

And some were still in utterness of woe.  
Yet all toil'd on in trembling waves of life  
Along the subterranean corridors.  
Moments were centuries of doubt and dread;  
Each breathing obstacle a hated thing;  
Each trampled wretch a footstool to o'erlook  
The foremost multitudes; and terror, now,  
Begot in all a maniac ruthlessness,—  
For, in the madness of their agonies,  
Strong men cast down the feeble, who delay'd  
Their flight; and maidens on the stones were crush'd,  
And mothers madden'd when the warrior's heel  
Pass'd o'er the faces of their sons! The throng  
Press'd on, and in the ample arcades now  
Beheld, as floods of human life roll'd by,  
The uttermost terrors of the destined hour.  
In gory vapours the great sun went down;  
The broad, dark sea heaved like the dying bear.  
'Tween earth and heaven hovering o'er the grave  
And moan'd through all its waters; every dome  
And temple, char'd and choked with cinders  
Of suffocating cinders, seem'd the home  
Of the triumphant desolator, Death.

One dreadful glance sufficed,—and to the sea,  
Like Lybian winds, breathing despair, they fled.

Nature's quick instinct, in most savage brutes,  
Prophesies danger ere man's thought awakes,  
And shrinks in fear from common savageness,  
Made gentle by its terror; thus, o'erawed,  
E'en in his famine's fury, by a Power  
Brute beings more than human oft adore.  
The lion lay, his quivering paws outspread,  
His white teeth gnashing, till the crushing throng  
Had pass'd the corridors; then, glaring up,  
His eyes imbued with samiel light, he saw  
The crags and forests of the Apennines  
Gleaming far off, and, with the exulting arms  
Of home and lone dominion, at a bound  
He leap'd the lofty palisades, and sprung  
Along the spiral passages, with howls  
Of horror, through the flying multitudes,  
Flying to seek his lonely mountain-lair.

From every cell shrieks burst; hyenas cried,  
Like lost child, wandering o'er the wilderness,  
That, in deep loneliness, mingles its voice  
With wailing winds and stunning waterfalls;  
The giant elephant, with matchless strength,  
Struggled against the portal of his tomb,  
And groan'd and panted; and the leopard's yell,  
And tiger's growl, with all surrounding cries  
Of human horror mingled; and in air,  
Spotting the lurid heavens and waiting prey,  
The evil birds of carnage hung and watch'd,  
As ravening hawks watch o'er the miser's couch.  
All awful sounds of heaven and earth met now;  
Darkness behind the sun-god's chariot roll'd,  
Shrouding destruction, save when volcanic fires  
Lifted the folds, to glare on agony;  
And, when a moment's terrible repose  
Fell on the deep convulsions, all could hear  
The toppling cliffs explode and crash below,—  
While multitudinous waters from the sea  
In whirlpools through the channel'd mountain rocks  
Rush'd, and, with hisses like the damned's speech,  
Fell in the mighty furnace of the mount.

## VISIONS OF ROMANCE.

dark-brow'd midnight o'er the slumbering world

ous shadows and bewildering throws,  
tired wings of human thought are furl'd,  
ep descends, like dew upon the rose,—  
ll of bliss the poet's vigil hour,  
o'er him elder time hath magic power!

his eye past ages stand reveal'd,  
feudal chiefs held lordly banquettings,  
poils revelling of flood and field,  
their vassals proud, unquestion'd kings:  
honour'd minstrels round the ample board  
s of love or songs of battle pour'd.

ted helmet, with its broken crest,  
ried sabre, and the shatter'd shield  
ound the wainscot, dark, and well express'd  
ld, fierce pride, which scorn'd, unscathed, to  
tures there, with dusky glory rife, [yield;  
ge to age bore down stern characters of strife.

ong lines of glorious ancestry, [walls,  
eyes flash'd o'er them from the gray, old  
raven quails at Danger's lightning eye?  
warrior blanches when his brother falls?  
tness Cressy and red Agincourt!  
th, and Bannockburn, and Marston Moor!

g, lone corridors, the antler'd hall,  
ssive walls, the all-commanding towers—  
revel reign'd, and masquerading ball,  
uty won stern warriors to her bowers—  
nt grandeur o'er the spirit move,  
l their forms of chivalry and love.

ce of centuries bursts upon the soul;  
ried ages wake and live again;  
ts of fame and deeds of glory roll,  
d for ladye-love in knighthood's reign;  
the simple state of olden time  
s a garb majestic and sublime.

el-clad champion on his vaulting steed,  
red primate, and the Norman lord,  
rless maid, awarding valour's meed,  
meek vestal, who her God adored—  
le, the pomp, the power and charm of earth  
ncy's dome of living thought come forth.

st is o'er, the huntsman's course is done,  
mp of war, the shrill horn sounds no more;  
vic revellers from the hall have gone,  
e blast moans the ruin'd castle o'er!  
ll of beauty, and the pride of power  
se'd forever from the feudal tower.

e the drawbridge echoes to the tread  
'd knights, o'er-canopied with gold;  
ouldering gates and crumbling archways  
r waves in many a mazy fold, [spread,  
chiefs flash'd vengeance from their lightning  
glance, [lance.  
sp'd the brand, and couch'd the conquering

geous pageantry of times gone by,  
the tournament, the vaulted hall,  
its glory on the spirit's eye,  
cy's bright and gay creations—all

Sink into dust, when reason's searching glance  
Unmasks the age of knighthood and romance.

Like lightning hurtled o'er the lurid skies,  
Their glories flash along the gloom of years;  
The beacon-lights of time, to wisdom's eyes,  
O'er the deep-rolling stream of human tears.  
Fade! fade! ye visions of antique romance!  
Tower, casque, and mace, and helm, and banner'd  
lance!

## AN EVENING SONG OF PIEDMONT.

Ave Maria! 't is the midnight hour,  
The starlight wedding of the earth and heaven,  
When music breathes its perfume from the flower,  
And high revealings to the heart are given;  
Soft o'er the meadows steals the dewy air—  
Like dreams of bliss; the deep-blue ether glows,  
And the stream murmurs round its islets fair  
The tender night-song of a charm'd repose.

Ave Maria! 't is the hour of love,  
The kiss of rapture, and the link'd embrace,  
The hallow'd converse in the dim, still grove,  
The elysium of a heart-revealing face,  
When all is beautiful—for we are bless'd,  
When all is lovely—for we are beloved,  
When all is silent—for our passions rest,  
When all is faithful—for our hopes are proved.

Ave Maria! 't is the hour of prayer,  
Of hush'd communion with ourselves and Heaven,  
When our waked hearts their inmost thoughts  
declare,

High, pure, far-searching, like the light of even;  
When hope becomes fruition, and we feel  
The holy earnest of eternal peace,  
That bids our pride before the Omniscient kneel,  
That bids our wild and warring passions cease.

Ave Maria! soft the vesper hymn  
Floats through the cloisters of yon holy pile,  
And, mid the stillness of the night-watch dim,  
Attendant spirits seem to hear and smile!  
Hark! hath it ceased? The vestal seeks her cell,  
And reads her heart—a melancholy tale!  
A song of happier years, whose echoes swell  
O'er her lost love, like pale bereavement's wail.

Ave Maria! let our prayers ascend  
From them whose holy offices afford  
No joy in heaven—on earth without a friend—  
That true, though faded image of the Lord!  
For them in vain the face of nature glows,  
For them in vain the sun in glory burns,  
The hollow breast consumes in fiery woes,  
And meets despair and death where'er it turns.

Ave Maria! in the deep pine wood,  
On the clear stream, and o'er the azure sky  
Bland midnight smiles, and starry solitude  
Breathes hope in every breeze that wanders by.  
Ave Maria! may our last hour come  
As bright, as pure, as gentle, Heaven! as this!  
Let faith attend us smiling to the tomb,  
And life and death are both the heirs of bliss!



## RUFUS DAWES.

[Born, 1803.]

THE family of the author of "Geraldine" is one of the most ancient and respectable in Massachusetts. His ancestors were among the earliest settlers of Boston; and his grandfather, as president of the Council, was for a time acting governor of the state, on the death of the elected chief magistrate. His father, THOMAS DAWES, was for ten years one of the associate judges of the Supreme Court of Massachusetts, and was distinguished among the advocates of the Federal Constitution, in the state convention called for its consideration. He was a sound lawyer, a man of great independence of character, and was distinguished for the brilliancy of his wit, and for many useful qualities.\*

RUFUS DAWES was born in Boston, on the twenty-sixth of January, 1803, and was the youngest but one of sixteen children. He entered Harvard College in 1820; but in consequence of class disturbances, and insubordination, of which it was afterward shown he was falsely accused, he was compelled to leave that institution without a degree. This indignity he retaliated by a severe satire on the most prominent members of the faculty—the first poem he ever published. He then entered the office of General WILLIAM SULLIVAN, as a law-student, and was subsequently admitted a member of the Suffolk county bar. He has however never pursued the practice of the legal profession, having been attracted by other pursuits more congenial with his feelings.

In 1829 he was married to the third daughter

of Chief Justice CRANCH, of Washington. In 1830 he published "The Valley of the Nashua, and other Poems," some of which had appeared originally in the Cambridge "United States Literary Gazette;" and in 1839, "Athenia of Ithaca," "Geraldine," and his miscellaneous poetical writings. His last work, "Nix's Mate," an historical romance, appeared in the following year.

With Mr. DAWES poetry seems to have been a passion, which is fast subsiding and giving place to a love of philosophy. He has been said to be a disciple of COLERIDGE, but in reality is a devoted follower of SWEDENBORG; and to this influence must be ascribed the air of mysticism which pervades his later productions. He has from time to time edited several legal, literary, and political works, and in the last has shown himself to be an adherent to the principles of the old Federal party. As a poet, his standing is yet unsettled, there being a wide difference of opinion respecting his writings. His versification is generally easy and correct, and in some pieces he exhibits considerable imagination.

In the winter of 1840-41, he delivered a course of lectures in the city of New York, before the American Institute, in which he combated the principles of the French eclectics and the Transcendentalists, contending that their philosophy is only a sublimated natural one, and very far removed from the true system of causes, and genuine spirituality.

### LANCASTER.

THE Queen of May has bound her virgin brow,  
And hung with blossoms every fruit-tree bough;  
The sweet Southwest, among the early flowers,  
Whispers the coming of delighted hours,  
While birds within the heaping foliage, sing  
Their music-welcome to returning Spring.

O, Nature! loveliest in thy green attire—  
Dear mother of the passion-kindling lyre;  
Thou who, in early days, upled'st me where  
The mountains freeze above the summer air;  
Or lured'st my wandering way beside the streams,  
To watch the bubbles as they mock'd my dreams,  
Lead me again thy flowery paths among,  
To sing of native scenes as yet unsung!

Dear Lancaster! thy fond remembrance brings  
Thoughts, like the music of Æolian strings.

\* He is classed by Mr. KETTELL among the American poets; and in the Book of "Specimens" published by him are given some passages of his "Law given on Sinai," published in Boston in 1777.

When the hush'd wind breathes only as it sleeps,  
While tearful Love his anxious vigil keeps:—  
When press'd with grief, or satiated with the show  
That Pleasure's pageant offers here below,  
Midst scenes of heartless mirth or joyless gloom,  
How oft my aching heart has turn'd to thee,  
And lived again, in memory's sweet recess,  
The innocence of youthful happiness!

In life's dull dream, when want of sordid gain  
Clings to our being with its cankering chain,  
When lofty thoughts are cramped to stoop below  
The vile, rank weeds that in their pathway grow,  
Who would not turn amidst the darken'd grove,  
To memory's spots where sunbeams intervene,  
And dwell with fondness on the joyous hours,  
When youth built up his pleasure-dome of flowers?

Now, while the music of the feather'd choir  
Rings where the sheltering blossoms wake and cheer,  
When dew-eyed Love looks tenderness, and speaks  
A silent language with his mantling cheeks;  
I think of those delicious moments past,  
Which joyless age shall dream of to the last;

As now, though far removed, the Muse would tell,  
Though few may listen, what she loved so well.

Dear hours of childhood, youth's propitious spring,  
When Time fann'd only roses with his wing,  
When dreams, that mock reality, could move  
To yield an endless holiday to Love,  
How do ye crowd upon my fever'd brain,  
And, in imagination, live again!

Lo! I am with you now, the sloping green,  
Of many a sunny hill is freshly seen;  
Once more the purple clover bends to meet,  
And shower their dew-drops on the pilgrim's feet;  
Once more he breathes the fragrance of your fields,  
Once more the orchard tree its harvest yields,  
Again he hails the morning from your hills,  
And drinks the cooling water of your rills,  
While, with a heart subdued, he feels the power  
Of every humble shrub and modest flower.

O thou who journeyest through that Eden-clime,  
Winding thy devious way to cheat the time,  
Delightful Nashaway! beside thy stream,  
Fain would I paint thy beauties as they gleam.  
Eccentric river! poet of the woods!

Where, in thy far secluded solitudes,  
The wood-nymphs sport and naiads splash thy wave,  
With charms more sweet than ever Fancy gave;  
How oft with Mantua's bard, from school let free,  
I've conn'd the silver lines that flow like thee,  
Couch'd on thy emerald banks, at full length laid,  
Where classic elms grew lavish of their shade,  
Or indolently listen'd, while the throng  
Of idler beings woke their summer song;  
Or, with rude angling gear, outwatched the sun,  
Comparing mine to deeds by WALTON done,

Far down the silent stream, where arching trees  
Bend their green boughs so gently to the breeze,  
One live, broad mass of molten crystal lies,  
Clasping the mirror'd beauties of the skies!  
Look, how the sunshine breaks upon the plains!  
So the deep blush their flatter'd glory stains.

Romantic river! on thy quiet breast,  
While flash'd the salmon with his lightning crest,  
Not long ago, the Indian's thin canoe  
Skimm'd lightly as the shadow which it threw;  
Not long ago, beside thy banks of green,  
The night-fire blazed and spread its dismal sheen.

Thou peaceful valley! when I think how fair  
Thy various beauty shines, beyond compare,  
I cannot choose but own the Power that gave  
Amidst thy woes a helping hand to save,  
When o'er thy hills the savage war-whoop came,  
And desolation raised its funeral flame!

'Tis night! the stars are kindled in the sky,  
And hunger wakes the famished she-wolf's cry,  
While, o'er the crusted snow, the careful tread  
Betrays the heart whose pulses throb with dread;  
Yon flickering light, kind beacon of repose!  
The weary wanderer's homely dwelling shows,  
Where, by the blazing fire, his bosom's joy  
Holds to her heart a slumbering infant boy;  
While every sound her anxious bosom moves,  
She starts and listens for the one she loves;—  
Hark! was't the night-bird's cry that met her  
ear,

Curling the blood that thickens with cold fear!—

"Again, O God! that voice,—'tis his! 'tis his!"  
She hears the death-shriek and the arrow's whiz,  
When, as she turns, she sees the bursting door  
Roll her dead husband bleeding on the floor.

Loud as the burst of sudden thunder, rose  
The maddening war-cry of the ambush'd foes;  
Startling in sleep, the dreamless infant wakes,  
Like morning's smile when daylight's slumber  
breaks;

"For mercy! spare my child, forbear the blow!"  
In vain;—the warm blood crimson on the snow.

O'er the cold earth the captive mother sighs,  
Her ears still tortured by her infant's cries;  
She cannot weep, but deep resolve, unmoved,  
Plots vengeance for the victims so beloved;  
Lo! by their fire the gluttoned warriors lie,  
Locked in the death-sleep of ebriety,  
When from her bed of snow, whence slumber flew,  
The frenzied woman rose the deed to do;—  
Firmly beside the senseless men of blood,  
With vengeful arm, the wretched mother stood;  
She hears her groaning, dying lord expire,  
Her woman's heart nerves up with maddening fire,  
She sees her infant dashed against the tree,—  
'Tis done!—the red men sleep eternally. [now,

Such were thy wrongs, sweet Lancaster! but  
No spot so peaceful and serene as thou;  
Thy hills and fields in checker'd richness stand,  
The glory and the beauty of the land.

From calm repose, while glow'd the eastern sky,  
And the fresh breeze went fraught with fragrance by,  
Waked by the noisy woodbird, free from care,  
What joy was mine to drink the morning air!  
Not all the bliss maturer life can bring,  
When ripen'd manhood soars with strengthen'd  
wing,—

Not all the rapture Fancy ever wove,  
Nor less than that which springs from mutual love,  
Could challenge mine, when to the ravish'd sense  
The sunrise painted God's magnificence!  
George-hill, thou pride of Nashaway, for thee,—  
Thyself the garden of fertility,—  
Nature has hung a picture to the eye,  
Where Beauty smiles at sombre Majesty.  
The river winding in its course below, [grow,  
Through fertile fields where yellowing harvests  
The bowering elms that so majestic grew,  
A green arcade for waves to wander through;  
The deep, broad valley, where the new-mown hay  
Loads the fresh breezes of the rising day,  
And, distant far, Wachusett's towering height,  
Blue in the lingering shadows of the night,  
Have power to move the sternest heart to love,  
That Nature's loveliness could ever move.

Ye who can slumber when the starlight fades,  
And clouds break purpling through the eastern  
shades,

Whose care-worn spirits cannot wake at morn,  
To lead your buoyant footsteps o'er the lawn,  
Can never know what joy the ravish'd sense  
Feels in that moment's sacred influence.  
I will not ask the meed of fortune's smile,  
The flatterer's praise, that masks his heart of guile,  
So I can walk beneath the ample sky,  
And hear the birds' discordant melody,

And see reviving Spring, and Summer's gloom,  
And Autumn bending o'er his icy tomb,  
And hoary Winter pile his snowy drifts;  
For these to me are Fortune's highest gifts;  
And I have found in poor, neglected flowers,  
Companionship for many weary hours;  
And high above the mountain's crest of snow,  
Communed with storm-clouds in their wrath below;  
And where the vault of heaven, from some vast  
height

Grew black, as fell the shadows of the night,  
Where the stars seem to come to you, I've woo'd  
The grandeur of the fearful solitude.  
From such communion, feelings often rise,  
To guard the heart midst life's perplexities,  
Lighting a heaven within, whose deep-felt joy  
Compensates well for Sorrow's dark alloy.  
Then, though the worldly chide, and wealth deny,  
And passion conquer where it fain would fly,  
Though friends you love betray, while these are left,  
The heart can never wholly be bereft.

Hard by yon giant elm, whose branches spread  
A rustling robe of leaves above your head;  
Where weary travellers, from noonday heat,  
Beneath the hospitable shade retreat,  
The school-house met the stranger's busy eye,  
Who turned to gaze again, he knew not why.  
Thrice lovely spot! where, in the classic spring,  
My young ambition dipp'd her fever'd wing,  
And drank unseen the vision and the fire  
That break with quenchless glory from the lyre!  
Amidst thy wealth of art, fair Italy!  
While Genius warms beneath thy cloudless sky,  
As o'er the waking marble's polished mould  
The sculptor breathes PRAXITELES's prayer of old,  
His heart shall send a frequent sigh to rove,  
A pilgrim to the birth-place of his love!

And can I e'er forget that hallowed spot,  
Whence springs a charm that may not be forgot;  
Where, in a grove of elm and sycamore,  
The pastor show'd his hospitable door,  
And kindness shone so constantly to bless  
That sweet abode of peace and happiness!

The ouken bucket—where I stoop'd to drink  
The crystal water, trembling at the brink,  
Which through the solid rock in coldness flow'd,  
While creaked the ponderous lever with its load;  
The dairy—where so many moments flew,  
With half the dainties of the soil in view; scarce,  
Where the broad pans spread out the milkmaid's  
To feed the busy churn that labour'd there;  
The garden—where such neatness met the eye,  
A stranger could not pass unheeding by;  
The orchard—and the yellow-mantled fields,  
Each in its turn some dear remembrance yields.

Ye who can mingle with the glittering crowd,  
Where Mammon struts in rival splendour proud;  
Who pass your days in heartless fashion's round,  
And bow with hatred, where ye fear to wound;  
Away! no flatterer's voice, nor coward's sneer,  
Can find a welcome, or an altar here.  
But ye who look beyond the common ken,  
Self-unexalted when ye judge of men,  
Who, conscious of defects, can hurry by  
Faults that lay claim upon your charity;

Who feel that thrilling vision of the soul  
Which looks through faith beyond an earthly goal;  
And will not yet refuse the homely care  
Which every being shares, or ought to share:  
Approach! the home of goodness is your own,  
And such as ye are worthy, such alone.

When silence hung upon the Sabbath's smile,  
And noiseless footsteps paced the sacred aisle,  
When hearts united woke the suppliant lay,  
And happy faces bless'd the holy day;  
O, Nature! could thy worshipper have own'd  
Such joy, as then upon his bosom throng'd;  
When feelings, even as the printless snow,  
Were harmless, guileless as a child can know:  
Or, if they swerved from right, were pliant still  
To follow Virtue from the path of ill!  
No! when the morning's old, the mist will rise  
To cloud the fairest vision of our eyes;  
As hopes too brightly formed in rainbow dyes  
A moment charm—then vanish in the skies!

Sweet hour of holy rest, to mortals given,  
To paint with love the fairest way to heaven;  
When from the sacred book instruction came  
With fervid eloquence and kindling flame,  
No mystic rites were there; to Gion alone  
Went up the grateful heart before his throne  
While solemn anthems from the organ pour'd  
Thanksgiving to the high and only Lord.

Lo! where yon cottage whitens through the  
green.

The loveliest feature of a matchless scene;  
Beneath its shading elm, with pious fear,  
An aged mother draws her children near;  
While from the Holy Word, with earnest ear,  
She teaches them the privilege of prayer.  
Look! how their infant eyes with rapture gleam,  
Mark the flush'd lily on the dimpled cheek;  
Their hearts are filled with gratitude and love,  
Their hopes are center'd in a world above,  
Where, in a choir of angels, faith portrays  
The loved, departed father of their days.

Beside yon grassless mound, a mourner kneels,  
There gush no tears to soothe the pang he feels.  
His loved, his lost, lies coffin'd in the sod,  
Whose soul has found a dwelling-place with God;  
Though press'd with anguish, mild religion shows  
His aching heart a balm for all its woes;  
And hope smiles upward, where his love shall dwell,  
A union in eternity of mind!

Turn there your eyes, ye cold, malignant crew,  
Whose vile ambition dims your reason's view,  
Ye faithless ones, who preach religion vain,  
And, childlike, chase the phantoms of your brain.  
Think not to crush the heart whose truth reveals  
Its confidence in heavenly love reveal'd.  
Let not the atheist deem that Fate decrees  
The lot of man to misery or ease,  
While to the contrite spirit faith is given,  
To find a hope on earth, a rest in heaven.

Unrival'd Nashaway! where the willows draw  
Their frosted beauty on thy path below,  
Beneath the verdant drapery of the trees,  
Luxuriant Fancy woom the sighing breeze.  
The redbreast singing where the fruit-tree weaves  
Its silken canopy of mulb'ry leaves;

fields of green, where herding kine  
 et grass, or in the shade recline;  
 g woodbird, and the minstrel bee,  
 racing on his moss-grown tree,  
 s of pleasant dreams, demand in vain  
 ought to give them life again.  
 ere, glancing down, the eye surveys  
 g up the wreck of other days;  
 of silent tribes upheave the sod,  
 e smiles where savage PHILIP trod;  
 g'd the poison'd shaft along the skies,  
 r rings, the noisy shuttle flies;  
 forests bow before the blade,  
 ise up in yellow robes array'd.  
 alace nor imperial seat  
 glad soil where freemen plant their  
 ;  
 astle here with ivy waves,  
 blush for ancestry of slaves;  
 number'd dwellings meet the eye,  
 lie down in native majesty:  
 ig birds spring from their leafy bed,  
 ploughman quits his happy shed;  
 steel'd to toil—his heart to bear  
 pain, that mortals always wear;  
 alth may never come, a plenteous board  
 e pamper'd rich man's joyless hoard;  
 among his sires, no gilded heir  
 he fool, and damn himself to care,  
 y and Knowledge lead the way,  
 pendence braves the roughest day.  
 my country's infancy, her stay  
 trials and in danger's day;  
 ducation! 'tis to thee  
 er mountain-breath of Liberty;  
 looks, through time's illusive gloom,  
 path, and shield her from the tomb;  
 ne Ægis tyranny shall fail,  
 rown the traitor's heart shall quail;  
 oes to liberty may wear  
 ask, to compass what they dare,  
 he thoughtless nation, while they smile  
 and modestly the while;  
 alt rend the virtuous-seeming guise,  
 her from the worst of enemies.  
 ver! whose tempted thunder sleeps,  
 en-eyed Mercy turns away and weeps;  
 lidst lead our fathers where to send  
 evotions to their God and friend;  
 ast swept a wilderness away,  
 ay walk in freedom's cloudless day;  
 their trust, lest impious faction dare  
 chain that binds our birthright fair;  
 e views to public good may yield,  
 men stand fearless in the field!  
 re I turn to thee, fair Nashaway!  
 l tribute of my humble lay;  
 ay come, when lofty notes shall bear  
 s beauty to the gladden'd air;  
 lyre no daring hand aspires,  
 ows cankering on its tuneless wires.  
 are like the fitful streams that flow  
 ss birds, that carol as they go;  
 neath the mountain-top to sing,  
 ouch Castalia with a wing.

## ANNE BOLEYN.

I WEEP while gazing on thy modest face,  
 Thou pictured history of woman's love!  
 Joy spreads his burning pinions on thy cheek,  
 Shaming its whiteness; and thine eyes are full  
 Of conscious beauty, as they undulate.  
 Yet all thy beauty, poor, deluded girl!  
 Served but to light thy ruin.—Is there not,  
 Kind Heaven! some secret talisman of hearts,  
 Whereby to find a resting-place for love?  
 Unhappy maiden! let thy story teach  
 The beautiful and young, that while their path  
 Softens with roses,—danger may be there;  
 That Love may watch the bubbles of the stream,  
 But never trust his image on the wave.

## SUNRISE,

FROM MOUNT WASHINGTON.

THE laughing hours have chased away the night,  
 Plucking the stars out from her diadem:—  
 And now the blue-eyed Morn, with modest grace,  
 Looks through her half-drawn curtains in the east,  
 Blushing in smiles and glad as infancy.  
 And see, the foolish Moon, but now so vain  
 Of borrow'd beauty, how she yields her charms,  
 And, pale with envy, steals herself away!  
 The clouds have put their gorgeous livery on,  
 Attendant on the day—the mountain-tops  
 Have lit their beacons, and the vales below  
 Send up a welcoming;—no song of birds,  
 Warbling to charm the air with melody,  
 Floats on the frosty breeze; yet Nature hath  
 The very soul of music in her looks!  
 The sunshine and the shade of poetry.

I stand upon thy lofty pinnacle,  
 Temple of Nature! and look down with awe  
 On the wide world beneath me, dimly seen;  
 Around me crowd the giant sons of earth,  
 Fixed on their old foundations, unsubdued;  
 Firm as when first rebellion bade them rise  
 Unrified to the Thunderer—now they seem  
 A family of mountains, clustering round  
 Their hoary patriarch, emulously watching  
 To meet the partial glances of the day.  
 Far in the glowing east the flickering light,  
 Mellow'd by distance, with the blue sky blending,  
 Questions the eye with ever-varying forms.

The sun comes up! away the shadows fling  
 From the broad hills—and, hurrying to the west,  
 Sport in the sunshine, till they die away.  
 The many beauteous mountain-streams leap down,  
 Out-welling from the clouds, and sparkling light  
 Dances along with their perennial flow.  
 And there is beauty in yon river's path,  
 The glad Connecticut! I know her well,  
 By the white veil she mantles o'er her charms:  
 At times, she loiters by a ridge of hills,  
 Sportfully hiding—then again with glee  
 Out-rushes from her wild-wood lurking-place.  
 Far as the eye can bound, the ocean-waves,  
 And hills and rivers, mountains, lakes and woods,  
 And all that hold the faculty entranced,

Bathed in a flood of glory, float in air,  
And sleep in the deep quietude of joy.

There is an awful stillness in this place,  
A Presence, that forbids to break the spell,  
Till the heart pour its agony in tears.  
But I must drink the vision while it lasts;  
For even now the curling vapours rise,  
Wreathing their cloudy coronals to grace  
These towering summits—bidding me away;—  
But often shall my heart turn back again,  
Thou glorious eminence! and when oppress'd,  
And aching with the coldness of the world,  
Find a sweet resting-place and home with thee.

#### — ♦ — SPIRIT OF BEAUTY.

The Spirit of Beauty unfurls her light,  
And wheels her course in a joyous flight;  
I know her track through the balmy air,  
By the blossoms that cluster and whiten there;  
She leaves the tops of the mountains green,  
And gems the valley with crystal sheen.

At morn. I know where she rested at night,  
For the roses are gushing with dewy delight;  
Thou she mounts again, and round her flings  
A shower of light from her crimson wings;  
Till the spirit is drunk with the music on high,  
That silently fills it with ecstasy.

At noon she hies to a cool retreat,  
Where towering elms over waters meet;  
She dangles the wave where the green leaves dip,  
As it smilingly curls like a maiden's lip.  
When her tremulous bosom would hide, in vain,  
From her lover, the hope that she loves again.

At eve she hings o'er the western sky  
Dark clouds for a glorious canopy,  
And round the skirts of their deepen'd fold  
She paints a border of purple and gold,  
Where the lingering sunbeams love to stay,  
When their god in his glory has passed away.

She hovers around us at twilight hour,  
When her presence is felt with the deepest power;  
She silvers the landscape, and crowds the stream  
With shadows that flit like a fairy dream;  
Then wheeling her flight through the gladden'd air,  
The Spirit of Beauty is every where.

#### — ♦ — LOVE UNCHANGEABLE.

Yrs! still I love thee:—Time, who sets  
His signet on my brow,  
And dims my sunken eye, forgets  
The heart he could not bow;—  
Where love, that cannot perish, grows  
For one, alas! that little knows  
How love may sometimes last;  
Like sunshute wasting in the skies,  
When clouds are overcast.

The dew-drop hanging o'er the rose,  
Within its robe of light,

Can never touch a leaf that blows,  
Though *seeming* to the sight;  
And yet it still will linger there.  
Like hopeless love without despair,—  
A snow-drop in the sun!  
A moment finely exquisite,  
Alas! but only one.

I would not have thy married heart  
Think momentarily of me,—  
Nor would I tear the cords apart,  
That bind me so to thee;  
No! while my thoughts roam pure and mild,  
Like dew upon the roses wild,  
I would not have thee know.  
The stream that seems to thee so still,  
Has such a tide below!

Enough! that in delicious dreams  
I see thee and forget—  
Enough! that when the morning beams,  
I feel my eyelids wet!  
Yet, could I hope, when Time shall fall  
The darkness, for creation's path,  
To meet thee,—and to love,—  
I would not shrink from aught below,  
Nor ask for more above.

#### — ♦ — EXTRACT FROM "GERALDINE."

I know a spot where poets fair would dwell  
To gather flowers and feed for aught of thought,  
As bees draw honey from the rose's cell,  
To hush among the treasures they have wrought.  
And there a cottage from a sylvan screen  
Sent up its curling smoke amid the green.

Around that hermit-home of quietude,  
The elm trees whisper'd with the ~~music~~ air,  
And nothing ever ventured to intrude,  
But happy birds, that caroll'd wildly there,  
Or honey-jaden harvesters, that flew  
Humming away to drink the morning dew.

Around the door the honeysuckle climbed,  
And Multa-flora spread her countless nores,  
And never minstrel sang nor poet rhymed  
Romantic scene where happiness reposed,  
Sweeter to ~~some~~ than that enchanting dell,  
Where home-sick memory fondly loves to dwell.

Beneath a mountain's brow the cottage stood,  
Hard by a shelving lake, whose pebbled bed  
Was skirted by the drapery of a wood,  
That hung its ~~forest~~ foliage ~~over~~ head,  
Where wild deer came at eve, unharmed to look,  
While moonlight threw their shadows from the brink.

The even earth heaved her giant waves around,  
Where through the mountain vista one vast  
height  
Tower'd heavenward without peer, his ~~broken~~  
With gorgeous clouds, at times of ~~changeable~~ light.  
While far below, the lake, in bridal suit,  
Bright with his glorious picture on her breast.



# EDMUND D. GRIFFIN.

[Born, 1804. Died, 1830.]

EDMUND DORR GRIFFIN was born in the celebrated valley of Wyoming, in Pennsylvania, on the tenth day of September, 1804. During his infancy his parents removed to New York, but on account of the delicacy of his constitution, he was educated, until he was twelve years old, at various schools in the country. He entered Columbia College, in New York, in 1819, and until he was graduated, four years afterwards, maintained the highest rank in the successive classes. During this period most of his Latin and English poems were composed. He was admitted to deacon's orders, in the Episcopal Church, in 1826, and

after spending two years in the active discharge of the duties of his profession, set out on his travels. He passed through France, Italy, Switzerland, England, and Scotland, and returned to New York in the spring of 1830. He was then appointed an associate professor in Columbia College, but resigned the office after a few months, in consequence of ill health, and closed a life of successful devotion to learning, and remarkable moral purity, on the first day of September, in the same year. His travels in Europe, sermons, and miscellaneous writings were published in two large octavo volumes, in 1831.

## LINES WRITTEN ON LEAVING ITALY.

"Deh! fossi tu men bella, o almen plu forte."—FILICIAIA.

Would that thou wert more strong, at least less fair,  
Land of the orange grove and myrtle bower!  
To hail whose strand, to breathe whose genial air,  
Is bliss to all who feel of bliss the power;  
To look upon whose mountains in the hour  
When thy sun sinks in glory, and a veil  
Of purple flows around them, would restore  
The sense of beauty when all else might fail.

Would that thou wert more strong, at least less fair,  
Parent of fruits, alas! no more of men!  
Where springs the olive e'en from mountains bare,  
The yellow harvests loads the scarce till'd plain.  
Spontaneous shoots the vine, in rich festoon  
From tree to tree depending, and the flowers  
Wreath with their chaplets, sweet though fading  
soon,  
E'en fallen columns and decaying towers.

Would that thou wert more strong, at least less fair,  
Home of the beautiful, but not the brave!  
Where noble form, bold outline, princely air,  
Distinguish e'en the peasant and the slave:  
Where, like the goddess sprung from ocean's wave,  
Her mortal sisters boast immortal grace,  
Nor spoil those charms which partial Nature gave,  
By art's weak aids or fashion's vain grimace.

Would that thou wert more strong, at least less fair,  
Thou nurse of every art, save one alone,  
The art of self-defence! Thy fostering care  
Brings out a nobler life from senseless stone,  
And bids e'en canvass speak; thy magic tone,  
Infused in music, now constrains the soul  
With tears the power of melody to own, [trol.  
And now with passionate throbs that spurn con-

Would that thou wert less fair, at least more strong,  
Grave of the mighty dead, the living mean!

Can nothing rouse ye both? no tyrant's wrong,  
No memory of the brave, of what has been?  
Yon broken arch once spoke of triumph, then  
That mouldering wall too spoke of brave defence:  
Shades of departed heroes, rise again!  
Italians, rise, and thrust the oppressors hence!

O, Italy! my country, fare thee well!  
For art thou not my country, at whose breast  
Were nurtured those whose thoughts within me  
dwell,  
The fathers of my mind? whose fame impress'd  
E'en on my infant fancy, bade it rest  
With patriot fondness on thy hills and streams,  
E'er yet thou didst receive me as a guest,  
Lovelier than I had seen thee in my dreams?

Then fare thee well, my country, loved and lost:  
Too early lost, alas! when once so dear;  
I turn in sorrow from thy glorious coast,  
And urge the feet forbid to linger here.  
But must I rove by Arno's current clear,  
And hear the rush of Tiber's yellow flood,  
And wander on the mount, now waste and drear,  
Where CÆSAR's palace in its glory stood;

And see again Parthenope's loved bay,  
And Paestum's shrines, and Baiae's classic shore,  
And mount the bark, and listen to the lay  
That floats by night through Venice—never  
Far off I seem to hear the Atlantic roar— [more?  
It washes not thy feet, that envious sea,  
But waits, with outstretch'd arms, to waft me o'er  
To other lands, far, far, alas, from thee.

Fare—fare thee well once more. I love thee not  
As other things inanimate. Thou art  
The cherish'd mistress of my youth; forgot  
Thou never canst be while I have a heart.  
Launch'd on those waters, wild with storm and wind,  
I know not, ask not, what may be my lot;  
For, torn from thee, no fear can touch my mind,  
Brooding in gloom on that one bitter thought.



## DESCRIPTION OF LOVE, BY VENUS.

THOUGH old in cunning, as in years,  
 He is so small, that like a child  
 In face and form, the god appears,  
 And sportive like a boy, and wild;  
 Lightly he moves from place to place,  
 In none at rest, in none content;  
 Delighted some new toy to chase—  
 On childish purpose ever bent.  
 Beware! to childhood's spirit gay  
 Is added more than childhood's power;  
 And you perchance may rue the hour  
 That saw you join his seeming play.

He quick is anger'd, and as quick  
 His short-lived passion's over past,  
 Like summer lightnings, flashing thick,  
 But flying ere a bolt is cast.  
 I've seen, myself, as 'twere together,  
 Now joy, now grief assume its place,  
 Shedding a sort of April weather,  
 Sunshine and rain upon his face.  
 His curling hair floats on the wind,  
 Like Fortune's, long and thick before,  
 And rich and bright as golden ore:  
 Like hers, his head is bald behind.

His ruddy face is strangely bright,  
 It is the very hue of fire,  
 The inward spirit's quenchless light,  
 The glow of many a soft desire.  
 He hides his eye that keenly flashes,  
 But sometimes steals a thrilling glance  
 From 'neath his drooping silken lashes,  
 And sometimes looks with eye askance;  
 But seldom ventures he to gaze  
 With looks direct and open eye;  
 For well he knows—the urchin sly—  
 But one such look his guile betrays.

His tongue, that seems to have left just then  
 His mother's breast, discourses sweet,  
 And forms his lisping infant strain  
 In words scarce utter'd, half-complete;  
 Yet, wasted on a winged sigh,  
 And led by Flattery, gentle guide,  
 Unseen into the heart they fly.  
 Its coldness melt, and tame its pride.  
 In smiles that hide intended wo,  
 His ruddy lips are always dress'd,  
 As flowers conceal the listening crest  
 Of the coil'd snake that lurks below.

In carriage courteous, meek, and mild,  
 Humble in speech, and soft in look,  
 He seems a wandering orphan child,  
 And asks a shelter in some nook  
 Or corner left unoccupied:  
 But, once admitted as a guest,  
 By slow degrees he lays aside  
 That lowly port and look distress'd—  
 Then insolent assumes his reign,  
 Displays his captious, high-bred airs,  
 His caustic pets and jealous fears,  
 His fickle fancy and unquiet brain.

## EMBLEMS.

YON rose, that bows her graceful head to him,  
 The welcome visitant that brings the morn,  
 And spreads her leaves to gather from the air  
 The coolness on its early pinions borne.  
 Listing the music of its whisper'd tale,  
 And giving stores of perfume in return—  
 Though fair she seem, full many a thorn doth hide  
 Perhaps a worm pollutes her bosom's pride.

YON oak, that proudly throws his arms on high,  
 Threshing the air that flies their frequent stroke  
 And lifts his haughty crest towards the sky.

Daring the thunder that its height provokes,  
 And spreads his foliage wide, a shelter nigh.  
 From noonday heats to guard the weary flock—  
 Though strong he seem, must dread the burst  
 And e'en the malice of the feeble worm.

The moon, that sits so lightly on her throne,  
 Gliding majestic on her silent way,  
 And sends her silvery beam serenely down.

'Mong waving boughs and frolic leaves to play  
 To sleep upon the bank with moss o'ergrown.

Or on the clear waves, clearer far than they—  
 Seems purity itself; but if again  
 We look, and closely, we perceive a stain.

Fit emblems all, of those unworthy joys  
 On which our passions and our hopes dote:  
 We wound ourselves to seize on Pleasure's toys,  
 Nor see their worthlessness until too late.  
 And Power, with all its pomp and all its noise,  
 Meets oft a sudden and a hapless fate;  
 And Fame of gentle deeds and daring high,  
 Is often stain'd by blots of foulest dye.

Where then shall man, by his Creator's hand  
 Gifted with feelings that must have an aim,  
 Aspiring thoughts and hopes, a countless band;  
 Affections glowing with a quenchless flame,  
 And passions, too, in dread array that stand  
 To aid his virtue or to stamp his shame:  
 Where shall he fix a soul thus form'd and given  
 Fix it on God, and it shall rise to Heaven.

## TO A LADY.

LIKE target for the arrow's aim,  
 Like snow beneath the sunny beams,  
 Like wax before the glowing flame,  
 Like cloud before the wind that flies,  
 I am—'tis love that made me so,  
 And, lady, still thou sayst me so.

The wound's inflicted by thine eyes,  
 The mortal wound to hope and me,  
 Which naught, alas, can cicatrize,  
 Nor time, nor absence, far from thee.  
 Thou art the sun, the fire, the wind,  
 That make me such; ah, then be kind!

My thoughts are darts, my soul to smite;  
 Thy charms the sun, to blind my senses,  
 My wishes—ne'er did passion light  
 A flame more pure or more intense.  
 Love all these arms at once employs,  
 And wounds, and dazzles, and destroys.

## J. H. BRIGHT.

[Born, 1804. Died, 1837.]

JONATHAN HUNTINGTON BRIGHT was born in Salem, Massachusetts, in 1804. At an early age he went to New York, where he resided several years, after which he removed to Albany, and subsequently to Richmond, in Virginia, where he was married. In the autumn of 1836 he sailed for New Orleans, and soon after his arrival in that

city was induced to ascend the Mississippi, to take part in a mercantile interest at Manchester, where he died, very suddenly, in the thirty-third year of his age. He was for several years a writer for the public journals and literary magazines, under the signature of "Viator." His poetry has never been published collectively.

### THE VISION OF DEATH.

THE moon was high in the autumn sky,  
The stars waned cold and dim,  
Where hoarsely the mighty Oregon  
Peals his eternal hymn;  
And the prairie-grass bent its seedy heads  
Far over the river's brim.

An impulse I might not defy,  
Constrain'd my footsteps there,  
When through the gloom a red eye burn'd  
With fix'd and steady glare;  
And a huge, misshapen form of mist  
Loom'd in the midnight air.

Then out it spake: "My name is Death!"  
Thick grew my blood, and chill—  
A sense of fear weigh'd down my breath,  
And held my pulses still;  
And a voice from that unnatural shade  
Compell'd me to its will.

"Dig me a grave! dig me a grave!"  
The gloomy monster said,  
"And make it deep, and long, and wide,  
And bury me my dead."  
A corpse without sheet or shroud, at my feet,  
And rusted mattock laid.

With trembling hand the tool I spann'd,  
'T was wet with blood, and cold,  
And from its slimy handle hung  
The gray and ropy mould;  
And I sought to detach my stiffen'd grasp,  
But could not loose my hold.

"Now cautiously turn up the sod;  
God's image once it bore,  
And time shall be when each small blade  
To life He will restore,  
And the separate particles shall take  
The shape which first they wore."

Deeply my spade the soft earth pierced,  
It touch'd the festering dead;  
Tier above tier the corpses lay,  
As leaves in autumn shed;  
The vulture circled, and flapp'd his wings,  
And scream'd, above my head.

O, then I sought to rest my brow,  
The spade I held, its prop;  
"Toil on! toil on!" scream'd the ugly fiend,  
"My servants never stop!  
Toil on! toil on! at the judgment-day  
Ye'll have a glorious crop!"

Now, wheresoe'er I turn'd my eyes,  
'T was horrible to see  
How the grave made bare her secret work,  
And disclosed her depths to me;  
While the ground beneath me heaved and roll'd  
Like the billows of the sea.

The spectre skinn'd his yellow teeth—  
"Ye like not this, I trow:  
Six thousand years your fellow-man  
Has counted me his foe,  
And ever when he cursed I laugh'd,  
And drew my fatal bow.

"And generations all untold  
In this dark spot I've laid—  
The forest ruler and the young  
And tender Indian maid;  
And moulders with their carcasses  
Behemoth of the glade.

"Yet here they may no more remain;  
I fain would have this room:  
And they must seek another rest,  
Of deeper, lonelier gloom;  
Long ages since I mark'd this spot  
To be the white man's tomb.

"Already his coming steps I hear,  
From the east's remotest line,  
While over his advancing hosts  
The forward banners shine:  
And where he builds his cities and towns,  
I ever must build mine."

Anon a pale and silvery mist  
Was girdled round the moon:  
Slowly the dead unclosed their eyes,  
On midnight's solemn noon.  
"Ha!" mutter'd the mocking sprite, "I fear  
We've waken'd them too soon!"

"Now marshal all the numerous host  
In one concentred band,

And hurry them to the west," said he,  
 "Where ocean meets the land:  
 They shall regard thy bidding voice,  
 And move at thy command."

Then first I spake—the sullen corpse  
 Stood on the gloomy sod,  
 Like the dry bones the prophet raised,  
 When bidden by his God;  
 A might company, so vast,  
 Each on the other trod.

They stalk'd erect as if alive,  
 Yet not to life allied,  
 But like the pestilence that walks,  
 And wasteth at noontide,  
 Corruption animated, or  
 The grave personified.

The earth-worm drew his slimy trail  
 Across the bloodless cheek,  
 And the carrion bird in hot haste came  
 To gorge his thirsty beak;  
 But, scared by the living banquet, fled,  
 Another prey to seek.

While ever as on their way they moved,  
 No voice they gave, nor sound,  
 And before and behind, and about their sides,  
 Their wither'd arms they bound;  
 As the beggar clasps his skinny hands  
 His tatter'd garments round.

On, on we went through the livelong night,  
 Death and his troop, and I;  
 We turn'd not aside for forest or stream  
 Or mountain towering high,  
 But straight and swift as the hurricane sweeps  
 Athwart the stormy sky.

Once, once I stopp'd, where something gleam'd,  
 With a bright and star-like ray,  
 And I stoop'd to take the diamond up  
 From the grass in which it lay;  
 'Twas an eye that from its socket fell,  
 As some wretch toil'd on his way.

At length our army reach'd the verge  
 Of the far-off western shore;  
 Death drove them into the sea, and said,  
 "Ye shall remove no more."  
 The ocean hymn'd their solemn dirge,  
 And his waters swept them o'er.

The stars went out, the morning smiled  
 With rosy tints of light,  
 The bird began his early hymn,  
 And plumed his wings for flight:  
 And the vision of death was broken with  
 The breaking up of night.

#### HE WEDDED AGAIN.

ERE death had quite stricken the bloom from her  
 cheek,  
 Or worn off the smoothness and gloss of her brow,  
 When our quivering lips her dear name could not  
 speak,  
 And our hearts vainly strove to God's judgment  
 to bow;

He estranged himself from us, and cheerfully then  
 Sought out a new object, and wedded again.

The dust had scarce settled itself on her lyre,  
 And its soft, melting tones still held captive the ear.  
 While we look'd for her fingers to glide o'er the wire,  
 And waited in fancy her sweet voice to hear,  
 He turn'd from her harp and its melody then,  
 Sought out a new minstrel and wedded again.

The turf had not yet by a stranger been trod,  
 Nor the pansy a single leaf shed on her grave.  
 The cypress had not taken root in the sod,  
 Nor the stone lost the freshness the sculptor gave;  
 He turn'd from these mournful remembrances then,  
 Wove a new bridal chaplet, and wedded again.

His dwelling to us, O, how lonely and sad!  
 When we thought of the light death had set  
 away.

Of the warm hearts which once in its keeping it had,  
 And that one was now widow'd and both in decay;  
 But its deep desolation had fled even then—  
 He sought a new idol, and wedded again.

But can *she* be quite blest who presides at his board?  
 Will not troublesome vision her happy home shade,  
 Of a future love luring and charming her lord?  
 When she with our lost one forgotten is laid!  
 She must know he will worship some other star then,  
 Seek out a new love, and be wedded again.

#### SONG.

SHORTEN sorrow o'er thy brow  
 Its darken'd shadows fling,  
 And hopes that cheer thee now,  
 Die in their early spring;  
 Should pleasure at its birth  
 Fade like the hues of even,  
 Turn thou away from earth,—  
 There's rest for thee in heaven!

If ever life shall seem  
 To thee a toilsome way,  
 And gladness cease to beam  
 Upon its clouded day;  
 If, like the wearied dove,  
 O'er shoreless ocean driven,  
 Raise thou thine eye above,—  
 There's rest for thee in heaven!

But, O! if always flowers  
 Throughout thy pathway bloom,  
 And gayly pass the hours,  
 Undim'd by earthly gloom;  
 Still let not every thought  
 To this poor world be given,  
 Not always be forgot  
 Thy better rest in heaven!

When sickness pales thy cheek,  
 And dims thy lustrous eye,  
 And pulses low and weak  
 Tell of a time to die—  
 Sweet hope shall whisper then,  
 "Though thou from earth be riven,  
 There's bliss beyond thy ken,—  
 There's rest for thee in heaven!"

## GEORGE D. PRENTICE.

[Born, 1804.]

MR. PRENTICE is a native of Preston, in Connecticut, and was educated at Brown University, in Providence, where he was graduated in 1823. He edited for several years, at Hartford, "The New England Weekly Review," in connection, I believe, with JOHN G. WHITTIER; and in 1831

he removed to Louisville, Kentucky, where he has since conducted the "Journal," of that city, one of the most popular gazettes ever published in this country. Nearly all his poems were written while he was in the university. They have never been published collectively.

### THE CLOSING YEAR.

'Tis midnight's holy hour—and silence now  
Is brooding, like a gentle spirit, o'er  
The still and pulseless world. Hark! on the winds  
The bell's deep tones are swelling; 'tis the knell  
Of the departed year. No funeral train  
Is sweeping past; yet, on the stream and wood,  
With melancholy light, the moonbeams rest,  
Like a pale, spotless shroud; the air is stirr'd,  
As by a mourner's sigh; and on yon cloud,  
That floats so still and placidly through heaven,  
The spirits of the seasons seem to stand, [form,  
Young Spring, bright Summer, Autumn's solemn  
And Winter with his aged locks, and breathe  
In mournful cadences, that come abroad  
Like the far wind-harp's wild and touching wail,  
A melancholy dirge o'er the dead year,  
Gone from the earth forever. 'Tis a time  
For memory and for tears. Within the deep,  
Still chambers of the heart, a spectre dim,  
Whose tones are like the wizard voice of Time,  
Heard from the tomb of ages, points its cold  
And solemn finger to the beautiful  
And holy visions that have pass'd away,  
And left no shadow of their loveliness  
On the dead waste of life. That spectre lifts  
The coffin-lid of hope, and joy, and love,  
And, bending mournfully above the pale  
Sweet forms that slumber there, scatters dead flowers  
O'er what has pass'd to nothingness. The year  
Has gone, and, with it, many a glorious throng  
Of happy dreams. Its mark is on each brow,  
Its shadow in each heart. In its swift course,  
It waved its sceptre o'er the beautiful,  
And they are not. It laid its pallid hand  
Upon the strong man, and the haughty form  
Is fallen, and the flashing eye is dim.  
It trod the hall of revelry, where throng'd  
The bright and joyous, and the tearful wail  
Of stricken ones is heard, where erst the song  
And reckless shout resounded. It pass'd o'er  
The battle-plain, where sword and spear and shield  
Flash'd in the light of midday—and the strength  
Of armed hosts is shiver'd, and the grass,  
Green from the soil of carnage, waves above  
The crush'd and mouldering skeleton. It came  
And faded like a wreath of mist at eve;  
Yet, ere it melted in the viewless air,  
It heralded its millions to their home

In the dim land of dreams. Remorseless Time—  
Fierce spirit of the glass and scythe—what power  
Can stay him in his silent course, or melt  
His iron heart to pity? On, still on  
He presses, and forever. The proud bird,  
The condor of the Andes, that can soar  
Through heaven's unfathomable depths, or brave  
The fury of the northern hurricane,  
And bathe his plumage in the thunder's home,  
Furls his broad wings at nightfall, and sinks down  
To rest upon his mountain-crag,—but Time  
Knows not the weight of sleep or weariness,  
And night's deep darkness has no chain to bind  
His rushing pinion. Revolutions sweep  
O'er earth, like troubled visions o'er the breast  
Of dreaming sorrow; cities rise and sink,  
Like bubbles on the water; fiery isles  
Spring, blazing, from the ocean, and go back  
To their mysterious caverns; mountains rear  
To heaven their bald and blacken'd cliffs, and bow  
Their tall heads to the plain; new empires rise,  
Gathering the strength of hoary centuries,  
And rush down like the Alpine avalanche,  
Startling the nations; and the very stars,  
Yon bright and burning blazonry of God,  
Glitter a while in their eternal depths,  
And, like the Pleiad, loveliest of their train,  
Shoot from their glorious spheres, and pass away,  
To darkle in the trackless void:—yet Time—  
Time, the tomb-builder, holds his fierce career,  
Dark, stern, all-pitiless, and pauses not  
Amid the mighty wrecks that strew his path,  
To sit and muse, like other conquerors,  
Upon the fearful ruin he has wrought.

### LINES TO A LADY.

LADY, I love, at eventide,  
When stars, as now, are on the wave,  
To stray in loneliness, and muse  
Upon the one dear form that gave  
Its sunlight to my boyhood; oft  
That same sweet look sinks, still and soft,  
Upon my spirit, and appears  
As lovely as in by-gone years.  
Eve's low, faint wind is breathing now,  
With deep and soul-like murmuring,  
Through the dark pines; and thy sweet words  
Seem borne on its mysterious wing;

And oft, mid musings sad and lone,  
At night's deep noon, that thrilling tone  
Swells in the wind, low, wild, and clear,  
Like music in the dreaming air.

When sleep's calm wing is on my brow,  
And dreams of peace my spirit lull,  
Before me, like a misty star,  
That form floats dim and beautiful;  
And, when the gentle moonbeam smiles  
On the blue streams and dark-green isles,  
In every ray pour'd down the sky,  
That same light form seems stealing by.

It is a blessed picture, shrined  
In memory's urn; the wing of years  
Can change it not, for there it glows,  
Undimmed by "weaknesses and tears;"  
Deep-hidden in its still recess,  
It beams with love and holiness,  
O'er hours of being, dark and dull,  
Till life seems almost beautiful.

The vision cannot fade away;  
'Tis in the stillness of my heart,  
And o'er its brightness I have mused  
In solitude; it is a part  
Of my existence; a dear flower  
Breathed on by Heaven: morn's earliest hour  
That flower bedews, and its blue eye  
At eve still rests upon the sky.

Lady, like thine, my visions cling  
To the dear shrine of buried years;  
The past, the past! it is too bright,  
Too deeply beautiful for tears;  
We have been bless'd; though life is made  
A tear, a silence, and a shade,  
And years have left the vacant breast  
To loneliness—we have been bless'd!

Those still, those soft, those summer eyes,  
When by our favourite stream we stood,  
And watch'd our mingling shadows there,  
Soft-pictured in the deep-blue flood,  
Seem'd one enchantment. O! we felt,  
As there, at love's pure shrine, we knelt,  
That life was sweet, and all its hours  
A glorious dream of love and flowers.

And still 'tis sweet. Our hopes went by  
Like sounds upon the unbroken sea;  
Yet memory wings the spirit back  
To deep, undying melody;  
And still, around her early shrine,  
Fresh flowers their dewy chaplets twine,  
Young Love his brightest garland wreathes,  
And Eden's richest incense breathes.

Our hopes are flown—yet parted hours  
Still in the depths of memory lie,  
Like night-gems in the silent blue  
Of summer's deep and brilliant sky;  
And Love's bright flashes seem again  
To fall upon the glowing chain  
Of our existence. Can it be  
That all is but a mockery!

Lady, adieu! to other climes  
I go, from joy, and hope, and thee;  
A weed on Time's dark waters thrown,  
A wreck on life's wild-heaving sea;  
I go; but O, the past, the past!  
Its spell is o'er my being cast,—  
And still, to Love's remember'd eyes,  
With all but hope, my spirit cleaves.

Adieu! adieu! My farewell words  
Are on my lyre, and their wild flow  
Is faintly dying on the chords,  
Broken and tuneless. Be it so!  
Thy name—O, may it never swell  
My strain again—yet long 'twill dwell  
Shrined in my heart, unbreathed, unspoken—  
A treasured word—a cherish'd token.

### THE DEAD MARINER.

SLEEP on, sleep on! above thy corpse  
The winds their Sabbath keep;  
The waves are round thee, and thy breast  
Heaves with the heaving deep.  
O'er thee mild eve her beauty flings,  
And there the white gull lifts her wings,  
And the blue halcyon loves to lave  
Her plumage in the deep blue wave.

Sleep on; no willow o'er thee bends  
With melancholy air,  
No violet springs, nor dewy rose  
Its soul of love lays bare;  
But there the sea-flower, bright and young,  
Is sweetly o'er thy slumbers flung,  
And, like a weeping mourner fair,  
The pale flag hangs its tresses there.

Sleep on, sleep on; the glittering depths  
Of ocean's coral caves  
Are thy bright urn—thy requiem  
The music of its waves;  
The purple gems forever burn  
In fadeless beauty round thy urn,  
And, pure and deep as infant love,  
The blue sea rolls its waves above.

Sleep on, sleep on; the fearful wrath  
Of mingling cloud and deep  
May leave its wild and stormy track  
Above thy place of sleep;  
But, when the wave has sunk to rest,  
As now, 'twill murmur o'er thy breast,  
And the bright victims of the sea  
Perchance will make their home with thee.

Sleep on; thy corpse is far away,  
But love bewails thee yet;  
For thee the heart-wrung sigh is breathed,  
And lovely eyes are wet:  
And she, thy young and beauteous bride,  
Her thoughts are hovering by thy side,  
As oft she turns to view, with tears,  
The Eden of departed years.

SABBATH EVENING.

How calmly sinks the parting sun !  
 Yet twilight lingers still ;  
 And beautiful as dream of Heaven  
 It slumbers on the hill ;  
 Earth sleeps, with all her glorious things,  
 Beneath the Holy Spirit's wings,  
 And, rendering back the hues above,  
 Seems resting in a trance of love.

Round yonder rocks the forest-trees  
 In shadowy groups recline,  
 Like saints at evening bow'd in prayer  
 Around their holy shrine ;  
 And through their leaves the night-winds blow  
 So calm and still, their music low  
 Seems the mysterious voice of prayer,  
 Soft echo'd on the evening air.

And yonder western throng of clouds,  
 Retiring from the sky,  
 So calmly move, so softly glow,  
 They seem to fancy's eye  
 Bright creatures of a better sphere,  
 Come down at noon to worship here,  
 And, from their sacrifice of love,  
 Returning to their home above.

The blue isles of the golden sea,  
 The night-arch floating by,  
 The flowers that gaze upon the heavens,  
 The bright streams leaping by,  
 Are living with religion—deep  
 On earth and sea its glories sleep,  
 And mingle with the starlight rays,  
 Like the soft light of parted days.

The spirit of the holy eve  
 Comes through the silent air  
 To feeling's hidden spring, and wakes  
 A gush of music there !  
 And the far depths of ether beam  
 So passing fair, we almost dream  
 That we can rise, and wander through  
 Their open paths of trackless blue.

Each soul is fill'd with glorious dreams,  
 Each pulse is beating wild ;  
 And thought is soaring to the shrine  
 Of glory undefiled !  
 And holy aspirations start,  
 Like blessed angels, from the heart,  
 And bind—for earth's dark ties are riven—  
 Our spirits to the gates of heaven.

TO A LADY.

I THINK of thee when morning springs  
 From sleep, with plumage bathed in dew,  
 And, like a young bird, lifts her wings  
 Of gladness on the welkin blue.

And when, at noon, the breath of love  
 O'er flower and stream is wandering free,  
 And sent in music from the grove,  
 I think of thee—I think of thee.

I think of thee, when, soft and wide,  
 The evening spreads her robes of light,  
 And, like a young and timid bride,  
 Sits blushing in the arms of night.

And when the moon's sweet crescent springs  
 In light o'er heaven's deep, waveless sea,  
 And stars are forth, like blessed things,  
 I think of thee—I think of thee.

I think of thee ;—that eye of flame,  
 Those tresses, falling bright and free,  
 That brow, where "Beauty writes her name,"  
 I think of thee—I think of thee.

WRITTEN AT MY MOTHER'S GRAVE.

THE trembling dew-drops fall  
 Upon the shutting flowers ; like souls at rest  
 The stars shine gloriously : and all  
 Save me, are blest.

Mother, I love thy grave !  
 The violet, with its blossoms blue and mild,  
 Waves o'er thy head ; when shall it wave  
 Above thy child ?

'Tis a sweet flower, yet must  
 Its bright leaves to the coming tempest bow ;  
 Dear mother, 't is thine emblem ; dust  
 Is on thy brow.

And I could love to die :  
 To leave untasted life's dark, bitter streams—  
 By thee, as erst in childhood, lie,  
 And share thy dreams.

And I must linger here,  
 To stain the plumage of my sinless years,  
 And mourn the hopes to childhood dear  
 With bitter tears.

Ay, I must linger here,  
 A lonely branch upon a wither'd tree,  
 Whose last frail leaf, untimely sere,  
 Went down with thee !

Oft, from life's wither'd bower,  
 In still communion with the past, I turn,  
 And muse on thee, the only flower  
 In memory's urn.

And, when the evening pale  
 Bows, like a mourner, on the dim, blue wave,  
 I stray to hear the night-winds wail  
 Around thy grave.

Where is thy spirit flown ?  
 I gaze above—thy look is imaged there ;  
 I listen—and thy gentle tone  
 Is on the air.

O, come, while here I press  
 My brow upon thy grave ; and, in those mild  
 And thrilling tones of tenderness,  
 Bless, bless thy child !

Yes, bless your weeping child ;  
 And o'er thine urn—religion's holiest shrine—  
 O, give his spirit, undefiled,  
 To blend with thine.



## WALTER COLTON.

[Born, 1804.]

MR. COLTON is a native of Rutland, in Vermont. After obtaining a degree at Yale College, he was three years in the theological seminary at Andover. In 1820 he entered the navy as a chaplain, and after a short service in the West India squadron, was ordered to that of the Mediterranean, during his connection with which he travelled through Southern Europe and Asia Minor, and visited Paris and London. Among the fruits of his tours are two works

entitled "Ship and Shore," and "Athens and Constantinople." He was appointed historiographer to the South Sea Exploring Expedition, but the ultimate reduction of the exploring squadron, and the resignation of his associates, induced him to forget the advantages of this office, and he was subsequently attached several years to the naval station at Philadelphia. He is now (in the autumn of 1845) at sea as chaplain to the United States ship Congress.

### THE SAILOR.

A SAILOR ever loves to be in motion,

Roaming about he scarce knows where or why ;  
He looks upon the dim and shadowy ocean

As home, abhors the land ; and e'en the sky,  
Boundless and beautiful, has naught to please,  
Except some clouds, which promise him a breeze.

He is a child of mere impulse and passion,

Loving his friends, and generous to his foes,  
And fickle as the most ephemeral fashion,

Save in the cut and colour of his clothes,  
And in a set of phrases which, on land,  
The wisest head could never understand.

He thinks his dialect the very best

'That ever flow'd from any human lip,  
And whether in his prayers, or at a jest,

Uses the terms for managing a ship ;  
And even in death would order up the helm,  
In hope to clear the "undiscover'd realm."

He makes a friend where'er he meets a shore,

One whom he cherishes with some affection ;  
But leaving port, he thinks of her no more,

Unless it be, perchance, in some reflection  
Upon his wicked ways, then, with a sigh,  
Resolves on reformation—ere he die.

In calms, he gazes at the sleeping sea,

Or seeks his lines, and sets himself to angling,  
Or takes to politics, and, being free

Of facts and full of feeling, falls to wrangling :  
Then recollects a distant eye and lip,  
And rues the day on which he saw a ship :

Then looks up to the sky to watch each cloud,

As it displays its faint and fleeting form ;  
Then o'er the calm begins to mutter loud,

And swears he would exchange it for a storm,  
Tornado, any thing—to put a close  
To this most dead, monotonous repose.

An order given, and he obeys, of course,

'Though 'twere to run his ship upon the rocks—  
Capture a squadron with a boat's-crow force—

Or batter down the massive granite blocks  
Of some huge fortress with a swivel, pike,  
Pistol, aught that will throw a ball, or strike.

He never shrinks, whatever may betide :

His weapon may be shiver'd in his hand,  
His last companion shot down at his side.

Still he maintains his firm and desperate stand—  
Bleeding and battling—with his colours fast  
As nail can bind them to his shatter'd mast . . .

I love the sailor—his eventful life—

His generous spirit—his contempt of danger—  
His firmness in the gale, the wreck, and strife.

And though a wild and reckless ocean-ranger,  
God grant he make that port, when life is o'er,  
Where storms are hush'd, and billows break no more.

### MY FIRST LOVE, AND MY LAST

CATHARA, when the many silent tears  
Of beauty, bending o'er thy bed,

Bespoke the change familiar to our frame,

I could not think thy spirit yet had fled—  
So like to life the slumber death had cast  
On thy sweet face, my first love and my last.

I watch'd to see those lids their light unfold,

For still thy forehead rose serene and fair,  
As when those raven ringlets richly roll'd

O'er life, which dwelt in thought and beauty there  
Thy cheek the while was rous'd with the theme  
That flush'd along the spirit's mystic dream.

Thy lips were circled with that silent smile

Which oft around their dewy freshness woke.

When some more happy thought or harmless wit

Upon thy warm and wandering fancy took  
For thou wert Nature's child, and took the tone  
Of every pulse, as if it were thine own.

I watch'd, and still believed that thou wouldst wake.

When others came to place thee in the shroud  
I thought to see this seeming slumber break.

As I have seen a light, transparent cloud  
Disperse, which o'er a star's sweet face had thrown  
A shadow like to that which veil'd thine own.

But, no: there was no token, look, or breath :

The tears of those around, the tolling bell  
And hearse told us at last that this was death !

I know not if I breathed a last farewell ;

But since that day my sweetest hours have pass'd  
In thought of thee, my first love and my last.

# WILLIAM CROSWELL.

[Born, 1804.]

THE Reverend WILLIAM CROSWELL is a son of the Reverend Doctor CROSWELL, of New Haven, and was educated at Yale College, where he was graduated in the summer of 1824. He was subsequently, for two years, associated with Doctor DOANE, now Bishop of New Jersey, in the editorship of the "Episcopal Watchman," at Hartford, after which he removed to Boston, and was for

several years minister of Christ's Church, in that city. He is now rector of St. Peter's, in the beautiful village of Auburn, in the western part of the state of New York. His poems are nearly all religious. Bishop DOANE, in a note to his edition of KEBLE's "Christian Year," remarks that "he has more unwritten poetry in him" than any man he knows.

## THE SYNAGOGUE.

"But even unto this day, when Moses is read, the veil upon their heart. Nevertheless, when it shall turn to the Lord, the veil shall be taken away."—ST. PAUL.

I SAW them in their synagogue,  
As in their ancient day,  
And never from my memory  
The scene will fade away,  
For, dazzling on my vision, still  
The latticed galleries shine  
With Israel's loveliest daughters,  
In their beauty half-divine!  
It is the holy Sabbath eve,—  
The solitary light  
Sheds, mingled with the hues of day,  
A lustre nothing bright;  
On swarthy brow and piercing glance  
It falls with saddening tinge,  
And dimly gilds the Pharisee's  
Phylacteries and fringe.  
The two-leaved doors slide slow apart  
Before the eastern screen,  
As rise the Hebrew harmonies,  
With chanted prayers between,  
And mid the tissued vails disclosed,  
Of many a gorgeous dye,  
Enveloped in their jewell'd scarfs,  
The sacred records lie.  
Robed in his sacerdotal vest,  
A silvery-headed man  
With voice of solemn cadence o'er  
The backward letters ran,  
And often yet methinks I see  
The glow and power that sate  
Upon his face, as forth he spread  
The roll immaculate.  
And fervently that hour I pray'd,  
That from the mighty scroll  
Its light, in burning characters,  
Might break on every soul,  
That on their harden'd hearts the veil  
Might be no longer dark,  
But be forever rent in twain  
Like that before the ark.

For yet the tenfold film shall fall,  
O, Judah! from thy sight,  
And every eye be purged to read  
Thy testimonies right,  
When thou, with all MESSIAH's signs  
In CHRIST distinctly seen,  
Shall, by JEHOVAH's nameless name,  
Invoke the Nazarene.

## THE CLOUDS.

"Cloud land! Gorgeous land!"—COLERIDGE.

I CANNOT look above and see  
Yon high-piled, pillowy mass  
Of evening clouds, so swimmingly  
In gold and purple pass,  
And think not, LORD, how thou wast seen  
On Israel's desert way,  
Before them, in thy shadowy screen,  
Pavilion'd all the day!  
Or, of those robes of gorgeous hue  
Which the Redeemer wore,  
When, ravish'd from his followers' view,  
Aloft his flight he bore,  
When lifted, as on mighty wing,  
He curtained his ascent,  
And, wrapt in clouds, went triumphing  
Above the firmament.  
Is it a trail of that same pall  
Of many-colour'd dyes,  
That high above, o'ermantling all,  
Hangs midway down the skies—  
Or borders of those sweeping folds  
Which shall be all unfurl'd  
About the Saviour, when he holds  
His judgment on the world?  
For in like manner as he went,—  
My soul, hast thou forgot?—  
Shall be his terrible descent,  
When man expecteth not!  
Strength, Son of man, against that hour,  
Be to our spirits given,  
When thou shalt come again with power,  
Upon the clouds of heaven!

## THE ORDINAL.

ALAS for me if I forget  
 The memory of that day  
 Which fills my waking thoughts, nor yet  
 E'en sleep can take away !  
 In dreams I still renew the rites  
 Whose strong but mystic chain  
 The spirit to its God unites,  
 And none can part again.

How oft the bishop's form I see,  
 And hear that thrilling tone  
 Demanding with authority  
 The heart for God alone ;  
 Again I kneel as then I knelt,  
 While he above me stands,  
 And seem to feel, as then I felt,  
 The pressure of his hands.

Again the priests in meet array,  
 As my weak spirit fails,  
 Beside me bend them down to pray  
 Before the chancel-rails ;  
 As then, the sacramental host  
 Of God's elect are by,  
 When many a voice its utterance lost,  
 And tears dimm'd many an eye.

As then they on my vision rose,  
 The vaulted aisles I see,  
 And desk and cushion'd book repose  
 In solemn sanctity,—  
 The mitre o'er the marble niche,  
 The broken crook and key,  
 That from a bishop's tomb shone rich  
 With polished tracery ;

The hangings, the baptismal font,  
 All, all, save me unchanged,  
 The holy table, as was wont,  
 With decency arranged ;  
 The linen cloth, the plate, the cup,  
 Beneath their covering shine,  
 Ere priestly hands are lifted up  
 To bless the bread and wine.

The solemn ceremonial past,  
 And I am set apart  
 To serve the Lord, from first to last,  
 With undivided heart ;  
 And I have sworn, with pledges dire,  
 Which God and man have heard,  
 To speak the holy truth entire,  
 In action and in word.

O Thou, who in thy holy place  
 Hast set thine orders three,  
 Grant me, thy meanest servant, grace  
 To win a good degree ;  
 That so, replenish'd from above,  
 And in my office tried,  
 Thou mayst be honoured, and in love  
 Thy church be edified !

## CHRISTMAS EVE.

THE thickly-woven boughs they wreath  
 Through every hallow'd fane  
 A soft, reviving odour breathe  
 Of summer's gentle reign ;  
 And rich the ray of mild green light  
 Which, like an emerald's glow,  
 Comes struggling through the latticed height  
 Upon the crowds below.

O, let the streams of solemn thought  
 Which in those temples rise,  
 From deeper sources spring than aught  
 Dependent on the skies :  
 Then, though the summer's pride departs,  
 And winter's withering chill  
 Rests on the cheerless woods, our hearts  
 Shall be unchanging still.

## THE DEATH OF STEPHEN.

WITH awful dread his murderers shook,  
 As, radiant and serene,  
 The lustre of his dying look  
 Was like an angel's seen ;  
 Or MOSES' face of paly light,  
 When down the mount he trod,  
 All glowing from the glorious sight  
 And presence of his God.

To us, with all his constancy,  
 Be his rapt vision given,  
 To look above by faith, and see  
 Revelments bright of heaven.  
 And power to speak our triumphs out,  
 As our last hour draws near,  
 While neither clouds of fear nor doubt  
 Before our view appear.

## THE CHRISTMAS OFFERING.

WE come not with a costly store,  
 O Lord, like them of old,  
 The masters of the starry lore,  
 From Ophir's shore of gold :  
 No weepings of the incense trees  
 Are with the gifts we bring,  
 No odorous myrrh of Araby  
 Blends with our offering.

But still our love would bring its best,  
 A spirit keenly tried  
 By fierce affliction's fiery test,  
 And seven times purified :  
 The fragrant graces of the mind,  
 The virtues that delight  
 To give their perfume out, will find  
 Acceptance in thy sight.

# WILLIAM PITT PALMER.

[Born, 1805.]

PALMER is descended from a Puritan ancestor who came to America in the next ship after the Flower. His father was a youthful soldier in the Revolution, and one of the latest, if not the last, of the survivors of the Jersey prison having acquired a competency as the captain of a New York merchantman, he retired from the sea early in the present century, to Stock-Berkshire county, Massachusetts, where he spent the remainder of his days, in that sunshine and respect which has gilded the declining years of so many men of our heroic age. There, on the twenty-second of February, 1805, our poet was born, and named in honour of the great orator whose claims to gratitude are recognised among us by a thousand living monuments which bear the name of WILLIAM PITT.

In his native county, Mr. PALMER has told me, the first and happiest half of his life was spent on the farm, in the desultory acquisition of such knowledge as could then be obtained from a New England common school, and a "college" with a single professor. The other half has been chiefly passed in New York, as a medical student, teacher, writer for the gazettes, and, for several years, clerk in a public office.

Mr. PALMER is a man of warm affections, who finds a heaven in a quiet home. He is a lover of nature, too, and like most inhabitants of the pent-up city, whose early days have been passed in the country, he delights in recollections of rural life. Some of his poems have much tenderness and delicacy, and they are generally very complete and polished.

## LIGHT.

He quicken'd womb of the primal gloom  
The sun roll'd black and bare,  
Gave him a vest for his Ethiop breast,  
The threads of my golden hair;  
In the broad tent of the firmament  
Shine on its airy spars,  
'd the hue of its matchless blue,  
And spangled it round with stars.

In the flowers of the Eden bowers,  
And their leaves of living green,  
We were the dyes in the sinless eyes  
Of Eden's virgin queen;  
In the fiend's art, on her trustful heart,  
And fasten'd its mortal spell,  
Every sphere of the first-born tear  
The trembling earth I fell.

He waves that burst o'er a world accursed  
His work of wrath hath sped,  
Ark's lone few, the tried and true,  
Lie forth among the dead;  
The wondrous gleams of my braided beams  
Made their terrors cease;  
Write on the roll of the storm's dark scroll  
God's covenant of peace.

Still at rest on a pulseless breast,  
Night's funeral shadow slept,  
The shepherd swains on the Bethlehem plains  
Their lonely vigils kept;  
Flash'd on their sight the heralds bright  
Heaven's redeeming plan,  
Chanted the morn of a Saviour born—  
Joy to the outcast man!

Equal favour I show to the lofty and low,  
On the just and unjust I descend;  
E'en the blind, whose vain spheres roll in darkness  
And tears,  
Feel my smile the best smile of a friend:  
Nay, the flower of the waste by my love is embraced,  
As the rose in the garden of kings;  
As the chrysalis bier of the worm I appear,  
And lo! the gay butterfly's wings!

The desolate Morn, like a mourner forlorn,  
Conceals all the pride of her charms,  
Till I bid the bright Hours chase the Night from  
Her bowers,  
And lead the young Day to her arms;  
And when the gay rover seeks Eve for his lover,  
And sinks to her balmy repose,  
I wrap their soft rest by the zephyr-fann'd west,  
In curtains of amber and rose.

From my sentinel steep, by the night-brooded deep,  
I gaze with unslumbering eye,  
When the cynosure star of the mariner  
Is blotted from the sky;  
And guided by me through the merciless sea,  
Though sped by the hurricane's wings,  
His compassless bark, lone, weltering, dark,  
To the haven-home safely he brings.

I waken the flowers in their dew-spangled bowers,  
The birds in their chambers of green,  
And mountain and plain glow with beauty again,  
As they bask in my matinal sheen.  
O, if such the glad worth of my presence to earth,  
Though fitful and fleeting the while,  
What glories must rest on the home of the bless'd,  
Ever bright with the DEITY's smile!

## LINES TO A CHRYSALIS.

MESSE long I asked me this,  
 Chrysalis,  
 Lying helpless in my path,  
 Obvious to mortal scath  
 From a careless passer by,  
 What thy life may signify?  
 Why, from hope and joy apart,  
 Thus thou art?

Nature surely did amiss,  
 Chrysalis,  
 When she lavish'd fins and wings  
 Nerved with nicest moving-springs,  
 On the mote and madrigal,  
 Wherewithal to swim or soar;  
 And dispensed so niggardly  
 Unto thee.

E'en the very worm may kiss,  
 Chrysalis,  
 Roses on their topmost stems  
 Blazon'd with their dewy grins,  
 And may rock him to and fro  
 As the zephyrs softly blow;  
 Whilst thou liest dark and cold  
 In the mould.

Quoth the Chrysalis, Sir Bard,  
 Not so hard  
 Is my rounded destiny  
 In the great Economy:  
 Nay, by humble reason view'd,  
 There is much for gratitude  
 In the shaping and upshot  
 Of my lot.

Though I seem of all things born  
 Most forlorn,  
 Most obtuse of soul and sense,  
 Next of kin to Impotence,  
 Nay, to Death himself; yet ne'er  
 Priest or prophet, sage or seer,  
 May sublimer wisdom teach  
 Than I preach.

From my pulpit of the sod,  
 Like a god,  
 I proclaim this wondrous truth,  
 Farthest age is nearest youth,  
 Nearest glory's natal porch,  
 Where with pile, inverted torch,  
 Death lights downward to the rest  
 Of the best.

Mark yon airy butterfly's  
 Rainbow-dyes?  
 Yesterday that shape divine  
 Was as darkly bearded as mine;  
 But to-morrow I shall be  
 Five and beautiful as she,  
 And sweep forth on wings of light,  
 Like a spirit.

Soul of man in crypt of clay!  
 Bide the day  
 When thy latent wings shall be  
 Plumed for immortality,  
 And with transport marvellous  
 Leave their dark macrophages,  
 O'er Elysian fields to soar  
 Evermore!

## THE HOME VALENTINE.

STILL fond and true, though wedded long  
 The bard, at eve retired,  
 Sat smiling o'er the annual song  
 His home's dear Muse inspired:  
 And as he traced her virtues past  
 With all love's vernal glow,  
 A gray hair from his tanned brow,  
 Like faded leaf from autumn bough,  
 Fell to the page below.

He paused, and with a mournful mien  
 The sad memento raised,  
 And long upon its silvery sheen  
 In pensive silence gazed.  
 And if a sigh escaped him then,  
 It were not strange to say;  
 For fancy's favourites are but men;  
 And who e'er felt the stroke when  
 First conscious of decay!

Just then a soft cheek press'd his own  
 With beauty's fondest tear,  
 And sweet words breathed in sweeter tone  
 Thus murmur'd in his ear:  
 Ah, sigh not, love to mark the trace  
 Of time's unsparring wand!  
 It was not manhood's outward grace,  
 No charm of faultless form or face,  
 That won my heart and hand.

Lo! dearest, mid those madron locks,  
 Twin-fated with thine own,  
 A dawn of silver lustre marks  
 The midnight they have known:  
 But true to blighted cheek and brow  
 May all his snows impart;  
 Yet shalt thou feel in my embrace  
 No chill of waning tenderness,  
 No winter of the heart!

Forgive me, dearest Beatrice!  
 The grateful bard replied,  
 As nearer and with tenderer kiss  
 He pressed her to his side:  
 Forgive the momentary tear  
 To manhood's faded prime;  
 I should have felt, hadst thou been near,  
 Our hearts indeed have sought to flee  
 From all the frosts of time!

# CHARLES FENNO HOFFMAN.

[Born, 1806.]

THE author of "Greyslaer," "Wild Scenes in the Forest and the Prairie," etc., is a brother of the Honourable OGDEN HOFFMAN, and a son of the late eminent lawyer of the same name.\* He is the child of a second marriage. His maternal grandfather was JOHN FENNO, of Philadelphia, one of the ablest political writers of the old Federal party, during the administration of WASHINGTON. The family, which is a numerous one in the state of New York, planted themselves, at an early day, in the valley of the Hudson, as appears from the Dutch records of PETER STUYVESANT's storied reign.

MR. HOFFMAN was born in New York, in the year 1806. He was sent to a Latin grammar-school in that city, when six years old, from which, at the age of nine, he was transferred to the Poughkeepsie academy, a seminary upon the Hudson, about eighty miles from New York, which at that time enjoyed great reputation. The harsh treatment he received here induced him to run away, and his father, finding that he had not improved under a course of severity, did not insist upon his return, but placed him under the care of an accomplished Scottish gentleman in one of the rural villages of New Jersey. During a visit home from this place, and when about twelve years of age, he met with an injury which involved the necessity of the immediate amputation of the right leg, above the knee. The painful circumstances are minutely detailed in the New York "Evening Post," of the twenty-fifth of October, 1817, from which it appears, that while, with other lads, attempting the dangerous feat of leaping aboard a steamer as she passed a pier, under full way, he was caught between the vessel and the wharf. The steamer swept by, and left him clinging by his hands to the pier, crushed in a manner too frightful for description. This deprivation, instead of acting as a disqualification for the manly sports of youth, and thus turning the subject of it into a retired student, seems rather to have given young HOFFMAN an especial ambition to excel in swimming, riding, etc., to the still further neglect of perhaps more useful acquirements.

When fifteen years old, he entered Columbia College, and here, as at preparatory schools, was noted rather for success in gymnastic exercises

\* Judge HOFFMAN was, in early life, one of the most distinguished advocates at the American bar. He won his first cause in New Jersey at the age of seventeen; the illness of counsel or the indulgence of the court giving him the opportunity to speak. At twenty-one he succeeded his father as representative, from New York, in the state legislature. At twenty-six he filled the office of attorney-general; and thenceforth the still youthful pleader was often the successful competitor of HAMILTON, BURR, PINKNEY, and other professional giants, for the highest honours of the legal forum.

than in those of a more intellectual character. His reputation, judging from his low position in his class, contrasted with the honours that were awarded him by the college-societies at their anniversary exhibitions, was greater with the students than with the faculty, though the honorary degree of Master of Arts, conferred upon him under peculiarly gratifying circumstances, after leaving the institution in his third or junior year, without having graduated, clearly implies that he was still a favourite with his *alma mater*.\*

Immediately after leaving college—being then eighteen years old—he commenced the study of the law with the Honourable HARMANUS BLEECKER, of Albany, now *Charge d'Affaires* of the United States at the Hague. When twenty-one, he was admitted to the bar, and in the succeeding three years he practised in the courts of the city of New York. During this period he wrote anonymously for the New York American—having made his first essay as a writer for the gazettes while in Albany—and I believe finally became associated with Mr. CHARLES KING in the editorship of that paper. Certainly he gave up the legal profession, for the successful prosecution of which he appears to have been unfitted by his love of books, society, and the rod and gun. His feelings at this period are described in some rhymes, entitled "Forest Musings," from which the following stanzas are quoted, to show the fine relish for forest-life and scenery which has thrown a peculiar charm around every production from his pen:—

The hunt is up—  
The merry woodland shout,  
That rung these echoing glades about  
An hour ago,  
Hath swept beyond the eastern hills,  
Where, pale and lone,  
The moon her mystic circle fills;  
A while across the setting sun's broad disc  
The dusky larch,  
As if to pierce the blue o'erhanging arch,  
Lifts its tall obelisk.  
And now from thicket dark,  
Where, by the mist-wreathed river,  
The fire-fly's spark  
Will fitful quiver,  
And bubbles round the lily's cup  
From lurking trout come coursing up,  
The doe hath led her fawn to drink;  
While, scared by step so near,  
Uprising from the sedgy brink  
The lonely bittern's cry will sink  
Upon the startled ear.  
And thus upon my dreaming youth,  
When boyhood's gambols pleased no more,  
And young Romance, in guise of Truth,  
Usurp'd the heart all theirs before;

\* At the first semi-centennial anniversary of the incorporation of Columbia College, the honorary degree Master of Arts was conferred upon FITZ-GREENE HALLECK, WILLIAM CULLEN BRYANT, and CHARLES FENNO HOFFMAN.



Thus broke ambition's trumpet-note  
 On Visions wild,  
 Yet blithesome as this river  
 On which the smiling moon-beams float,  
 That thus have there for ages smiled,  
 And will thus smile forever.  
 And now no more the fresh green-wood,  
 The forest's fretted aisles  
 And leafy domes above them bent,  
 And solitude  
 So eloquent!  
 Mocking the varied skill that's blent  
 In art's most gorgeous piles—  
 No more can soothe my soul to sleep  
 Than they can awe the sounds that sweep  
 To hunter's horn and merriment  
 Their verdant passes through,  
 When fresh the dun-deer leaves his scent  
 Upon the morning dew.  
 The game's afoot!—and let the chase  
 Lead on, whate'er my destiny—  
 Though fate her funeral drum may brace  
 Full soon for me!  
 And wave death's pageant o'er me—  
 Yet now the new and untried world  
 Like maiden banner first unfurl'd,  
 Is glancing bright before me!  
 The quarry soars! and mine is now the sky,  
 Where, "at what bird I please, my hawk shall fly!"  
 Yet something whispers through the wood  
 A voice like that perchance  
 Which taught the haunter of EGERIA's grove  
 To tame the Roman's dominating mood  
 And lower, for awhile, his conquering lance  
 Before the images of Law and Love—  
 Some mystic voice that ever since hath dwelt  
 Along with Echo in her dim retreat,  
 A voice whose influence all, at times, have felt  
 By wood, or glen, or where on silver strand  
 The clashing waves of Ocean's belt  
 Do clashing meet  
 Around the land:  
 It whispers me that soon—too soon  
 The pulses which now beat so high  
 Impatient with the world to cope  
 Will, like the hues of autumn sky,  
 Be changed and fallen ere life's noon  
 Should tame its morning hope.  
 It tells me not of heart betray'd  
 Of health impair'd,  
 Of fruitless toil,  
 And ill alike by thousands shared,  
 Of which each year some link is made  
 To add to "mortal coil;"  
 And yet its strange prophetic tone  
 So faintly murmurs to my soul  
 The fate to be my own,  
 That all of these may be  
 Reserved for me  
 Ere manhood's early years can o'er me roll.  
 Yet why,  
 While Hope so jocund singeth  
 And with her plumes the gray-beard's arrow wingeth,  
 Should I  
 Think only of the barb it bringeth?  
 Though every dream deceive  
 That to my youth is dearest,  
 Until my heart they leave  
 Like forest leaf when searest—  
 Yet still, mid forest leaves,  
 Where now  
 Its tissue thus my idle fancy weaves,  
 Still with heart new-blossoming  
 While leaves, and buds, and wild flowers spring,  
 At Nature's shrine I'll bow;  
 Nor seek in vain that truth in her  
 She keeps for her idolater.

Since that time Mr. HOFFMAN has devoted his attention almost constantly to literature. While connected with the "American," he published a series of brilliant articles in that paper, under the signature of a *star* (\*), which attracted much attention. In 1833, for the benefit of his health he left New York on a travelling tour for the "West," and his letters, written during his absence, were also first published in that popular journal. They were afterward included in his "Winter in the West," of which the first impression appeared in New York, in 1834, and the second, soon after in London. This work has passed through several editions, and it will continue to be popular as the graphic descriptions of scenery and character and richness and purity of style, are admired. His next work, entitled "Wild Scenes in the Forest and the Prairie," was first printed in 1837, and like its predecessor, it contains many admirable pictures of scenery, interwoven with legends of the western country, and descriptive poetry. This was followed by a romance, entitled "Greyslaer," founded upon the famous criminal trial of BIRCHENHAM, for the murder of Colonel SUMMERS, the Solicitor-General of Kentucky,—the particulars of which, softened away in the novel, are minutely detailed in the appendix to his "Winter in the West." "Greyslaer" was a successful novel—two editions having appeared in the author's native city, one in Philadelphia, and a fourth in London, in the same year. It placed him in the front rank of American novelists. He describes in it, with remarkable felicity, American forest-life, and savage warfare, and gives a truer idea of the inner contests of the Revolution than any formal history of the period that has been published.

The Knickerbocker magazine was first issued under the editorial auspices of Mr. HOFFMAN. He subsequently became the proprietor of the American Monthly Magazine, (one of the ablest literary periodicals ever published in this country) and during the long term of which he was the chief editor of this journal, he also, for one year, conducted the New York Mirror, for its proprietor, and wrote a series of zealous papers in favour of international copyright, for the New Yorker, the Corsair, and other journals.

Mr. HOFFMAN published in 1843 "The Var. & Faith, a Legend of the Adirondack Mountains and other Poems;" in 1844, "Borrowed Notes for Home Circulation," (the title of which was suggested by an article on "The Poets and Poetry of America," in "The Foreign Quarterly Review,") and at the close of 1845, through the house of Harper and Brothers, of New York, the most complete collection that has been printed of his poetical works.

The poetry of Mr. HOFFMAN is graceful and fanciful. No American is comparable to him as a song-writer. Although some of his poems are exquisitely finished, they have all evidently been thrown off without labour, in moments of feeling. A few of his pieces, in which he has copied the style of "the old and antique song," are equal to the richest melodies of the time of HENRY and WALLER.

## MOONLIGHT ON THE HUDSON.

WRITTEN AT WEST POINT.

I'm not romantic, but, upon my word,  
 There are some moments when one can't help  
 feeling  
 As if his heart's chords were so strongly stirr'd  
 By things around him, that 'tis vain concealing  
 A little music in his soul still lingers,  
 Whene'er its keys are touch'd by Nature's fingers:

And even here, upon this settee lying,  
 With many a sleepy traveller near me snoozing,  
 Thoughts warm and wild are through my bosom  
 flying,

Like founts when first into the sunshine oozing:  
 For who can look on mountain, sky, and river,  
 Like these, and then be cold and calm as ever!

Bright Dian, who, Camilla-like, dost skim yon  
 Azure fields—thou who, once earthward bending,  
 Didst loose thy virgin zone to young ENDYMION

On dewy Latmos to his arms descending—  
 Thou whom the world of old on every shore,  
 Type of thy sex, Triformis, did adore:

Tell me—where'er thy silver bark be steering,  
 By bright Italian or soft Persian lands,  
 Or o'er those island-studded seas careering,  
 Whose pearl-charged waves dissolve on coral  
 strands;

Tell if thou visitest, thou heavenly rover,  
 A lovelier stream than this the wide world over?

Doth Achelōus or Araxes, flowing  
 Twin-born from Pindus, but ne'er-meeting  
 brothers—

Doth Tagus, o'er his golden pavement glowing,  
 Or cradle-freighted Ganges, the reproach of  
 mothers,

The storied Rhine, or far-famed Guadalquiver—  
 Match they in beauty my own glorious river?

What though no cloister gray nor ivied column  
 Along these cliffs their sombre ruins rear?  
 What though no frowning tower nor temple solemn  
 Of despots tell and superstition here—

What though that mouldering fort's fast-crumbling  
 walls

Did ne'er enclose a baron's banner'd halls—

Its sinking arches once gave back as proud  
 An echo to the war-blown clarion's peal—  
 As gallant hearts its battlements did crowd  
 As ever beat beneath a vest of steel,  
 When herald's trump on knighthood's haughtiest  
 day  
 Call'd forth chivalric host to battle-fray:

For here amid these woods did he keep court,  
 Before whose mighty soul the common crowd  
 Of heroes, who alone for fame have fought,  
 Are like the patriarch's sheaves to Heaven's  
 chosen bow'd—

He who his country's eagle taught to soar,  
 And fired those stars which shine o'er every shore.

And sights and sounds at which the world have  
 wonder'd

Within these wild ravines have had their birth;  
 Young Freedom's cannon from these glens have  
 thunder'd,

And sent their startling echoes o'er the earth;  
 And not a verdant glade nor mountain hoary  
 But treasures up within the glorious story.

And yet not rich in high-soul'd memories only,  
 Is every moon-kiss'd headland round me  
 gleaming,

Each cavern'd glen and leafy valley lonely,

And silver torrent o'er the bald rock streaming:  
 But such soft fancies here may breathe around,  
 As make Vaucluse and Clarens hallow'd ground.

Where, tell me where, pale watcher of the night—

Thou that to love so oft has lent its soul,  
 Since the lorn Lesbian languish'd 'neath thy light,  
 Or fiery ROMEO to his JULIET stole—

Where dost thou find a fitter place on earth  
 To nurse young love in hearts like theirs to birth?

O, loiter not upon that fairy shore,

To watch the lazy barks in distance glide,  
 When sunset brightens on their sails no more,  
 And stern-lights twinkle in the dusky tide—  
 Loiter not there, young heart, at that soft hour,  
 What time the bird of night proclaims love's power.

Even as I gaze upon my memory's track,

Bright as that coil of light along the deep,  
 A scene of early youth comes dream-like back,

Where two stand gazing from yon tide-wash'd  
 steep—

A sanguine stripling, just toward manhood flushing,  
 A girl scarce yet in ripen'd beauty blushing.

The hour is his—and, while his hopes are soaring,  
 Doubts he that maiden will become his bride!

Can she resist that gush of wild adoring,  
 Fresh from a heart full-volumed as the tide?  
 Tremulous, but radiant is that peerless daughter  
 Of loveliness—as is the star-paved water!

The moist leaves glimmer as they glimmer'd then—

Alas! how oft have they been since renew'd!

How oft the whip-poor-will from yonder glen

Each year has whistled to her callow brood!

How oft have lovers by yon star's same beam  
 Dream'd here of bliss—and waken'd from their  
 dream!

But now, bright Peri of the skies, descending,

Thy pearly car hangs o'er yon mountain's crest,  
 And Night, more nearly now each step attending,

As if to hide thy envied place of rest,  
 Closes at last thy very couch beside,  
 A matron curtaining a virgin bride.

Farewell! Though tears on every leaf are starting:

While through the shadowy boughs thy glances  
 quiver,

As of the good when heavenward hence departing,  
 Shines thy last smile upon the placid river.

So—could I fling o'er glory's tide one ray—

Would I too steal from this dark world away.

## THE FOREST CEMETERY.

WILD TAWASENTHA!\* in thy brook-faced glen  
The doe no longer lists her lost fawn's bleating.  
As panting there, escaped from hunter's ken.  
She hears the chase o'er distant hills retreating;  
No more, uprising from the fern around her,  
The Indian archer, from his "still-hunt" lair,  
Wings the death-shaft which hath that moment  
found her

When Fate seem'd foil'd upon her footsteps there:

Wild Tawasentha! on thy cone-strew'd soil,  
O'er which yon Pine his giant arm is bending,  
No more the Mohawk marks its dark crown nod  
Against the sun's broad disk toward night de-  
scending.

Then crouching down beside the brands that redden  
The column'd trunks which rear thy leafy dome,  
Forgets his toils in hunter's slumbers leaden,  
Or visions of the red man's spirit home:

But where his calumet by that lone fire,  
At night beneath these cluster'd boughs was  
lighted,

The Christian orphan will in prayer aspire,  
The Christian parent mourn his proud hope  
blighted;

And in thy shade the mother's heart will listen  
The spirit-cry of babe she clasps no more,  
And where thy ribs through hemlock-branches  
glisten,

There many a maid her lover will deplore.

Here children link'd in love and sport together,  
Who check their mirth as creaks the slow hearse  
by,

Will totter lonely in life's autumn weather,  
To ponder where life's spring-time blossoms lie;  
And where the virgin soil was never dinted  
By the rude ploughshare since creation's birth,  
Year after year fresh furrows will be printed  
Upon the sad cheek of the grieving Earth.

Yon sun returning in unwearied stages,  
Will gild the cenotaph's ascending spire,  
O'er names on history's yet unwritten pages  
That unborn crowds will, worshipping, admire;  
Names that shall brighten through my country's  
story

Like meteor hues that fire her autumn woods,  
Encircling high her onward course of glory  
Like the bright bow which spans her mountain-  
floods.

Here where the flowers have bloom'd and died for  
ages—

Bloom'd all unseen and perish'd all unsung—  
On youth's green grave, traced out beside the  
sage's,

Will garlands now by votive hearts be flung;  
And sculptur'd marble and funereal urn,  
O'er which gray birches to the night air wave,

\* Tawasentha—meaning in Mohawk, "The place of the many dead"—is the finely appropriate name of the new Forest Cemetery on the banks of the Hudson, between Albany and Troy.

Will whiten through thy glades at every turn.  
And woo the moonbeam to some poet's grave!

Thus back to Nature, faithful, do we come,  
When Art hath taught us all her best beginning  
Thus blend their ministry around the tomb  
Where, pointing upward, still sits Nature smiling  
And never, Nature's hallow'd spots adorning.  
Hath Art, with her a sombre garden dress'd,  
Will Tawasentha! in this vale of mourning  
With more to consecrate their children's rest.

And still that stream will hold its winsome way,  
Sparkling as now upon the frosty air,  
When all in turn shall troop in pale array  
To that dim land for which no few prepare.  
Still will yon oak, which now a sapling waves,  
Each year renew'd, with hardly vigour grow,  
Expanding still to shade the nameless graves  
Of nameless men that haply sleep below.

Nameless as they—in one dear memory best,  
How tranquil in these phantom-peopled towers  
Could I here wait the partur of my rest  
In some green nook that should be only ours,  
Under old boughs, where moist the ivy hangs  
o'er

The moss is green and springy to the tread  
When thou, my friend, shouldst be an often guest  
To pierce the thicket, seeking for my bed

For thickets heavy all around should screen a  
From careless gazer that might wander near;  
Nor e'en to him who by some chance had seen a  
Would I have ought to catch his eye, appear  
One lonely stem—a trunk those old boughs hold strong  
Should mark the spot; and, haply, new thrust out  
To that which upward through its sap was drinking  
From what lay mouldering round its roots to rot

The wood-luck there her glossy-throated brood  
Should unmolested gather to her wings;  
The schoolboy, awed, as near that mound he stood  
Should spare the redstart's nest that o'er it crows  
And think when there, to hear the cadenced wind  
sing

Of boatman's horn upon the distant river,  
De l unto dell in long-link'd echoes ringing—  
Like far-off requiem, floating on for ever.

There my freed spirit with the dawn's first beams  
Would come to revel round the dancing grass,  
There would it linger with the day's last gleams  
To watch thy footsteps further track their way.  
The quivering leaf should whisper in that hour  
Times that for thee alone would have a sound  
And parting boughs my spirit-glances shower  
In gleams of light upon the mossy ground

There, when long years and all thy journeying  
over—

Loosed from this world thyself to join the free,  
Thou too wouldst come to rest beside thy love  
In that sweet cell beneath our trusting tree;  
Where earliest birds above our narrow dwelling  
Should pipe their matins as the morning rose,  
And woodlandymphs majestic swelling  
In midnight anthem, hallow our repose.

## THE BOB-O-LINKUM.

THOU vocal sprite—thou feather'd troubadour!

In pilgrim weeds through many a clime a ranger,  
Com'st thou to doff thy russet suit once more,  
And play in foppish trim the masquing stranger?  
Philosophers may teach thy whereabouts and nature,  
But wise, as all of us, perforce, must think 'em,  
The school-boy best hath fix'd thy nomenclature,  
And poets, too, must call thee Bob-O-Linkum.

Say! art thou, long mid forest glooms benighted,  
So glad to skim our laughing meadows over—  
With our gay orchards here so much delighted,  
It makes thee musical, thou airy rover?  
Or are those buoyant notes the pilfer'd treasure  
Of fairy isles, which thou hast learn'd to ravish  
Of all their sweetest minstrelsy at pleasure,  
And, Ariel-like, again on men to lavish?

They tell sad stories of thy mad-cap freaks  
Wherever o'er the land thy pathway ranges;  
And even in a brace of wandering weeks,  
They say, alike thy song and plumage changes;  
Here both are gay; and when the buds put forth,  
And leafy June is shading rock and river,  
Thou art unmatched, blithe warbler of the North,  
While through the balmy air thy clear notes quiver.

Joyous, yet tender—was that gush of song  
Caught from the brooks, where mid its wild flowers  
The silent prairie listens all day long, [smiling  
The only captive to such sweet beguiling;  
Or didst thou, flitting through the verdurous halls  
And column'd isles of western groves symphoni-  
Learn from the tuneful woods, rare madrigals, [ous,  
To make our flowering pastures here harmonious?

Caught'st thou thy carol from Ottawa maid, [ing,  
Where, through the liquid fields of wild rice plash-  
Brushing the ears from off the burden'd blade,  
Her birch canoe o'er some lone lake is flashing?  
Or did the reeds of some savannah South,  
Detain thee while thy northern flight pursuing,  
To place those melodies in thy sweet mouth,  
The spice-fed winds had taught them in their wooing?

Unthrifty prodigal!—is no thought of ill  
Thy ceaseless roundelay disturbing ever?  
Or doth each pulse in choiring cadence still  
Throb on in music till at rest for ever?  
Yet now in wilder'd maze of concord floating,  
'T would seem that glorious hymning to prolong,  
Old Time in hearing thee might fall a-doating  
And pause to listen to thy rapturous song!

## THE REMONSTRANCE.

You give up the world! why, as well might the sun,  
When tired of drinking the dew from the flowers,  
While his rays, like young hopes, stealing off one  
by one,  
Die away with the muezzin's last note from the  
towers,

Declare that he never would gladden again,  
With one rosy smile, the young morn in its birth;  
But leave weeping Day, with her sorrowful train  
Of hours, to grope o'er a pall-cover'd earth.

The light of that soul once so brilliant and steady,  
So far can the incense of flattery smother,  
That, at thought of the world of hearts conquer'd  
already,

Like Macedon's madman, you weep for another?  
O! if sated with this, you would seek worlds untried,  
And fresh as was ours, when first we began it,  
Let me know but the sphere where you next will  
abide,

And that instant, for one, I am off for that planet.

## PRIMEVAL WOODS.

YEs! even here, not less than in the crowd,  
Here, where yon vault in formal sweep seems piled  
Upon the pines, monotonously proud,  
Fit dome for fane, within whose hoary veil  
No ribald voice an echo hath defiled—  
Where *Silence* seems articulate; up-stealing  
Like a low anthem's heavenward wail:—  
Oppressive on my bosom weighs the feeling  
Of thoughts that language cannot shape aloud;  
For song too solemn, and for prayer too wild,—  
Thoughts, which beneath no human power could  
quail,  
For lack of utterance, in abasement bow'd,—  
The cavern'd waves that struggle for revealing.  
Upon whose idle foam alone God's light hath smiled.

Ere long thine every stream shall find a tongue,  
Land of the Many Waters! But the sound  
Of human music, these wild hills among,  
Hath no one save the Indian mother flung  
Its spell of tenderness! Oh, o'er this ground  
So redolent of *Beauty*, hath there play'd no breath  
Of human poesy—none beside the word  
Of Love, as, murmur'd these old boughs beneath,  
Some fierce and savage suitor it hath stirr'd  
To gentle issues—none but these been heard?  
No mind, no soul here kindled but my own?  
Doth not one hollow trunk about resound  
With the faint echoes of a song long flown,  
By shadows like itself now haply heard alone?

And Ye, with all this primal growth must go!  
And loiterers beneath some lowly spreading shade,  
Where pasture-kissing breezes shall, ere then, have  
play'd,

A century hence, will doubt that there could grow  
From that meek land such 'Titans of the glade!  
Yet wherefore *primal*? when beneath my tread  
Are roots whose thrifty growth, perchance, hath  
arm'd

The Anak spearman when his trump alarm'd!  
Roots that the Deluge wave hath plunged below;  
Seeds that the Deluge wind hath scatter'd;  
Berries that Eden's warblers may have fed;  
Safe in the slime of earlier worlds embalm'd:  
Again to quicken, germinate and blow, [charm'd.  
Again to charm the land as erst the land they

## RIO BRAVO.

A MEXICAN LAMENT. — *Gr. Roncevalles.*

RIO BRAVO! Rio Bravo!—saw men ever such a sight  
 Since the field of Roncevalles seal'd the fate of  
 many a knight!  
 Dark is Palo Alto's story—sad Rosaca Palma's  
 rout—  
 Ah me! upon those fields so gory how many a  
 gallant life went out.  
 There our best and bravest lances shiver'd 'gainst  
 the Northern steel.  
 Left the valiant hearts that couch'd them 'neath  
 the Northern charger's heel.  
 Rio Bravo! Rio Bravo! brave hearts ne'er mourn'd  
 such a sight,  
 Since the noblest lost their life-blood in the Ron-  
 cesvalles fight.

There ARISTA, best and bravest—there RAGUZA,  
 tried and true,  
 On the fatal field thou lavest, nobly did all men  
 could do;  
 Vainly there those heroes rally, Castile on Mox-  
 tezuma's shore,  
 Vainly there shone Aztec valour brightly as it  
 shone of yore.  
 Rio Bravo! Rio Bravo! saw men ever such a  
 sight,  
 Since the dew of Roncevalles wept for paladin  
 and knight!

Heard ye not the wounded coursers shrieking on  
 yon trampled banks,  
 As the Northern wing'd artillery thunder'd on our  
 shatter'd ranks!  
 On they came—those Northern horsemen—on  
 like eagles toward the sun;  
 Follow'd then the Northern bayonet, and the field  
 was lost and won.  
 Rio Bravo! Rio Bravo! minstrel ne'er sung such  
 a fight,  
 Since the lay of Roncevalles sang the fame of  
 martyr'd knight.

Rio Bravo! fatal river! saw ye not, while red  
 with gore,  
 One cavalier all headless quiver, a nameless trunk  
 upon thy shore!  
 Other champions not less noted sleep beneath thy  
 sullen wave:  
 Sullen water, thou hast floated armies to an ocean  
 grave.  
 Rio Bravo! Rio Bravo! lady ne'er wept such a  
 sight,  
 Since the moon of Roncevalles kiss'd in death  
 her own loved knight.

Weepest thou, torn Lady IVEZ, for thy lover mid  
 the slain!  
 Brave LA VEGA's trenchant sabre cleft his slayer  
 to the brain—  
 Brave LA VEGA, who, all lonely, by a host of foes  
 beset,  
 Yielded up his falchion only when his equal there  
 he met.

Oh, for ROLAND's horn to rally his paladins by the  
 sad shore!

Rio Bravo, Roncevalles, ye are names link'd ever  
 more.

Sullen river! sullen river! vultures drink thy gory  
 wave,

But they blur not those loved features, which no  
 Love himself could save.

Rio Bravo, thou wilt name not that lone cross  
 upon thy shore,

But in prayer sad IVEZ names him—names his  
 praying evermore.

Rio Bravo! Rio Bravo! lady ne'er mourn'd such  
 a knight,

Since the fondest hearts were broken by the Ron-  
 cesvalles fight.

## LOVE'S MEMORIES.

To-night! to-night! what memories to-night!

Came thronging o'er me as I stand near thee!

Thy form of loveliness, thy brow of light,

Thy voice's thrilling flow —

All, all were there; to me — to me as bright

As when they claim'd my soul's idolatry

Years, long years ago.

That gulf of years! Oh, God! hadst thou been near.

Would a' that's precious have been swayed  
 there!

Youth's meteor hope, and manhood's high dream  
 Lost, lost, forever lost —

Lost with the love that with them all would have been.

The love that left no harvest but despair —

Unwon at such a cost.

Was it *ideal*, that wild, wild love I bore thee?

Or thou thyself—didst thou my soul enthral?

Such as thou art to-night did I adore thee,

Av, idolize—in vain!

Such as thou art to-night—could time restore me

That wealth of loving—shouldst thou have it all

To waste perchance again?

No! Thou didst break the coffers of my heart

And set so lightly by the hoard within,

That I too learn'd at last the squanderer's art—

Went idly here and there,

Flinging my soul, and lavishing a part

On each, less cold than thou, who cared to win

And seem'd to prize a share.

No! Thou didst wither up my flowering youth

If blameless, still the bearer of a blight;

The unconscious agent of the deadliest ruth

That human heart hath given;

Teaching me scorn of my own spirit's truth;

Holding, not me, but that fond worship light

Which link'd my soul to Heaven.

No, no!—For me the weakest heart before

One so untouch'd by tenderness as thou;

Angels have enter'd through the frail tent door

That pass the palace now —

And He who spake the words, "Go, sin no more,"

Mid human passions saw the spark divine,

But not in such as thou!



## ROSALIE CLARE.

owns not she's peerless, who calls her not fair,  
 questions the beauty of ROSALIE CLARE?  
 n saddle his courser and spur to the field,  
 hough harness'd in proof, he must perish or  
 yield;

gallant can splinter, no charger may dare  
 ice that is couch'd for young ROSALIE CLARE.

goblets are flowing, and wit at the board  
 es high, while the blood of the red grape is  
 pour'd,

nd wishes for fair ones around offer'd up  
 each lip that is wet with the dew of the cup,  
 name on the brimmer floats oftener there,  
 hisper'd more warmly, than ROSALIE CLARE?

may talk of the land of the olive and vine,  
 maids of the Ebro, the Arno, or Rhine;  
 houris that gladden the East with their  
 smiles,

the sea's studded over with green summer  
 at flower of far-away clime can compare  
 he blossom of ours—bright ROSALIE CLARE?

owns not she's peerless, who calls her not fair?  
 n meet but the glances of ROSALIE CLARE!  
 n list to her voice, let him gaze on her form,  
 seeing and hearing, his soul do not warm,  
 n go breathe it out in some less happy air  
 hat which is bless'd by sweet ROSALIE CLARE.

## THINK OF ME, DEAREST.

of me, dearest, when day is breaking  
 y from the sable chains of night,  
 the sun, his ocean-couch forsaking,  
 giant first in his strength awaking,  
 nging abroad his limbs of light;  
 breeze that first travels with morning forth,  
 life to her steps o'er the quickening earth—  
 dream that has cheated my soul through the  
 night,  
 in thy thoughts come fresh with the light.

of me, dearest, when day is sinking  
 ie soft embrace of twilight gray,  
 the starry eyes of heaven are winking,  
 e weary flowers their tears are drinking,  
 ey start like gems on the moon-touch'd spray.  
 come warm in thy thoughts at eve,  
 glowing track which the sunbeams leave,  
 they, blushing, tremble along the deep,  
 stealing away to their place of sleep.

of me, dearest, when round thee smiling  
 eyes that melt while they gaze on thee;  
 words are winning and looks are wiling,  
 ose words and looks, of *others*, beguiling  
 fluttering heart from love and me.  
 come true in thy thoughts in that hour;  
 r trust and my faith—my devotion—have  
 power,  
 all that can lure to thy young soul is nearest,  
 mon each truant thought back to me, dearest.

## WE PARTED IN SADNESS.

We parted in sadness, but spoke not of parting;  
 We talk'd not of hopes that we both must resign,  
 I saw not her eyes, and but one tear-drop starting,  
 Fell down on her hand as it trembled in mine:  
 Each felt that the past we could never recover,  
 Each felt that the future no hope could restore;  
*She* shudder'd at wringing the heart of her lover,  
 I dared not to say I must meet her no more.

Long years have gone by, and the spring-time smiles  
 ever

As o'er our young loves it first smiled in their birth.  
 Long years have gone by, yet that parting, O! never  
 Can it be forgotten by either on earth. [ven,  
 The note of each wild bird that carols toward hea-  
 Must tell her of swift-winged hopes that weremine,  
 And the dew that steals over each blossom at even,  
 Tells me of the tear-drop that wept their decline.

## THE ORIGIN OF MINT JULEPS.

And first behold this cordial Julep here,  
 That flames and dances in its crystal bounds,  
 With spirits of balm and fragrant syrups mixed;  
 Not that *Nepenthes* which the wife of *THOME*  
 In Egypt gave to Jove-born *HELENA*,  
 Is of such power to stir up Joy as this,  
 To life so friendly, or so cool to thirst.

MILTON—*Comus*.

'Tis said that the gods, on Olympus of old,  
 (And who the bright legend profanes with a  
 doubt?)

One night, 'mid their revels, by *BACCHUS* were told  
 That his last butt of nectar had somehow run out!

But, determined to send round the goblet once more,  
 They sued to the fairer immortals for aid [o'er,  
 In composing a draught, which, till drinking were  
 Should cast every wine ever drank in the shade.

Grave *CERES* herself blithely yielded her corn,  
 And the spirit that lives in each amber-hued grain,  
 And which first had its birth from the dews of the  
 morn,

Was taught to steal out in bright dew-drops again.

• *POMONA*, whose choicest of fruits on the board  
 Were scatter'd profusely in every one's reach,  
 When called on a tribute to cull from the hoard,  
 Express'd the mild juice of the delicate peach.

The liquids were mingled, while *VENUS* looked on,  
 With glances so fraught with sweet magical  
 power,

That the honey of *Hybla*, e'en when they were gone,  
 Has never been missed in the draught from that  
 hour.

*FLORA* then, from her bosom of fragrancy, shook,  
 And with roseate fingers press'd down in the bowl,  
 All dripping and fresh as it came from the brook.  
 The herb whose aroma should flavour the whole.

The draught was delicious, each god did exclaim,  
 Though something yet wanting they all did be-  
 But juleps the drink of immortals became, [wail;  
 When *Jove* himself added a handful of hail.



## LE FAINEANT.

"Now arouse thee, Sir Knight, from thine indolent ease,

Fling boldly thy banner abroad in the breeze,  
Strike home for thy lady—strive hard for the prize,  
And thy guerdon shall beam from her love-lighted eyes!"

"I shrink not the trial," that bluff knight replied—

"But I battle—not *I*—for an unwilling bride;  
Where the boldest may venture to do and to dare,  
My pennon shall flutter—my bugle peal there!"

"I quail not at aught in the struggle of life,  
I'm not all unproved even now in the strife,  
But the wreath that I win, all unaided—alone,  
Round a faltering brow it shall never be thrown!"

"Now fie on thy manhood, to deem it a sin  
That she loveth the glory thy falchion might win;  
Let them doubt of thy prowess and fortune no more;  
Up! Sir Knight, for thy lady—and do thy devour!"

"She hath shrunk from my side, she hath fail'd in  
her trust,

Not relied on my blade, but remember'd its rust;  
It shall brighten once more in the field of its fame,  
But it is not for her I would now win a name."

The knight rode away, and the lady she sigh'd,  
When he featly as ever his steed would bestride,  
While the mould from the banner he shook to the  
wind

Seem'd to fall on the breast he left aching behind.

But the rust on his glaive and the rust in his heart  
Had corroded too long and too deep to depart,  
And the brand only brighten'd in honour once more,  
When the heart ceased to beat on the fray-trampled  
shore.

## TO AN AUTUMN ROSE.

Tell her I love her—love her for those eyes  
Now soft with feeling, radiant now with mirth  
Which, like a lake reflecting autumn skies,  
Reveal two heavens here to us on Earth—  
The one in which their soulful beauty lies,  
And that wherein such soulfulness has birth:  
Go to my lady ere the season flies,  
And the midwinter comes thy bloom to blast—  
Go! and with all of eloquence thou hast,  
Tell her the story of my love discovery,  
And if the theme should fail, ah! to move her,  
Tell her when youth's gay building-time is past,  
And summer's gaily flowering is over,  
Like thee, my love will blossom to the last!

## SYMPATHY.

What? call it *Friendship*? have I ask'd for more,  
Even in those moments, when I gave thee most?  
'Twas but for thee, I look'd so far before!  
I saw our bark was hurrying blindly on,  
A guideless thing upon a dangerous coast—

With thee—with thee, where would I not have g  
But could I see thee *drift* upon the shore,  
Unknowing drift upon a shore, unknown!  
Yes, call it Friendship, and let no revealing  
If love be there, e'er make love's wild name  
It will not die, if it be worth concealing!  
Call it then Friendship—but oh, let that word  
Speak but for me—for me, a deeper feeling  
Than ever yet a lover's bosom stir'd!

## A PORTRAIT.

Not hers the charms which Laura's lover  
Or Titian's pencil on the canvas threw;  
No soul enkindled beneath southern skies  
Glow'd on her cheek and sparkled in her eyes  
No prurient charms set off her slender form  
With swell voluptuous and with contour soft  
While each proportion was by Nature's hand  
In maiden beauty's most bewitching form  
High on her peerless brow—a radiant gleam  
Unmix'd with aught of earth—pale as a dream  
And yet, at times, within her eye the glow  
Softness that would the sternest bosom move  
A depth of tenderness which show'd, with a  
That woman there, as well as angel spoke  
Yet well that eye could flash resentment too  
Or proudly scornful, check the boldest eye  
Or burning passion with a calm disdain  
Or with one glance redden it again  
Her mouth—Oh! never has man's name  
Near woman's lips half so alluring yet  
For round her mouth there play'd at times a  
Such as did man from Paradise beguile  
Such, could it light here through this world's  
As hold not better than to begin  
What though that smile might seem a lie  
What though that glance on earth as kind  
What though you know, while watching her  
power.

Your language but the picture of the  
Still they, however, could not be so  
Could every feeling find its fastness  
Deceive one still, however deceived before  
And make him wish this to be the  
Till grown at last in such a state  
Forth follow'd Hope, and still with Love  
Such was Alinda; such in her countenance  
Those charms which form'd our very eyes  
Which, when together they in one  
He who a lover's most love—who seek'd  
A cruelly pardon; upon the  
Now found her beauty in restless light  
And sub'tly now into the heart it stole,  
And ere it started, occupied the whole,  
'Twas well for her, that lovely maid, well  
That she could not the pangs it waken'd  
That, like the princess in the fairy tale,  
No soft emotions could her soul assuage  
For Nature—that Alinda should not feel  
For wounds her eyes might make, but never feel  
In mercy, while she did each gift impart  
Of rarest excellence, we bid it adieu!



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## SYMPATHY.

WELL! call it *Friendship*! have I ask'd for more,  
Even in those moments, when I gave thee most!  
'Twas but for thee, I look'd so far before!  
I saw our bark was hurrying blindly on,  
A guideless thing upon a dangerous coast—

That, like the princess in the fairy tale,  
No soft emotions could her soul assail;  
For Nature,—that Alinda should not feel  
For wounds her eyes might make, but never heal—  
In mercy, while she drew each gift impart  
Of rarest excellence, held a heart!



A. PORTRAIT.



## INDIAN SUMMER, 1828.

LIGHT as love's smiles, the silvery mist at morn  
Floats in loose flakes along the limpid river;  
The blue bird's notes upon the soft breeze borne,  
As high in air he carols, faintly quiver;  
The weeping birch, like banners idly waving,  
Bends to the stream, its spicy branches laving;  
Beaded with dew, the witch-elm's tassels shiver;  
The timid rabbit from the furze is peeping,  
And from the springy spray the squirrel's gayly  
leaping.

I love thee, Autumn, for thy scenery ere  
The blasts of winter chase the varied dyes  
That richly deck the slow-declining year;  
I love the splendour of thy sunset skies,  
The gorgeous hues that tinge each failing leaf,  
Lovely as beauty's cheek, as woman's love too,  
I love the note of each wild bird that flies, [brief;  
As on the wind he pours his parting lay,  
And wings his loitering flight to summer climes  
away.

O, Nature! still I fondly turn to thee,  
With feelings fresh as e'er my childhood's were;—  
Though wild and passion-toss'd my youth may be,  
Toward thee I still the same devotion bear;  
To thee—to thee—though health and hope no more  
Life's wasted verdure may to me restore—  
I still can, child-like, come as when in prayer  
I bow'd my head upon a mother's knee,  
And deem'd the world, like her, all truth and purity.

## TOWN REPININGS.

RIVER! O, river! thou rovest free,  
From the mountain height to the fresh blue sea!  
Free thyself, but with silver chain,  
Linking each charm of land and main,  
From the splinter'd crag thou leap'st below,  
Through leafy glades at will to flow—  
Lingering now, by the steep's moss'd edge—  
Loitering now mid the dallying sedge:  
And pausing ever, to call thy waves  
From grassy meadows and fern-clad caves—  
And then, with a prouder tide to break  
From wooded valley, to breezy lake:  
Yet all of these scenes, though fair they be,  
River! O, river! are bann'd to me.

River! O, river! upon thy tide  
Full many a freighted bark doth glide;  
Would that thou thus couldst bear away  
The thoughts that burthen my weary day!  
Or that I, from all save them made free,  
Though laden still, might rove with thee!  
True that thy waves brief lifetime find,  
And live at the will of the wanton wind—  
True that thou seekest the ocean's flow,  
To be lost therein for evermore.  
Yet the slave who worships at Glory's shrine,  
But toils for a bubble as frail as thine:  
But loses his freedom here, to be  
Forgotten as soon as in death set free.

## TO A LADY BLUSHING.

THE lilies faintly to the roses yield,  
As on thy lovely cheek they struggling vie,  
(Who would not strive upon so sweet a field  
To win the mastery?)  
And thoughts are in thy speaking eyes reveal'd,  
Pure as the fount the prophet's rod unseal'd.

I could not wish that in thy bosom aught  
Should e'er one moment's transient pain awaken,  
Yet can't regret that thou—forgive the thought—  
As flowers when shaken  
Will yield their sweetest fragrance to the wind,  
Should, ruffled thus, betray thy heavenly mind.

## THE FAREWELL.

THE conflict is over, the struggle is past,  
I have look'd—I have loved—I have worshipp'd  
my last,  
And now back to the world, and let Fate do her  
worst  
On the heart that for thee such devotion hath nursed:  
To thee its best feelings were trusted away,  
And life hath hereafter not one to betray.

Yet not in resentment thy love I resign;  
I blame not—upbraid not—one motive of thine;  
I ask not what change has come over thy heart,  
I reck not what chances have doom'd us to part;  
I but know thou hast told me to love thee no more,  
And I still must obey where I once did adore.

Farewell, then, thou loved one—O! loved but too  
well,  
Too deeply, too blindly, for language to tell—  
Farewell! thou hast trampled love's faith in the dust,  
Thou hast torn from my bosom its hope and its trust!  
Yet, if thy life's current with bliss it would swell,  
I would pour out my own in this last fond farewell!

## I WILL LOVE HER NO MORE.

I WILL love her no more —'t is a waste of the heart,  
This lavish of feeling—a prodigal's part:  
Who, heedless the treasure a life could not earn,  
Squanders forth where he vainly may look for return.

I will love her no more; it is folly to give  
Our best years to one, when for many we live.  
And he who the world will thus barter for one,  
I ween by such traffic must soon be undone.

I will love her no more; it is heathenish thus  
To bow to an idol which bends not to us;  
Which heeds not, which hears not, which reck  
not for aught  
That the worship of years to its altar hath brought.

I will love her no more; for no love is without  
Its limit in measure, and mine hath run out;  
She engrosseth it all, and, till some she restore,  
Than this moment I love her, how can I love more?



## THEY ARE MOCKERY ALL.

They are mockery all—those skies, those skies—  
 Their untroubled depths of blue—  
 They are mockery all—these eyes, these eyes,  
 Which seem so warm and true,  
 Each tranquil star in the one that lies,  
 Each meteor glance that at random flies  
 The other's lashes through;  
 They are mockery all, these flowers of spring,  
 Which her airs so softly woo—  
 And the love to which we would madly cling,  
 Ay! it is mockery too;  
 The winds are false which the perfume stir,  
 And the looks deceive to which we sue,  
 And love but leads to the sepulchre,  
 Which the flowers spring to strew.

## MELODY.

When the flowers of Friendship or Love have decay'd,  
 In the heart that has trusted and once been betray'd,  
 No sunshine of kindness their bloom can restore;  
 For the verdure of feeling will quicken no more!

Hope cheated too often when life's in its spring,  
 From the bosom that nursed it for ever takes wing!  
 And Memory comes, as its promises fade,  
 To brood o'er the havoc that Passion has made.

As 'tis said that the swallow the tenement leaves  
 Where ruin endangers her nest in the eaves,  
 While the desolate owl takes her place on the wall,  
 And builds in the mansion that nods to its fall.

## MORNING HYMN.

"LET THERE BE LIGHT!" The Eternal spoke,  
 And from the abyss where darkness rode  
 The earliest dawn of nature broke,  
 And light around creation flow'd.  
 The glad earth smiled to see the day,  
 The first-born day, come blushing in;  
 The young day smiled to shed its ray  
 Upon a world untouched by sin.

"Let there be light!" O'er heaven and earth,  
 The God who first the day-beam pour'd,  
 Upraid again his fiat forth,  
 And shed the gospel's light abroad,  
 And, like the dawn, its cheering rays  
 On rich and poor were meant to fall,  
 In praise their Redeemer's praise,  
 In lowly cot and lordly hall.

Then come, when in the orient first  
 Flashed the signal-light for prayer;  
 Come with the earliest beams that burst  
 From God's bright throne of glory there,  
 Come seek to Him who through the night  
 Held us above thy sleeping soul,  
 To Him whose mercies, like his light,  
 Are shed abroad from pole to pole.

## THE WESTERN HUNTER TO HIS MISTRESS.

Wend, love, with me, to the deep woods, wend,  
 Where far in the forest the wild flowers bend,  
 Where no watching eye shall over us bend,  
 Save the blossoms that into thy bower peep,  
 Thou shalt gather from buds of the orchid's leaf,  
 Whose flaming wings round our pathway sweep  
 From the saffron orchis and lupin blue,  
 And those like the foam on my courser's knee.

One steed and one saddle us both shall bear,  
 One hand of each on the bridle meet;  
 And beneath the wrist that entwines me there,  
 An answering pulse from my heart shall beat.  
 I will sing thee many a joyous lay,  
 As we chase the deer by the blue lake-side,  
 While the winds that over the prairie play  
 Shall fan the cheek of my woodland bride.

Our home shall be by the cool, bright stream,  
 Where the beaver chooses her safe retreat,  
 And our hearth shall smile like the sun's warm gleams  
 Through the branches around our lodge-seat.  
 Then wend with me, to the deep woods wend,  
 Where far in the forest the wild flowers bend,  
 Where no watching eye shall over us bend,  
 Save the blossoms that into thy bower peep.

## THY NAME.

It comes to me when healths go round,  
 And o'er the wine their garlands wreath  
 The flowers of wit, with music wound,  
 Are freshly from the goblet breathing;  
 From sparkling song and sally gay  
 It comes to steal my heart away,  
 And fill my soul, mid festal glee,  
 With sad, sweet, silent thoughts of thee.

It comes to me upon the mart,  
 Where care in jostling crowds is rife;  
 Where Avarice goads the world's heart,  
 Or cold Ambition prompts the strife;  
 It comes to whisper, if I'm there,  
 'Tis but with thee each prize to share,  
 For Fame were not success to me,  
 Nor riches wealth unshared with thee.

It comes to me when smiles are bright  
 On gentle lips that murmur round me,  
 And kindling glances flash delight  
 In eyes whose spell would once have bound me.  
 It comes—but comes to bring alone  
 Remembrance of some look or tone,  
 Dearer than aught I hear or see,  
 Because 'twas born or breathed by thee.

It comes to me where cluster'd boughs  
 Their shadows cast upon the ead;  
 A while in Nature's fine my vows  
 Are lifted from her shrine to God;  
 It comes to tell that all of worth  
 I learn in heaven or know on earth,  
 However bright or dear it be,  
 Is shared with my thought of thee.

## THE MYRTLE AND STEEL.

ONE bumper yet, gallants, at parting,  
 One toast ere we arm for the fight;  
 Fill round, each to her he loves dearest—  
 'Tis the last he may pledge her, to-night.  
 Think of those who of old at the banquet  
 Did their weapons in garlands conceal,  
 The patriot heroes who hallowed  
 The entwining of myrtle and steel!  
 Then hey for the myrtle and steel,  
 Then ho for the myrtle and steel,  
 Let every true blade that e'er loved a fair maid,  
 Fill round to the myrtle and steel!

'Tis in moments like this, when each bosom  
 With its highest-toned feeling is warm,  
 Like the music that's said from the ocean  
 To rise ere the gathering storm,  
 That her image around us should hover,  
 Whose name, though our lips ne'er reveal,  
 We may breathe mid the foam of a bumper,  
 As we drink to the myrtle and steel.  
 Then hey for the myrtle and steel,  
 Then ho for the myrtle and steel,  
 Let every true blade that e'er loved a fair maid,  
 Fill round to the myrtle and steel!

Now mount, for our bugle is ringing  
 To marshal the host for the fray,  
 Where proudly our banner is flinging  
 Its folds o'er the battle-array;  
 Yet gallants—one moment—remember,  
 When your sabres the death-blow would deal,  
 That *MERCY* wears *her* shape who's cherish'd  
 By lads of the myrtle and steel.  
 Then hey for the myrtle and steel,  
 Then ho for the myrtle and steel,  
 Let every true blade that e'er loved a fair maid,  
 Fill round to the myrtle and steel!

## EPITAPH UPON A DOG.

AN ear that caught my slightest tone,  
 In kindness or in anger spoken;  
 An eye that ever watch'd my own,  
 In vigils death alone has broken;  
 Its changeless, ceaseless, and unbought  
 Affection to the last revealing;  
 Beaming almost with human thought,  
 And more—far more than human feeling!

Can such in endless sleep be chill'd,  
 And mortal pride disdain to sorrow,  
 Because the pulse that here was still'd  
 May wake to no immortal morrow?  
 Can faith, devotedness, and love,  
 That seem to humbler creatures given  
 To tell us what we owe above,—  
 The types of what is due to Heaven,—  
 Can these be with the things that *were*,  
 Things cherish'd—but no more returning,  
 And leave behind no trace of care,  
 No shade that speaks a moment's mourning?

Alas! my friend, of all of worth  
 That years have stolen or years yet leave me,  
 I've never known so much on earth,  
 But that the loss of thine must grieve me.

## ANACREONTIC.

BLAME not the bowl—the fruitful bowl,  
 Whence wit, and mirth, and music spring,  
 And amber drops elysian roll,  
 To bathe young Love's delighted wing.  
 What like the grape *OSIRIS* gave  
 Makes rigid age so lithe of limb?  
 Illumines memory's tearful wave,  
 And teaches drowning hope to swim?  
 Did ocean from his radiant arms  
 To earth another *VENUS* give,  
 He ne'er could match the mellow charms  
 That in the breathing beaker live.

Like burning thoughts which lovers hoard,  
 In characters that mock the sight,  
 Till some kind liquid, o'er them pour'd,  
 Brings all their hidden warmth to light—  
 Are feelings bright, which, in the cup,  
 Though graven deep, appear but dim,  
 Till, fill'd with glowing *BACCHUS* up,  
 They sparkle on the foaming brim.  
 Each drop upon the first you pour  
 Brings some new tender thought to life,  
 And, as you fill it more and more,  
 The last with fervid soul is rife.

The island fount, that kept of old  
 Its fabled path beneath the sea,  
 And fresh, as first from earth it roll'd,  
 From earth again rose joyously:  
 Bore not beneath the bitter brine  
 Each flower upon its limpid tide,  
 More faithfully than in the wine  
 Our hearts toward each other glide.  
 Then drain the cup, and let thy soul  
 Learn, as the draught delicious flies,  
 Like pearls in the Egyptian's bowl,  
 Truth beaming at the bottom lies.

## A HUNTER'S MATIN.

UP, comrades, up! the morn's awake  
 Upon the mountain side,  
 The curlew's wing hath swept the lake,  
 And the deer has left the tangled brake,  
 To drink from the limpid tide.  
 Up, comrades, up! the mead-lark's note  
 And the plover's cry o'er the prairie float;  
 The squirrel, he springs from his covert now,  
 To prank it away on the chestnut bough,  
 Where the oriole's pendant nest, high up,  
 Is rock'd on the swaying trees,  
 While the humbird sips from the harebell's cup,  
 As it bends to the morning breeze.  
 Up, comrades, up! our shallows grate  
 Upon the pebbly strand,  
 And our stalwart hounds impatient wait  
 To spring from the huntsman's hand.

## SHAKING AND BRIGHT.

Not a wave and brags of liquid light  
 As the wine that gleams in,  
 As the wine that gleams in,  
 As the wine that gleams in,  
 As the wine that gleams in,  
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Not a wave and brags of liquid light  
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Not a wave and brags of liquid light  
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## ASK NOT TO UNDERSTAND HER.

Why seek her heart to understand,  
 If but enough thou knowest  
 To prove that all thy love, like sand,  
 Upon the wind thou throwest?  
 The ill thou makest out at last  
 Doth but reflect the bitter past,  
 While all the good thou learnedst yet,  
 But makes her harder to forget.

What matters all the nobleness  
 Which in her breast resideth,  
 And what the warmth and tenderness  
 Her mien of coldness hideth,  
 If but ungenerous thoughts prevail  
 When thou her bosom wouldst assail,  
 While tenderness and warmth doth ne'er,  
 By any chance, toward thee appear.

So nought is taken thou hast won  
 Of kindred feeling there—  
 How few for Hope to build upon,  
 How many for Despair!  
 And if e'er word or look declareth  
 Love or aversion, which she beareth,  
 While of the first, no proof thou hast,  
 How many are there of the last!

Then strive no more to understand  
 Her heart, of whom thou knowest  
 Enough to prove thy love like sand  
 Upon the wind thou throwest:  
 The ill thou makest out at last  
 Doth but reflect the bitter past,  
 While all the good thou learnedst yet  
 But makes her harder to forget.

## ASK NOT WHY I SHOULD LOVE HER.

Ask me not why I should love her:  
 Look upon those soul-full eyes!  
 Look while mirth or feeling move her,  
 And see there how sweetly rise  
 Thoughts gay and gentle from a breast  
 Which is of innocence the best—  
 Which, though each joy were from it e'er,  
 By truth would still be tenanted!

See, from those sweet windows peering,  
 Emotions tender, bright, and pure,  
 And wonder not the faith I'm keeping  
 Every trial can endure!  
 Wonder not that looks so winning  
 Still for me new ties are spinning;  
 Wonder not that heart so true  
 Keeps mine from ever changing too.

## SHE LOVES, BUT 'TIS NOT ME

She loves, but 'tis not me she loves:  
 Not me on whom she gazes,  
 When, in some dream of tenderness,  
 Her truant fancy wanders.  
 The forms that flit her visions through  
 Are like the shapes of old,  
 Where tales of prince and paladin  
 On tapestry are told.  
 Man may not hope her heart to win,  
 Be his of common mould.

But I—though spurs are won no more  
 Where herald's trump is pealing,  
 Nor thrones carved out for lady fair  
 Where steel-clad ranks are wheeling—  
 I lose the falcon of my hopes  
 Upon as proud a flight  
 As those who hawk'd at high renown,  
 In song-ennobled fight.  
 If *daring*, then, true love may crown,  
 My love she must requite.

## THY SMILES.

'Tis hard to share her smiles with many!  
 And while she is so dear to me,  
 To fear that I, far less than any,  
 Call out her spirit's witchery!  
 To find my inmost heart when near her  
 Trembling at every glance and tone,  
 And feel the while each charm grow dearer  
 That will not beam for me alone.

How can she thus, sweet spirit-thrill, squander  
 The treasures one alone can prize!  
 How can her eyes to all thus wander,  
 When I but live in those sweet eyes!  
 Those siren tones so lightly spoken  
 Cause many a heart I know to thrill;  
 But mine, and only mine, till broken,  
 In every pulse must answer still.

## LOVE AND POLITICS.

## A BIRTH-DAY MEDITATION.

ANOTHER year! alas, how swift,  
 ALINDA, do these years flit by,  
 Like shadows thrown by clouds that drift  
 In flakes along a wintry sky.

Another year! another leaf  
 Is turn'd within life's volume brief,  
 And yet not one bright page appears  
 Of mine within that book of years.

There are some moments when I feel  
 As if it should not yet be so;  
 As if the years that from me steal  
 Had not a right alike to go,  
 And lose themselves in Time's dark sea,  
 Unbuoy'd up by aught from me;  
 Aught that the future yet might claim  
 To rescue from their wreck a name.

But it was love that taught me rhyme,  
 And it was thou that taught me love;  
 And if I in this idle chime  
 Of words a useless sluggard prove,  
 It was thine eyes the habit nurs'd,  
 And in their light I learn'd it first.  
 It is thine eyes which, day by day,  
 Consume my time and heart away.

And often bitter thoughts arise  
 Of what I've lost in loving thee,  
 And in my breast my spirit dies,  
 The gloomy cloud around to see,  
 Of baffled hopes and ruined powers  
 Of mind, and miserable hours—  
 Of self-upbraiding, and despair—  
 Of heart, too strong and fierce to bear.

"Why, what a peasant slave am I,"  
 To bow my mind and bend my knee  
 To woman in idolatry,  
 Who takes no thought of mine or me.  
 O, Gon! that I could breathe my life  
 On battle-plain in charging strife—  
 In one mad impulse pour my soul  
 Far beyond passion's base control.

Thus do my jarring thoughts revolve  
 Their gather'd causes of offence,  
 Until I in my heart resolve  
 To dash thine angel image thence;  
 When some bright look, some accent kind,  
 Comes freshly in my heated mind,  
 And scares, like newly-flushing day,  
 These brooding thoughts like owls away.

And then for hours and hours I muse  
 On things that might, yet will not be,  
 Till, one by one, my feelings lose  
 Their passionate intensity,  
 And steal away in visions soft,  
 Which on wild wing those feelings waft  
 Far, far beyond the drear domain  
 Of Reason and her freezing reign.

And now again from their gay track  
 I call, as I despondent sit,  
 Once more these truant fancies back,  
 Which round my brain so idly flit;  
 And some I treasure, some I blush  
 To own—and these I try to crush—  
 And some, too wild for reason's reign,  
 I loose in idle rhyme again.

And even thus my moments fly,  
 And even thus my hours decay,  
 And even thus my years slip by,  
 My life itself is wiled away;  
 But distant still the mounting hope,  
 The burning wish with men to cope  
 In aught that minds of iron mould  
 May do or dare for fame or gold.

Another year! another year,  
 ALINDA, it shall not be so;  
 Both love and lays forswear I here,  
 As I've forsworn thee long ago.  
 That name, which thou wouldst never share,  
 Proudly shall Fame emblazon where  
 On pumps and corners posters stick it,  
 The highest on the JACKSON ticket.

## WHAT IS SOLITUDE?

Nor in the shadowy wood,  
 Not in the crag-hung glen,  
 Not where the echoes brood  
 In caves untrod by men;  
 Not by the bleak sea-shore,  
 Where loitering surges break,  
 Not on the mountain hoar,  
 Not by the breezeless lake,  
 Not on the desert plain,  
 Where man hath never stood,  
 Whether on isle or main—  
 Not there is solitude!

Birds are in woodland bowers,  
 Voices in lonely dells,  
 Streams to the listening hours  
 Talk in earth's secret cells;  
 Over the gray-ribb'd sand  
 Breathe ocean's frothing lips,  
 Over the still lake's strand  
 The flower toward it dips;  
 Pluming the mountain's crest,  
 Life tosses in its pines;  
 Coursing the desert's breast,  
 Life in the steed's mane shines.

Leave—if thou wouldst be lonely—  
 Leave Nature for the crowd;  
 Seek there for one—one only—  
 With kindred mind endow'd!  
 There—as with Nature erst  
 Closely thou wouldst commune—  
 The deep soul-music, nursed  
 In either heart, attune!  
 Heart-wearied, thou wilt own.  
 Vainly that phantom woo'd,  
 That thou at last hast known  
 What is true solitude!

## J. O. ROCKWELL.

[Born, 1807. Died, 1831.]

JAMES OTIS ROCKWELL was born in Lebanon, an agricultural town in Connecticut, in 1807. At an early age he was apprenticed to a printer, in Lebanon, and in his sixteenth year he began to write verses for the newspapers. Two years afterward he went to New York, and subsequently to Boston, in each of which cities he laboured as a journeyman compositor. He had now acquired considerable reputation by his poetical writings, and was engaged as associate editor of the "Statesman," a noted and influential journal published in Boston, with which, I believe, he continued until 1829, when he became the conductor of the Providence "Patriot," with which he was connected at the time of his death.

He was poor, and in his youth he had been left nearly to his own direction. He chose to learn the business of printing, because he thought it would afford him opportunities to improve his mind; and his education was acquired by diligent study during the leisure hours of his apprenticeship. When he removed to Providence, it became necessary for him to take an active part in the discussion of political questions. He felt but little interest in public affairs, and shrank instinctively from the strife of partisanship; but it seemed the only avenue to competence and reputation, and he embarked in it with apparent ardour. Journalism, in the hands of able and honourable men, is the noblest of callings; in the hands of the ignorant and mercenary, it is among the meanest. There are at all times connected with the press, persons of the baser sort, who derive their support and chief enjoyment from ministering to the worst passions; and by some of this class ROCKWELL'S private character was assailed, and he was taunted with his obscure parentage, defective education, and former vocation, as if to have elevated his position in society, by perseverance and the force of mind, were a ground of accusation. He had too little energy in his nature to regard such assaults with the indifference they merited; and complained in some of his letters that they "robbed him of rest and of all pleasure." With constantly increasing reputation, however, he continued his editorial labours until the summer of 1831, when, at the early age of twenty-four years, he was suddenly called to a better world. He felt unwell, one morning, and, in a brief paragraph, apologized for the apparent neglect of his gazette. The next number of it wore the signs of mourning for his death. A friend of ROCKWELL'S,\* in a notice of him published in the "Southern Literary Messenger," mentions as the immediate cause of his death, that he "was troubled at the thought of some obli-

tion which, from not receiving money then due to him, he was unable to meet, and shrank from the prospect of a *debtor's prison*." That it was in some way a result of his extreme sensitive nature was generally believed among his friends at the time. WHITTIER, who was then editor of the "New England Weekly Review," soon after wrote the following lines to his memory:

"The turf is smooth above him, and the rain  
Will moisten the rent robe, and warm in back  
The perishing life of its green-bladed grass,  
And the crush'd flower will lift its head again  
Smilingly unto heaven, as if it kept  
No vigil with the dead—Well, it is meet  
That the green grass should tread him, as it has done,  
Blow wild about his resting place—He, too,  
Was in itself a flower but half-decked as I—  
A bud of blessed promise which the storm  
Visited rudely, and the power by  
Sunk down in wantonness—But we may trust  
That it hath found a dwelling, where the sun  
Of a more holy clime will visit it,  
And the pure dew of mercy will descend,  
Through Heaven's own atmosphere, upon its bed."

"His form is now before me, with no trace  
Of death in its fine lineaments, and there  
Is a faint crimson on his youthful cheek,  
And his free lip is softening with the smile  
Which in his eye is kindling—I can feel  
The parting pressure of his hand, and hear  
His last "God bless you!"—Strange, that he is there  
Distinct before me like a breathing thing,  
Even when I know that he is with the dead,  
And that the damp earth hides a home—I would not  
Think of him otherwise—his image lives  
Within my memory as he would be here  
The curse of blighted feeling, and the tool  
And fever of an un congenial strife, had left  
Their traces on his aspect—Peace to him!  
He wrestled nobly with the weariness  
And trials of our being—smiling on,  
While poison mingled with his rings of life,  
And wearing a calm brow, while on his heart  
Anguish was resting like a hand of fire—  
Until at last the agony of thought  
Grew insupportable, and madness came  
Darkly upon him, and the sufferer died."

"No need for eulogies!"—To his grave  
The beautiful and gifted should go,  
And muse upon the sleeper—And young men  
Should mark in the broken tablets of grief—  
His own sweet melody—and if the ray  
Of the free spirit hood through beauty  
The brightness of its new inheritance,  
It may be useful to the piteous  
To feel that earth remembers him in love."

The specimens of ROCKWELL'S poetry which have fallen under my notice show him to be a man who possessed considerable fancy and deep feeling. His imagery is not always well chosen, and his diction is sometimes defective; but his thoughts are often original, and the general effect of his pieces is striking. His later poems are his best, and probably he would have produced much more had he lived to a maturer age.

\* Reverend CHARLES W. EVERETT, of Meriden, Connecticut.

## THE SUM OF LIFE.

SEARCHER of gold, whose days and nights  
 All waste away in anxious care,  
 Estranged from all of life's delights,  
 Unlearn'd in all that is most fair—  
 Who sailest not with easy glide,  
 But delvest in the depths of tide,  
 And strugglest in the foam;  
 O! come and view this land of graves,  
 Death's northern sea of frozen waves,  
 And mark thee out thy home.

Lover of woman, whose sad heart  
 Wastes like a fountain in the sun,  
 Clings most, where most its pain does start,  
 Dies by the light it lives upon;  
 Come to the land of graves; for here  
 Are beauty's smile, and beauty's tear,  
 Gather'd in holy trust;  
 Here slumber forms as fair as those  
 Whose cheeks, now living, shame the rose,  
 Their glory turn'd to dust.

Lover of fame, whose foolish thought  
 Steals onward o'er the wave of time,  
 Tell me, what goodness hath it brought,  
 Atoning for that restless crime?  
 The spirit-mansion desolate,  
 And open to the storms of fate,  
 The absent soul in fear;  
 Bring home thy thoughts and come with me,  
 And see where all thy pride must be:  
 Searcher of fame, look here!

And, warrior, thou with snowy plume,  
 That goest to the bugle's call,  
 Come and look down; this lonely tomb  
 Shall hold thee and thy glories all:  
 The haughty brow, the manly frame,  
 The daring deeds, the sounding fame,  
 Are trophies but for death!  
 And millions who have toil'd like thee,  
 Are stay'd, and here they sleep; and see,  
 Does glory lend them breath?

## TO ANN.

THOU wert as a lake that lieth  
 In a bright and sunny way;  
 I was as a bird that flieth  
 O'er it on a pleasant day;  
 When I look'd upon thy features  
 Presence then some feeling lent;  
 But thou knowest, most false of creatures,  
 With thy form thy image went.

With a kiss my vow was greeted,  
 As I knelt before thy shrine;  
 But I saw that kiss repeated  
 On another lip than mine;  
 And a solemn vow was spoken  
 That thy heart should not be changed;  
 But that binding vow was broken,  
 And thy spirit was estranged.

I could blame thee for awaking  
 Thoughts the world will but deride;  
 Calling out, and then forsaking  
 Flowers the winter wind will chide.  
 Guiling to the midway ocean  
 Barks that tremble by the shore;  
 But I hush the sad emotion,  
 And will punish thee no more.

## THE LOST AT SEA.

WIFE, who in thy deep devotion  
 Puttest up a prayer for one  
 Sailing on the stormy ocean,  
 Hope no more—his course is done.  
 Dream not, when upon thy pillow,  
 That he slumbers by thy side;  
 For his corse beneath the billow  
 Heaveth with the restless tide.

Children, who, as sweet flowers growing,  
 Laugh amid the sorrowing rains,  
 Know ye many clouds are throwing  
 Shadows on your sire's remains?  
 Where the hoarse, gray surge is rolling  
 With a mountain's motion on,  
 Dream ye that its voice is tolling  
 For your father lost and gone?

When the sun look'd on the water,  
 As a hero on his grave,  
 Tinging with the hue of slaughter  
 Every blue and leaping wave,  
 Under the majestic ocean,  
 Where the giant current roll'd,  
 Slept thy sire, without emotion,  
 Sweetly by a beam of gold;

And the silent sunbeams slanted,  
 Wavering through the crystal deep,  
 Till their wonted splendours haunted  
 Those shut eyelids in their sleep.  
 Sands, like crumbled silver gleaming,  
 Sparkled through his raven hair;  
 But the sleep that knows no dreaming  
 Bound him in its silence there.

So we left him; and to tell thee  
 Of our sorrow and thine own,  
 Of the wo that then befell thee,  
 Come we weary and alone.  
 That thine eye is quickly shaded,  
 That thy heart-blood wildly flows,  
 That thy cheek's clear hue is faded,  
 Are the fruits of these new woes.

Children, whose meek eyes, inquiring,  
 Linger on your mother's face—  
 Know ye that she is expiring,  
 That ye are an orphan race?  
 God be with you on the morrow,  
 Father, mother,—both no more;  
 One within a grave of sorrow,  
 One upon the ocean's floor!



## THE DEATH-BED OF BEAUTY.

SHE sleeps in beauty, like the dying rose  
 By the warm skies and winds of June forsaken;  
 Or like the sun, when dimm'd with clouds it goes  
 To its clear ocean-bed, by light winds shaken:  
 Or like the moon, when through its robes of snow  
 It smiles with angel meekness—or like sorrow  
 When it is soothed by resignation's glow,  
 Or like herself,—she will be dead to-morrow.

How still she sleeps! The young and sinless girl!  
 And the faint breath upon her red lips trembles!  
 Waving, almost in death, the raven curl  
 That floats around her; and she most resembles  
 The fall of night upon the ocean foam,  
 Wherefrom the sun-light hath not yet departed;  
 And where the winds are faint. She stealth home,  
 Unsullied girl! an angel broken-hearted!

O, bitter world! that hadst so cold an eye  
 To look upon so fair a type of heaven;  
 She could not dwell beneath a winter sky,  
 And her heart-strings were frozen here and riven,  
 And now she lies in ruins—look and weep!  
 How lightly leans her cheek upon the pillow!  
 And how the bloom of her fair face doth keep  
 Changed, like a stricken dolphin on the billow.

## TO THE ICE-MOUNTAIN.

GRAVE of waters gone to rest!  
 Jewel, dazzling all the main!  
 Father of the silver crest!  
 Wandering on the trackless plain,  
 Sleeping mid the wavy roar,  
 Sailing mid the angry storm,  
 Ploughing ocean's oozy floor,  
 Piling to the clouds thy form!

Wandering monument of rain,  
 Prison'd by the sullen north!  
 But to melt thy hated chain,  
 Is it that thou comest forth?  
 Wend thee to the sunny south,  
 To the glassy summer sea,  
 And the breathings of her mouth  
 Shall unchain and gladden thee!

Roamer in the hidden path,  
 'Neath the green and clouded wave!  
 Trampling in thy reckless wrath,  
 On the lost, but cherish'd brave;  
 Parting love's death-link'd embrace—  
 Crushing beauty's skeleton—  
 Tell us what the hidden race  
 With our mourned lost have done!

Floating isle, which in the sun  
 Art an icy coronal;  
 And beneath the viewless dun,  
 Throw'st o'er barks a wavy pall;  
 Shining death upon the sea!  
 Wend thee to the southern main;  
 Warm skies wait to welcome thee!  
 Mingle with the wave again!

## THE PRISONER FOR DEBT.

WHEN the summer sun was in the west,  
 Its crimson radiance fell,  
 Some on the blue and changeable sea,  
 And some in the prisoner's cell.  
 And then his eye with a smile would beam,  
 And the blood would leave his brain,  
 And the verdure of his soul return,  
 Like sere grass after rain!

But when the tempest wreathed and spread  
 A mantle o'er the sun,  
 He gather'd back his woes again,  
 And brooded thereupon;  
 And thus he lived, till Time one day  
 Led Death to break his chain:  
 And then the prisoner went away,  
 And he was free again!

## TO A WAVE.

LIST! thou child of wind and sea,  
 Tell me of the far-off deep.  
 Where the tempest's breath is free,  
 And the waters never sleep!  
 Thou perchance the storm hast aided,  
 In its work of stern despair,  
 Or perchance thy hand hath braided,  
 In deep caves, the mermaid's hair.

Wave! now on the golden sands,  
 Silent as thou art, and broken,  
 Bear'st thou not from distant strands  
 To my heart some pleasant token?  
 Tales of mountains of the south,  
 Spangles of the ore of silver;  
 Which, with playful singing mouth,  
 Thou hast leap'd on high to pilfer?

Mournful wave! I deem'd thy song  
 Was telling of a floating prison,  
 Which, when tempests swept along,  
 And the mighty winds were risen,  
 Founder'd in the ocean's grasp.  
 While the brave and fair were dying,  
 Wave! didst mark a white hand clasp  
 In thy folds, as thou wert flying!

Hast thou seen the hallow'd rock  
 Where the pride of kings repose,  
 Crown'd with many a musty lock,  
 Wreathed with sapphire, green, and rose?  
 Or with joyous, playful leap,  
 Hast thou been a tribute flinging,  
 Up that bold and jutting steep,  
 Pearls upon the south wind stringing?

Faded Wave! a joy to thee,  
 Now thy flight and toil are over!  
 O, may my departure be  
 'Calm as thine, thou ocean-rover!  
 When this soul's last pain or mirth  
 On the shore of time is driven,  
 Be its lot like thine on earth,  
 To be lost away in heaven!

## N. P. WILLIS.

[Born, 1807.]

NATHANIEL P. WILLIS was born at Portland, in Maine, on the twentieth day of January, 1807. During his childhood his parents removed to Boston; and at the Latin school in that city, and at the Philips Academy in Andover, he pursued his studies until he entered Yale College, in 1823. While he resided at New Haven, as a student, he won a high reputation, for so young an author, by a series of "Scripture Sketches," and a few other brief poems; and it is supposed that the warm and too indiscriminate praises bestowed upon these productions, influenced unfavourably his subsequent progress in the poetic art. He was graduated in 1827, and in the following year he published a "Poem delivered before the Society of United Brothers of Brown University," which, as well as his "Sketches," issued soon after he left college, was very favourably noticed in the best periodicals of the time. He also edited "The Token," a well-known annuary, for 1828; and about the same period published, in several volumes, "The Legendary," and established "The American Monthly Magazine." To this periodical several young writers, who afterward became distinguished, were contributors; but the articles by its editor, constituting a large portion of each number, gave to the work its character, and were of all its contents the most popular. In 1830 it was united to the "New York Mirror," of which Mr. WILLIS became one of the conductors; and he soon after sailed for Europe, to be absent several years.

He travelled over Great Britain, and the most interesting portions of the continent, mixing largely in society, and visiting every thing worthy of his regard as a man of letters, or as an American; and his "First Impressions" were given in his letters to the "Mirror," in which he described, with remarkable spirit and fidelity, and in a style peculiarly graceful and elegant, scenery and incidents, and social life among the polite classes in Europe. His letters were collected and republished in London, under the title of "Pencilings by the Way," and violently attacked in several of the leading periodicals, ostensibly on account of their too great freedom of personal detail. Captain MARRYAT, who was at the time editing a monthly magazine, wrote an article, characteristically gross and malignant, which led to a hostile meeting at Chatham, and Mr. LOCKHART, in the "Quarterly Review," published a "criticism" alike illiberal and unfair. Mr. WILLIS perhaps erred in giving to the public dinner-table conversations, and some of his descriptions of manners; but Captain MARRYAT himself is not undeserving of censure on account of the "personalities" in his writings; and for other reasons he could not have been the most suitable person in England to avenge the wrong it was alleged Mr. WILLIS had offered to society. That the author of "Peter's Letters to

his Kinsfolk," a work which is filled with far more reprehensible personal allusions than are to be found in the "Pencilings," should have ventured to attack the work on this ground, may excite surprise among those who have not observed that the "Quarterly Review" is spoken of with little reverence in the letters of the American traveller.

In 1835 Mr. WILLIS was married in England. He soon after published his "Inklings of Adventure," a collection of tales and sketches originally written for a London magazine, under the signature of "Philip Slingsby;" and in 1837 he returned to the United States, and retired to his beautiful estate on the Susquehanna, named "Glenmary," in compliment to one of the most admirable wives that ever gladdened a poet's solitude. In the early part of 1839, he became one of the editors of "The Corsair," a literary gazette, and in the autumn of that year went again to London, where, in the following winter, he published his "Loiterings of Travel," in three volumes, and "Two Ways of Dying for a Husband," comprising the plays "Bianca Visconti," and "Tortosa the Usurer." In 1840 appeared the illustrated edition of his poems, and his "Letters from Under a Bridge," and he retired a second time to his seat in western New York, where he now resides. Besides the works already mentioned, he is the author of "American Scenery," and of "Ireland,"—two works illustrated in a splendid manner by BARTLETT,—and of numerous papers in the reviews, magazines, and other periodicals.

The prose and poetry of Mr. WILLIS are alike distinguished for exquisite finish and melody. His language is pure, varied, and rich; his imagination brilliant, and his wit of the finest quality. Many of his descriptions of natural scenery are written pictures; and no other author has represented with equal vivacity and truth the manners of the age. His dramatic poems have been the most successful works of their kind produced in America. They exhibit a deep acquaintance with the common sympathies and passions, and are as remarkable as his other writings for affluence of language and imagery, and descriptive power.

His leading characteristics are essentially different from those of his contemporaries. DANA and BRYANT are the teachers of a high, religious philosophy; HALLECK and HOLMES excel in humour and delicate satire; LONGFELLOW has a fine imagination and is unequalled as an artist; but WILLIS is more than any other the poet of society—familiar with the secret springs of action in social life,—and moved himself by the same influences which guide his fellows. His genius is various: "Parrhasius," "Spring," "Hagar in the Wilderness," "The Annoyer," and other pieces, present strong contrasts; and they are alike excellent.

## MELANIE.

## I.

I stood on yonder rocky brow,\*

And marvell'd at the Sybil's fane,  
When I was not what I am now.

My life was then untouch'd of pain;  
And, as the breeze that stirr'd my hair,  
My spirit freshen'd in the sky,  
And all things that were true and fair

Lay closely to my loving eye,  
With nothing shadowy between—  
I was a boy of seventeen.

Yon wondrous temple crests the rock,

As light upon its giddy base,  
As stirless with the torrent's shock,  
As pure in its proportion'd grace,  
And seems a thing of air, as then,  
Afloat above this fairy glen;

But though mine eye will kindle still  
In looking on the shapes of art,

The link is lost that sent the thrill,  
Like lightning, instant to my heart.  
And thus may break, before we die,  
The electric chain 'twixt soul and eye!

Ten years—like yon bright valley, sown

Alternately with weeds and flowers—  
Had swiftly, if not gayly, flown,

And still I loved the rosy hours;  
And if there lurk'd within my breast

Some nerve that had been overstrung  
And quiver'd in my hours of rest,

Like bells by their own echo rung,  
I was with Hope a masker yet,

And well could hide the look of sadness,  
And, if my heart would not forget,

I knew, at least, the trick of gladness,  
And when another sang the strain,  
I mingled in the old refrain.

'T were idle to remember now,

Had I the heart, my thwarted schemes.  
I hear beneath this alter'd brow

The ashes of a thousand dreams:  
Some wrought of wild Ambition's fingers,

Some colour'd of Love's pencil well,  
But none of which a shadow lingers,

And none whose story I could tell  
Enough, that when I climb'd again

To Tivoli's romantic steep,

Life had no joy, and scarce a pain,

Whose wells I had not tasted deep;

And from my lips the thirst had pass'd

For every fount save one—the sweetest—and the last.

The last—the last! My friends were dead,

Or false; my mother in her grave;

Above my father's honour'd head

The sea had lock'd its hiding wave;

Ambition had but foil'd my grasp,

And Love had perish'd in my clasp;

And still, I say, I did not slack  
My love of life, and hope of pleasure,  
But gather'd my affections back;  
And, as the miser hugs his treasure,  
When plague and ruin bid him flee,

I closer clung to mine—my loved, lost MELANIE

The last of the DE BARRETT race,

My sister claim'd no kinsman's care;

And, looking from each other's face,

The eye stole upward unaware—

For there was naught whereon to lean

Each other's heart and heaven between—

Yet that was world enough for me,

And, for a brief, but blessed while,

There seem'd no care for MELANIE,

If she could see her brother smile;

But life, with her, was at the flow,

And every wave went sparkling higher,

While mine was ebbing, fast and low,

From the same shore of vain desire,

And knew I, with prophetic heart,

That we were wearing aye insensibly apart.

## II.

We came to Italy. I felt

A yearning for its sunny sky;

My very spirit seem'd to melt

As swept its first warm breezes by.

From lip and cheek a chilling mist,

From life and soul a frozen rime

By every breath seem'd softly kiss'd:

God's blessing on its radiant clime!

It was an endless joy to me

To see my sister's new delight;

From Venice, in its golden sea,

To Pastum, in its purple light,

By sweet Val d'Arno's tinted hills,

In Vallombrosa's convent gloom,

Mid Terni's vale of singing rills,

By deathless lairs in solemn Rome,

In gay Palermo's "Golden Shell,"

At Arethusa's hidden well.

We loiter'd like the impassion'd sun,

That slept so lovingly on all,

And made a home of every one—

Ruin, and fane, and waterfall—

And crown'd the dying day with glory.

If we had seen, since morn, but one old haunt of story.

We came, with spring, to Tivoli.

My sister loved its laughing air

And merry waters, though, for me,

My heart was in another key;

And sometimes I could scarcely bear

The mirth of their eternal play.

And, like a child that longs for home,

When weary of its holiday,

I sigh'd for melancholy Rome.

Perhaps—the fancy haunts me still—

'T was but a boiling sense of ill.

It was a morn, of such a day

As might have dawn'd on Eden first,

Early in the Italian May.

Vine-leaf and flower had newly burst

\* The story is told during a walk around the Cascadelle of Tivoli.

And, on the burden of the air,  
 The breath of buds came faint and rare;  
 And, far in the transparent sky,  
 The small, earth-keeping birds were seen,  
 Soaring deliriously high;  
 And through the clefts of newer green  
 Yon waters dash'd their living pearls;  
 And, with a gayer smile and bow,  
 Troop'd on the merry village-girls;  
 And, from the Contadina's brow,  
 The low-slouch'd hat was backward thrown,  
 With air that scarcely seem'd his own;  
 And MELANIE, with lips apart,  
 And clasped hands upon my arm,  
 Flung open her impassion'd heart,  
 And bless'd life's mere and breathing charm,  
 And sang old songs, and gather'd flowers,  
 And passionately bless'd once more life's thrilling  
 hours.

In happiness and idleness  
 We wander'd down yon sunny vale,—  
 O, mocking eyes! a golden tress  
 Floats back upon this summer gale!  
 A foot is tripping on the grass!  
 A laugh rings merry in mine ear!  
 I see a bounding shadow pass!—  
 O, God! my sister *once* was here!  
 Come with me, friend;—we rested yon;  
 There grew a flower she pluck'd and wore;  
 She sat upon this mossy stone!  
 That broken fountain, running o'er  
 With the same ring, like silver bells;  
 She listen'd to its babbling flow,  
 And said, "Perhaps the gossip tells  
 Some fountain nymph's love-story now!"  
 And, as her laugh rang clear and wild,  
 A youth—a painter—pass'd and smiled.

He gave the greeting of the morn  
 With voice that linger'd in mine ear.  
 I knew him sad and gentle born  
 By those two words, so calm and clear.  
 His frame was slight, his forehead high,  
 And swept by threads of raven hair;  
 The fire of thought was in his eye,  
 And he was pale and marble fair;  
 And Grecian chisel never caught  
 The soul in those slight features wrought.  
 I watch'd his graceful step of pride,  
 Till hidden by yon leaning tree,  
 And loved him e'er the echo died:  
 And so, alas! did MELANIE!

We sat and watch'd the fount a while  
 In silence, but our thoughts were one;  
 And then arose, and, with a smile  
 Of sympathy, we saunter'd on;  
 And she by sudden fits was gay,  
 And then her laughter died away;  
 And, in this changefulness of mood,  
 Forgotten now those May-day spells,  
 We turn'd where VARRO's villa stood,  
 And, gazing on the Cascatelles,  
 (Whose hurrying waters, wild and white,  
 Seem'd madden'd as they burst to light,)

I chanced to turn my eyes away,  
 And, lo! upon a bank alone,  
 The youthful painter, sleeping, lay!  
 His pencils on the grass were thrown,  
 And by his side a sketch was flung,  
 And near him as I lightly crept,  
 To see the picture as he slept,  
 Upon his feet he lightly sprung:  
 And, gazing with a wild surprise  
 Upon the face of MELANIE,  
 He said—and dropp'd his earnest eyes—  
 "Forgive me! but I dream'd of thee!"  
 His sketch, the while, was in my hand,  
 And, for the lines I look'd to trace—  
 A torrent by a palace spann'd,  
 Half-classic and half-fairy-land—  
 I only found—my sister's face!

## III.

Our life was changed. Another love  
 In its lone woof began to twine;  
 But, ah! the golden thread was wove  
 Between my sister's heart and mine!  
 She who had lived for me before—  
 She who had smiled for me alone—  
 Would live and smile for me no more!  
 The echo to my heart was gone!  
 It seem'd to me the very skies  
 Had shone through those averted eyes;  
 The air had breathed of balm—the flower  
 Of radiant beauty seem'd to be  
 But as *she* loved them, hour by hour,  
 And murmur'd of that love to *me*!  
 O, though it be so heavenly high  
 The selfishness of earth above,  
 That, of the watchers in the sky,  
 He sleeps who guards a brother's love—  
 Though to a sister's present weal—  
 The deep devotion far transcends  
 The utmost that the soul can feel  
 For even its own higher ends—  
 Though next to God, and more than heaven  
 For his own sake, he loves her, even—  
 'T is difficult to see another,  
 A passing stranger of a day,  
 Who never hath been friend or brother,  
 Pluck with a look her heart away,—  
 To see the fair, unsullied brow,  
 Ne'er kiss'd before without a prayer,  
 Upon a stranger's bosom now,  
 Who for the boon took little care,  
 Who is enrich'd, he knows not why;  
 Who suddenly hath found a treasure  
 Golconda were too poor to buy;  
 And he, perhaps, too cold to measure,  
 (Albeit, in her forgetful dream,  
 The unconscious idol happier seem,)  
 'T is difficult at once to crush  
 The rebel mourner in the breast,  
 To press the heart to earth, and hush  
 Its bitter jealousy to rest,—  
 And difficult—the eye gets dim—  
 The lip wants power to smile on him!

I thank sweet MARY Mother now,  
 Who gave me strength those pangs to hide,

And touch'd mine eyes and lit my brow  
 With sunshine that my heart belied.  
 I never spoke of wealth or race,  
 To one who ask'd so much of me,—  
 I look'd but in my sister's face,  
 And mused if she would happier be;  
 And, hour by hour, and day by day,  
 I loved the gentle painter more,  
 And in the same soft measure wore  
 My selfish jealousy away;  
 And I began to watch his mood,  
 And feel, with her, love's trembling care,  
 And bade God bless him as he woo'd  
 That loving girl, so fond and fair,  
 And on my mind would sometimes press  
 A fear that she might love him less.

But MELANIE—I little dream'd  
 What spells the stirring heart may move—  
 PYGMALION'S statue never seem'd  
 More changed with life, than she with love.  
 The pearl-tint of the early dawn  
 Flush'd into day-spring's rosy hue;  
 The meek, moss-folded bud of morn  
 Flung open to the light and dew;  
 The first and half-seen star of even  
 Wax'd clear amid the deepening heaven—  
 Similitudes perchance may be;  
 But these are changes oftener seen,  
 And do not image half to me  
 My sister's change of face and mien.  
 'Twas written in her very air,  
 That love had pass'd and enter'd there.

## IV.

A calm and lovely paradise  
 Is Italy, for minds at ease.  
 The sadness of its sunny skies  
 Weighs not upon the lives of these.  
 The ruin'd aisle, the crumbling fane,  
 The broken column, vast and prone—  
 It may be joy, it may be pain,  
 Amid such wrecks to walk alone;  
 The saddest man will sadder be,  
 The gentlest lover gentler there,  
 As if, whate'er the spirit's key,  
 It strengthen'd in that solemn air.  
 The heart soon grows to mournful things;  
 And Italy has not a breeze  
 But comes on melancholy wings;  
 And even her majestic trees  
 Stand ghost-like in the Cæsar's home,  
 As if their conscious roots were set  
 In the old graves of giant Rome,  
 And drew their sap all kingly yet!  
 And every stone your feet beneath  
 Is broken from some mighty thought,  
 And sculptures in the dust still breathe  
 The fire with which their lines were wrought,  
 And sunder'd arch, and plunder'd tomb  
 Still thunder back the echo, "Rome!"  
 Yet gayly o'er Egeria's fount  
 The ivy flings its emerald veil,  
 And flowers grow fair on Numa's mount,  
 And light-sprung arches span the dale.

And soft, from Caracalla's Baths,  
 The herdsman's song comes down the breeze,  
 While climb his goats the giddy paths  
 'To grass-grown architrave and frieze;  
 And gracefully Albano's hill  
 Curves into the horizon's line,  
 And sweetly sings that classic rill,  
 And fairly stands that nameless shrine;  
 And here, O, many a sultry noon  
 And starry eve, that happy June,  
 Came ANGALO and MELANIE,  
 And earth for us was all in tune—  
 For while Love talk'd with them, Hope walk'd  
 apart with me!

## V.

I shrink from the embitter'd close  
 Of my own melancholy tale.  
 'Tis long since I have waked my woes—  
 And nerve and voice together fail!  
 The throb beats faster at my brow.  
 My brain feels warm with starting tears,  
 And I shall weep—but heed not thou!  
 'Twill soothe a while the ache of years.  
 The heart transfix'd—worn out with grief—  
 Will turn the arrow for relief.  
 The painter was a child of shame!  
 It stir'd my pride to know it first,  
 For I had question'd but his name,  
 And thought, alas! I knew the worst,  
 Believing him unknown and poor.  
 His blood, indeed, was not obscure;  
 A high-born Conti was his mother,  
 But, though he knew one parent's face,  
 He never had beheld the other,  
 Nor knew his country or his race.  
 The Roman had his daughter's shame  
 Within St. Mona's convent wall,  
 And gave the boy a painter's name—  
 And little else to live withal!  
 And, with a noble's high desires  
 Forever mounting in his heart,  
 The boy consumed with hidden fires,  
 But wrought in silence at his art;  
 And sometimes at St. Mona's shrine,  
 Worn thin with penance harsh and long,  
 He saw his mother's form divine,  
 And loved her for their mutual wrong.  
 I said my pride was stir'd—but no!  
 The voice that told its bitter tale  
 Was touch'd so mournfully with woe,  
 And, as he ceased, all deathly pale,  
 He loos'd the hand of MELANIE,  
 And gazed so gaspingly on me—  
 The demon in my bosom died!  
 "Not thine," I said, "another's guilt;  
 I break no hearts for silly pride;  
 So, kiss you weeper if thou wilt!"

## VI.

St. Mona's morning mass was done;  
 The shrine-lamps struggled with the day;  
 And, rising slowly, one by one,  
 Stole the last worshippers away.  
 The organist play'd out the hymn,  
 The incense, to St. MARY sung,



Had mounted to the cherubim,  
 Or to the pillars thinly clung;  
 And boyish chorister replaced  
 The missal that was read no more,  
 And closed, with half-irreverent haste,  
 Confessional and chancel-door;  
 And as, through aisle and oriel pane,  
 The sun wore round his slanting beam,  
 The dying martyr stirr'd again,  
 And warriors battled in its gleam;  
 And costly tomb and sculptured knight  
 Show'd warm and wondrous in the light.  
 I have not said that MELANIE  
 Was radiantly fair—  
 This earth again may never see  
 A loveliness so rare!  
 She glided up St. Mona's aisle  
 That morning as a bride,  
 And, full as was my heart the while,  
 I bless'd her in my pride!  
 The fountain may not fail the less  
 Whose sands are golden ore,  
 And a sister for her loveliness  
 May not be loved the more;  
 But as, the fount's full heart beneath,  
 Those golden sparkles shine,  
 My sister's beauty seem'd to breathe  
 Its brightness over mine!

St. Mona has a chapel dim  
 Within the altar's fretted pale,  
 Where faintly comes the swelling hymn,  
 And dies, half-lost, the anthem's wail.  
 And here, in twilight meet for prayer,  
 A single lamp hangs o'er the shrine,  
 And RAPHAEL'S MARY, soft and fair,  
 Looks down with sweetness half-divine,  
 And here St. Mona's nuns alway  
 Through latticed bars are seen to pray.  
 Ave and sacrament were o'er,  
 And ANGELO and MELANIE  
 Still knelt the holy shrine before;  
 But prayer, that morn, was not for me!  
 My heart was lock'd! The lip might stir,  
 The frame might agonize—and yet,  
 O God! I could not pray for *her*!  
 A seal upon my soul was set—  
 My brow was hot—my brain opprest—  
 And fiends seem'd muttering round, "Your bridal  
 is unblest!"

With forehead to the lattice laid,  
 And thin, white fingers straining through,  
 A nun the while had softly pray'd.  
 O, e'en in prayer that voice I knew!  
 Each faltering word, each mournful tone,  
 Each pleading cadence, half-suppress'd—  
 Such music had its like alone  
 On lips that stole it at her breast!  
 And ere the orison was done  
 I loved the mother as the son!

And now, the marriage-vow to hear,  
 The nun unveil'd her brow;  
 When, sudden, to my startled ear,  
 There crept a whisper, hoarse, like fear,  
 "DE BREVERN! *is it thou!*"

The priest let fall the golden ring,  
 The bridegroom stood aghast;  
 While, like some wierd and frantic thing,  
 The nun was muttering fast;  
 And as, in dread, I nearer drew,  
 She thrust her arms the lattice through,  
 And held me to her straining view;  
 But suddenly begun  
 To steal upon her brain a light,  
 That stagger'd soul, and sense, and sight,  
 And, with a mouth all ashy white,  
 She shriek'd, "*It is his son!*  
*The bridegroom is thy blood—thy brother!*  
 RODOLPH DE BREVERN *wrong'd his mother!*"  
 And, as that doom of love was heard,  
 My sister sunk, and died, without a sign or word!

I shed no tear for her. She died  
 With her last sunshine in her eyes.  
 Earth held for her no joy beside  
 The hope just shatter'd, —and she lies  
 In a green nook of yonder dell;  
 And near her, in a newer bed,  
 Her lover—brother—sleeps as well!  
 Peace to the broken-hearted dead!

#### THE CONFESSIONAL.

I THOUGHT of thee—I thought of thee  
 On ocean many a weary night,  
 When heaved the long and sullen sea,  
 With only waves and stars in sight.  
 We stole along by isles of balm,  
 We furl'd before the coming gale,  
 We slept amid the breathless calm,  
 We flew beneath the straining sail,—  
 But thou wert lost for years to me,  
 And day and night I thought of thee!

I thought of thee—I thought of thee  
 In France, amid the gay saloon,  
 Where eyes as dark as eyes may be  
 Are many as the leaves in June:  
 Where life is love, and e'en the air  
 Is pregnant with impassion'd thought,  
 And song, and dance, and music are  
 With one warm meaning only fraught,  
 My half-snared heart broke lightly free,  
 And, with a blush, I thought of thee!

I thought of thee—I thought of thee  
 In Florence, where the fiery hearts  
 Of Italy are breathed away  
 In wonders of the deathless arts;  
 Where strays the Contadina, down  
 Val d' Arno, with song of old;  
 Where clime and women seldom frown,  
 And life runs over sands of gold;  
 I stray'd to lonely Fiesole,  
 On many an eve, and thought of thee.

I thought of thee—I thought of thee  
 In Rome, when, on the Palatine,  
 Night left the Cesar's palace free  
 To Time's forgetful foot and mine;



Or, on the Coliseum's wall,  
When moonlight touch'd the ivied stone,  
Reclining, with a thought of all  
That o'er this scene hath come and gone,  
The shades of Rome would start and see  
Unconsciously—I thought of thee.

I thought of thee—I thought of thee  
In Vallombrosa's holy shade,  
Where nobles born the friars be,  
By life's rude changes humbler made.  
Here MIXON framed his Paradise;  
I slept within his very cell;  
And, as I closed my weary eyes,  
I thought the cowl would fit me well;  
The cloisters breathed, it seem'd to me,  
Of heart's-ease—but I thought of thee.

I thought of thee—I thought of thee  
In Venice, on a night in June;  
When, through the city of the sea,  
Like dust of silver, slept the moon.  
Slow turn'd his oar the gondolier,  
And, as the black barks glided by,  
The water, to my leaning ear,  
Bore back the lover's passing sigh;  
It was no place alone to be,  
I thought of thee—I thought of thee.

I thought of thee—I thought of thee  
In the Ionian Isles, when straying  
With wise ULYSSES by the sea,  
Old HOMER's songs around me playing;  
Or, watching the bewitch'd caique,  
That o'er the star-lit waters flew,  
I listen'd to the helmsman Greek,  
Who sung the song that SAPPHO knew:  
The poet's spell, the bark, the sea,  
All vanish'd as I thought of thee.

I thought of thee—I thought of thee  
In Greece, when rose the Parthenon  
Majestic o'er the Egean sea,  
And heroes with it, one by one;  
When, in the grove of Academe,  
Where LUCAS and LUCRITIUS stray'd  
Discussing PLATO's mystic theme,  
I lay at midnight in the shade—  
The Egean wind, the whispering tree  
Had voices—and I thought of thee.

I thought of thee—I thought of thee  
In Asia, on the Dardanelles,  
Where, swiftly as the waters flee,  
Each wave some sweet old story tells;  
And, seated by the marble tank  
Which sleeps by Ilium's ruins old,  
(The fount where peerless HALEN drank,  
And VERTÉ loved her locks of gold,)  
I thrill'd such classic haunts to see,  
Yet even here I thought of thee.

I thought of thee—I thought of thee  
Where glide the Bosphorus's lovely waters,  
All palace-lined from sea to sea:  
And ever on its shores the slaughterers  
Of the delicious east are seen,  
Printing the bank with slapper'd feet.

And, O, the moory folds between,  
What eyes of heaven your glances meet!  
Peris of light no faster be,  
Yet, in Stamboul, I thought of thee.

I've thought of thee—I've thought of thee.  
Through change that teaches to forget,  
Thy face looks up from every sea,  
In every star thine eyes are set.  
Though rising beneath orient skies,  
Whose golden beauty breathes of rest,  
I envy every land that shines  
Into the far and clouded west;  
I think of thee—I think of thee!  
O, dearest! hast thou thought of me!

#### LINES ON LEAVING EUROPE.

BRIGHT flag at yonder tapering mast,  
Fling out your field of azure blue;  
Let star and stripe be westward cast,  
And point as FREEDOM'S eagle flew!  
Strain home! O lithe and quivering spars!  
Point home, my country's flag of stars!

The wind blows fair, the vessel free  
The pressure of the rising breeze,  
And, swiftest of a thousand kurls,  
She leaps to the careering seas!  
O, fair, fair cloud of snowy sail,  
In whose white breast I seem to lie,  
How oft, when blew this eastern gale,  
I've seen your semblance in the sky,  
And long'd, with breaking heart, to see  
On such white pinions o'er the sea!

Adieu, O lands of fame and old!  
I turn to watch our foamy track,  
And thoughts with which I first beheld  
Yon clouded line, come hurrying back:  
My lips are dry with vague dream,  
My cheek once more is hot with joy;  
My pulse, my brain, my soul on fire!  
O what has changed that traveller-boy?  
As leaves the ship this dying foam, how  
♦ His visions fade behind—his weary heart sped

Adieu, O soft and southern shore,  
Where dwell the stars long nam'd in heaven  
Those forms of beauty, seen no more,  
Yet once to Art's rapt vision given!  
O, still the enamour'd with delays,  
And press through fount and crumbling tower  
To win to his adoring gaze  
Those children of the sky again!  
Irradiate beauty, such as never  
That light on other earth hath shown,  
Hath made this land her home forever;  
And, could I live for this alone,  
Were not my birthright brighter far  
Than such voluptuous shores can be;  
Held not the west one glorious mine,  
New-born and blazing for the free,  
Sour'd not to heaven our eagle yet,  
Rome, with her heliot suns, should teach me to forget!

Adieu, O, fatherland! I see  
 Your white cliffs on the horizon's rim,  
 And, though to freer skies I flee,  
 My heart swells, and my eyes are dim!  
 As knows the dove the task you give her,  
 When loosed upon a foreign shore;  
 As spreads the rain-drop in the river  
 In which it may have flow'd before—  
 To England, over vale and mountain,  
 My fancy flew from climes more fair,  
 My blood, that knew its parent fountain,  
 Ran warm and fast in England's air.

My mother! in thy prayer to-night  
 There come new words and warmer tears!  
 On long, long darkness breaks the light,  
 Comes home the loved, the lost for years!  
 Sleep safe, O wave-worn mariner,  
 Fear not, to-night, or storm or sea!  
 The ear of Heaven bends low to *her*!  
 He comes to shore who sails with me!  
 The wind-toss'd spider needs no token  
 How stands the tree when lightnings blaze:  
 And, by a thread from heaven unbroken,  
 I know my mother lives and prays!

Dear mother! when our lips can speak,  
 When first our tears will let us see,  
 When I can gaze upon thy cheek,  
 And thou, with thy dear eyes, on me—  
 'T will be a pastime little sad  
 To trace what weight Time's heavy fingers  
 Upon each other's forms have had;  
 For all may flee, so feeling lingers!  
 But there's a change, beloved mother,  
 To stir far deeper thoughts of thine;  
 I come—but with me comes another,  
 To share the heart once only mine!  
 Thou, on whose thoughts, when sad and lonely,  
*One* star arose in memory's heaven;  
 Thou, who hast watch'd *one* treasure only,  
 Water'd *one* flower with tears at even:  
 Room in thy heart! The hearth she left  
 Is darken'd to make light to ours!  
 There are bright flowers of care bereft,  
 And hearts that languish more than flowers;  
 She was their light, their very air— [prayer!  
 Room, mother, in thy heart! place for her in thy

### SPRING.

THE Spring is here, the delicate-footed May,  
 With its slight fingers full of leaves and flowers;  
 And with it comes a thirst to be away,  
 Wasting in wood-paths its voluptuous hours;  
 A feeling that is like a sense of wings,  
 Restless to soar above these perishing things.

We pass out from the city's feverish hum,  
 To find refreshment in the silent woods;  
 And nature, that is beautiful and dumb,  
 Like a cool sleep upon the pulses broods;  
 Yet, even there, a restless thought will steal,  
 To teach the indolent heart it still must *feel*.

Strange, that the audible stillness of the noon,  
 The waters tripping with their silver feet,  
 The turning to the light of leaves in June,  
 And the light whisper as their edges meet:  
 Strange, that they fill not, with their tranquil tone,  
 The spirit, walking in their midst alone.

There's no contentment in a world like this,  
 Save in forgetting the immortal dream;  
 We may not gaze upon the stars of bliss,  
 That through the cloud-rifts radiantly stream;  
 Bird-like, the prison'd soul *will* lift its eye  
 And pine till it is hooded from the sky.

### TO ERMENGARDE.

I know not if the sunshine waste,  
 The world is dark since thou art gone!  
 The hours are, O! so leaden-paced!  
 The birds sing, and the stars float on,  
 But sing not well, and look not fair;  
 A weight is in the summer air,  
 And sadness in the sight of flowers;  
 And if I go where others smile,  
 Their love but makes me think of ours,  
 And Heaven gets my heart the while.  
 Like one upon a desert isle,  
 I languish of the dreary hours;  
 I never thought a life could be  
 So flung upon one hope, as mine, dear love, on thee!

I sit and watch the summer sky:  
 There comes a cloud through heaven alone;  
 A thousand stars are shining nigh,  
 It feels no light, but darkles on!  
 Yet now it nears the lovelier moon,  
 And, flashing through its fringe of snow,  
 There steals a rosier dye, and soon  
 Its bosom is one fiery glow!  
 The queen of life within it lies,  
 Yet mark how lovers meet to part:  
 The cloud already onward flies,  
 And shadows sink into its heart;  
 And (dost thou see them where thou art?)  
 Fade fast, fade all those glorious dyes!  
 Its light, like mine, is seen no more,  
 And, like my own, its heart seems darker than  
 before.

Where press, this hour, those fairy feet?  
 Where look, this hour, those eyes of blue?  
 What music in thine ear is sweet?  
 What odour breathes thy lattice through?  
 What word is on thy lip? What tone,  
 What look, replying to thine own?  
 Thy steps along the Danube stray,  
 Alas, it seeks an orient sea!  
 Thou wouldst not seem so far away,  
 Flow'd but its waters back to me!  
 I bless the slowly-coming moon,  
 Because its eye look'd late in thine;  
 I envy the west wind of June,  
 Whose wings will bear it up the Rhine;  
 The flower I press upon my brow  
 Were sweeter if its like perfumed thy chamber now!

## HAGAR IN THE WILDERNESS.

THE morning broke. Light stole upon the clouds  
With a strange beauty. Earth received again  
Its garment of a thousand dyes; and leaves,  
And delicate blossoms, and the painted flowers,  
And every thing that bendeth to the dew,  
And stirreth with the daylight, lifted up  
Its beauty to the breath of that sweet morn.

All things are dark to sorrow; and the light,  
And loveliness, and fragrant air, were sad  
To the dejected HAGAR. The moist earth  
Was pouring odours from its spicy pores,  
And the young birds were singing, as if life  
Were a new thing to them; but, O! it came  
Upon her heart like discord, and she felt  
How cruelly it tries a broken heart,  
To see a mirth in any thing it loves.  
She stood at ABRAHAM'S tent. Her lips were press'd  
Till the blood started; and the wandering veins  
Of her transparent forehead were swell'd out,  
As if her pride would burst them. Her dark eye  
Was clear and tearless, and the light of heaven,  
Which made its language legible, shot back  
From her long lashes, as it had been flame.  
Her noble boy stood by her, with his hand  
Clasp'd in her own, and his round, delicate feet,  
Scarce train'd to balance on the tented floor,  
Stagger'd for journeying. He had look'd up  
Into his mother's face, until he caught  
The spirit there, and his young heart was swelling  
Beneath his dimpled bosom, and his form  
Straighten'd up proudly in his tiny wrath,  
As if his light proportions would have swell'd,  
Had they but match'd his spirit, to the man.

Why bends the patriarch as he cometh now  
Upon his staff so wearily? His beard  
Is low upon his breast, and on his high brow,  
So written with the converse of his God,  
Beareth the swollen vein of agony.  
His lip is quivering, and his wonted step  
Of vigour is not there; and, though the morn  
Is passing fair and beautiful, he breathes  
Its freshness as it were a pestilence.  
O, man may bear with suffering: his heart  
Is a strong thing, and godlike in the grasp  
Of pain, that wrings mortality; but tear  
One chord affection clings to, part one tie  
That binds him to a woman's delicate love,  
And his great spirit yieldeth like a reed.

He gave to her the water and the bread,  
But spoke no word, and trusted not himself  
To look upon her face, but laid his hand  
In silent blessing on the fair-haired boy,  
And left her to her lot of loneliness.

Should Hagar weep! May slighted woman turn,  
And, as a vine the oak hath shaken off,  
Bend lightly to her leaning trust again?  
O, no! by all her loveliness, by all  
That makes life poetry and beauty, no!  
Make her a slave; steal from her rosy cheek  
By needless jealousies; let the last star  
Leave her a watcher by your couch of pain;  
Wrong her by petulance, suspicion, all  
That makes her cup a bitterness,—yet give

One evidence of love, and earth has not  
An emblem of devotedness like hers.  
But, O! estrange her once—it boots not how—  
By wrong or silence, any thing that tells  
A change has come upon your tenderness—  
And there is not a high thing out of heaven  
Her pride o'ermastereth not.

She went her way with a strong step and a  
Her press'd lip arch'd, and her clear eye undim'd  
As it had been a diamond, and her form  
Borne proudly up, as if her heart breathed through  
Her child kept on in silence, though she press'd  
His hand till it was pain'd: for he had caught  
As I have said, her spirit, and the seed  
Of a stern nation had been breathed upon.

The morning pass'd, and Asia's sun rode up  
In the clear heaven, and every beam was beat.  
The cattle of the hills were in the shade,  
And the bright plumage of the Orient lay  
On beating bosoms in her spicy trees.  
It was an hour of rest; but Hagar found  
No shelter in the wilderness, and on  
She kept her weary way, until the boy  
Hung down his head, and open'd his parch'd lips  
For water; but she could not give it him.  
She laid him down beneath the sultry sky,—  
For it was better than the close, hot breath  
Of the thick pines,—and tried to comfort him.  
But he was sore athirst, and his blue eyes  
Were dim and blood-shot, and he could not know  
Why God denied him water in the wild.  
She sat a little longer, and he grew  
Ghastly and faint, as if he would have died.  
It was too much for her. She lifted him,  
And bore him further on, and laid his head  
Beneath the shadow of a desert shrub;  
And, shrouding up her face, she went away,  
And sat to watch, where he could see her not,  
Till he should die; and, watching him, she wept!

"God stay thee in thine agony, my boy!  
I cannot see thee die; I cannot brook  
Upon thy brow to look,  
And see death settle on my cradle-boy.  
How have I drunk the light of thy blue eye?  
And could I see thee die!"

"I did not dream of this when thou wert young  
Like an unbound gazelle, among the flowers,  
Or wearing rosy hours,  
By the rich gush of water-sources playing,  
Then sinking weary to thy smiling sleep,  
So beautiful and deep.

"O, no! and when I watch'd by thee the while,  
And saw thy bright lip curling in thy dream,  
And thought of the dark stream  
In my own land of Egypt, the far Nile,  
How pray'd I that my father's land might be  
An heritage for thee!"

"And now the grave for its cold breast hath wearied  
And thy white, delicate limbs the earth will press.  
And, O! my last career  
Must feel thee cold, for a chill hand is on thee.  
How can I leave my boy, so pillow'd there  
Upon his clustering hair!"

She stood beside the well her God had given  
To gush in that deep wilderness, and bathed  
The forehead of her child until he laugh'd  
In his reviving happiness, and lisp'd  
His infant thought of gladness at the sight  
Of the cool plashing of his mother's hand.

### THOUGHTS

WHILE MAKING A GRAVE FOR A FIRST CHILD, BORN DEAD.

Room, gentle flowers! my child would pass to heaven!  
Ye look'd not for her yet with your soft eyes,  
O, watchful ushers at Death's narrow door!  
But, lo! while you delay to let her forth,  
Angels, beyond, stay for her! One long kiss  
From lips all pale with agony, and tears,  
Wrung after anguish had dried up with fire  
The eyes that wept them, were the cup of life  
Held as a welcome to her. Weep, O, mother!  
But not that from this cup of bitterness  
A cherub of the sky has turn'd away.

One look upon her face ere she depart!  
My daughter! it is soon to let thee go!  
My daughter! with thy birth has gush'd a spring  
I knew not of: filling my heart with tears,  
And turning with strange tenderness to thee!  
A love—O, God, it seems so—which must flow  
Far as thou fleest, and 'twixt Heaven and me,  
Henceforward, be a sweet and yearning chain,  
Drawing me after thee! And so farewell!  
'T is a harsh world in which affection knows  
No place to treasure up its loved and lost  
But the lone grave! Thou, who so late was sleeping  
Warm in the close fold of a mother's heart,  
Scarce from her breast a single pulse receiving,  
But it was sent thee with some tender thought—  
How can I leave thee *here*! Alas, for man!  
The herb in its humility may fall,  
And waste into the bright and genial air,  
While we, by hands that minister'd in life  
Nothing but love to us, are thrust away,  
The earth thrown in upon our just cold bosoms,  
And the warm sunshine trodden out forever!

Yet have I chosen for thy grave, my child,  
A bank where I have lain in summer hours,  
And thought how little it would seem like death  
To sleep amid such loveliness. 'The brook  
'Tripping with laughter down the rocky steps  
That lead us to thy bed, would still trip on,  
Breaking the dread hush of the mourners gone;  
The birds are never silent that build here,  
Trying to sing down the more vocal waters;  
The slope is beautiful with moss and flowers;  
And, far below, seen under arching leaves,  
Glitters the warm sun on the village spire,  
Pointing the living after thee. And this  
Seems like a comfort, and, replacing now  
The flowers that have made room for thee, I go  
To whisper the same peace to her who lies  
Robb'd of her child, and lonely. 'T is the work  
Of many a dark hour, and of many a prayer,  
'To bring the heart back from an infant gone!  
Hope must give o'er, and busy fancy blot  
Its images from all the silent rooms,

And every sight and sound familiar to her  
Undo its sweetest link; and so, at last,  
The fountain that, once loosed, must flow forever,  
Will hide and waste in silence. When the smile  
Steals to her pallid lip again, and spring  
Wakens its buds above thee, we will come,  
And, standing by thy music-haunted grave,  
Look on each other cheerfully, and say,  
*A child that we have loved is gone to heaven,*  
*And by this gate of flowers she pass'd away!*

### THE BELFRY PIGEON.

On the cross-beam under the Old South bell  
The nest of a pigeon is builded well.  
In summer and winter that bird is there,  
Out and in with the morning air;  
I love to see him track the street,  
With his wary eye and active feet;  
And I often watch him as he springs,  
Circling the steeple with easy wings,  
Till across the dial his shade has pass'd,  
And the belfry edge is gain'd at last.  
'T is a bird I love, with its brooding note,  
And the trembling throb in its mottled throat;  
There's a human look in its swelling breast,  
And the gentle curve of its lowly crest;  
And I often stop with the fear I feel,  
He runs so close to the rapid wheel.

Whatever is rung on that noisy bell—  
Chime of the hour, or funeral knell—  
The dove in the belfry must hear it well.  
When the tongue swings out to the midnight moon,  
When the sexton cheerly rings for noon,  
When the clock strikes clear at morning light,  
When the child is waked with "nine at night,"  
When the chimes play soft in the Sabbath air,  
Filling the spirit with tones of prayer,—  
Whatever tale in the bell is heard,  
He broods on his folded feet unstirr'd,  
Or, rising half in his rounded nest,  
He takes the time to smoothe his breast,  
Then drops again, with filmed eyes,  
And sleeps as the last vibration dies.

Sweet bird! I would that I could be  
A hermit in the crowd like thee!  
With wings to fly to wood and glen!  
Thy lot, like mine, is cast with men;  
And daily, with unwilling feet,  
I tread, like thee, the crowded street;  
But, unlike me, when day is o'er,  
Thou canst dismiss the world, and soar,  
Or, at a half-felt wish for rest,  
Canst smoothe thy feathers on thy breast,  
And drop, forgetful, to thy nest.

I would that, in such wings of gold,  
I could my weary heart unfold;  
I would I could look down unmoved,  
(Unloving as I am unloved,)  
And, while the world throngs on beneath,  
Smoothe down my cares and calmly breathe;  
And never sad with others' sadness,  
And never glad with others' gladness,  
Listen, unstirr'd, to knell or chime,  
And, lapp'd in quiet, bide my time.

## APRIL.

"A violet by a mossy stone,  
Half-hidden from the eye,  
Fair as a star, when only one  
Is shining in the sky."

WORDSWORTH.

I HAVE found violets. April hath come on,  
And the cool winds feel softer, and the rain  
Falls in the beaded drops of summer-time.  
You may hear birds at morning, and at eve  
The tame dove lingers till the twilight falls,  
Cooing upon the eaves, and drawing in  
His beautiful, bright neck; and, from the hills,  
A murmur like the hoarseness of the sea,  
Tells the release of waters, and the earth  
Sends up a pleasant smell, and the dry leaves  
Are lifted by the grass; and so I know  
That Nature, with her delicate ear, hath heard  
The dropping of the velvet foot of Spring.  
Take of my violets! I found them where  
The liquid south stole o'er them, on a bank  
That lean'd to running water. There's to me  
A daintiness about these early flowers,  
That touches me like poetry. They blow  
With such a simple loveliness among  
The common herbs of pasture, and breathe out  
Their lives so unobtrusively, like hearts  
Whose beatings are too gentle for the world.  
I love to go in the capricious days  
Of April and hunt violets, when the rain  
Is in the blue cups trembling, and they nod  
So gracefully to the kisses of the wind.  
It may be deem'd too idle, but the young  
Read nature like the manuscript of Heaven,  
And call the flowers its poetry. Go out!  
Ye spirits of habitual unrest,  
And read it, when the "fever of the world"  
Hath made your hearts impatient, and, if life  
Hath yet one spring unpoison'd, it will be  
Like a beguiling music to its flow,  
And you will no more wonder that I love  
To hunt for violets in the April-time.

## THE ANNOYER.

Love knoweth every form of air,  
And every shape of earth,  
And comes, unbidden, everywhere,  
Like thought's mysterious birth.  
The moonlit sea and the sunset sky  
Are written with Love's words,  
And you hear his voice unceasingly,  
Like song, in the time of birds.  
He peeps into the warrior's heart  
From the tip of a stooping plume,  
And the serried spears, and the many men,  
May not deny him room.  
He'll come to his tent in the weary night,  
And be busy in his dream,  
And he'll flout to his eye in morning light,  
Like a fay on a silver beam.

He hears the sound of the hunter's gun,  
And rides on the echo back,  
And sighs in his ear like a stirring leaf,  
And flits in his woodland track.  
The shade of the wood, and the stream of the river,  
The cloud, and the open sky,—  
He will haunt them all with his subtle quiver,  
Like the light of your very eye.

The fisher hangs over the leaning boat,  
And ponders the silver sea,  
For Love is under the surface hid,  
And a spell of thought has he:  
He heaves the wave like a bosom sweet,  
And speaks in the ripple low,  
Till the bait is gone from the crafty line,  
And the hook hangs bare below.

He blurs the print of the scholar's book,  
And intrudes in the maiden's prayer,  
And profanes the cell of the holy man  
In the shape of a lady fair.  
In the darkest night, and the bright daylight,  
In earth, and sea, and sky,  
In every home of human thought  
Will Love be lurking nigh.

## TO A FACE BELOVED.

THE music of the waken'd lyre  
Dies not upon the quivering strings,  
Nor burns alone the minstrel's fire  
Upon the lip that trembling sings;  
Nor shines the moon in heaven unseen,  
Nor shuts the flower its fragrant cell,  
Nor sleeps the fountain's wealth, I ween,  
Forever in its sparry wells;  
The spells of the enchanter lie  
Not on his own lone heart, his own rapt ear and eye.

I look upon a face as fair  
As ever made a lip of heaven  
Falter amid its music-prayer!  
The first-lit star of summer even  
Springs not so softly on the eye,  
Nor grows, with watching, half so bright,  
Nor, mid its sisters of the sky,  
So seems of heaven the dearest light;  
Men murmur where that face is seen—  
My youth's angelic dream was of that look and mien.

Yet, though we deem the stars are blent,  
And envy, in our grief, the flower  
That bears but sweetness in its breast,  
And fear'd the enchanter for his power,  
And love the minstrel for his spell  
He winds out of his lyre so well;  
The stars are almoners of light,  
The lyrist of melodious air,  
The fountain of its waters bright,  
And every thing most sweet and fair  
Of that by which it charms the ear,  
The eye of him that passes near;  
A lamp is lit in woman's eye  
That souls, else lost on earth, remember angels by

# EDWARD SANFORD.

[Born, 1807.]

EDWARD SANFORD, a son of the late Chancellor SANFORD, is a native of the city of New York. He was graduated at the Union College in 1824, and in the following year became a law student in the office of BENJAMIN F. BUTLER, afterward Attorney-General of the United States. He subsequently practised several years in the courts of

New York, but finally abandoned his profession to conduct the "Standard," an able democratic journal, with which he was connected during the political contest which resulted in the election of Mr. VAN BUREN to the Presidency, after which he was for a time one of the editors of "The Globe," at Washington. He now resides in New York.

## ADDRESS TO BLACK HAWK.

THERE'S beauty on thy brow, old chief! the high  
And manly beauty of the Roman mould,  
And the keen flashing of thy full, dark eye  
Speaks of a heart that years have not made cold;  
Of passions scathed not by the blight of time;  
Ambition, that survives the battle-rout.  
The man within thee scorns to play the mime  
To gaping crowds, that compass thee about.  
Thou walkest, with thy warriors by thy side,  
Wrapp'd in fierce hate, and high, unconquer'd pride.

Chief of a hundred warriors! dost thou yet—  
Vanquish'd and captive—dost thou deem that here  
The glowing day-star of thy glory set—  
Dull night has closed upon thy bright career?  
Old forest-lion, caught and caged at last,  
Dost pant to roam again thy native wild?  
To gloat upon the lifeblood flowing fast  
Of thy crush'd victims; and to slay the child,  
To dabble in the gore of wives and mothers, [thine?  
And kill, old Turk! thy harmless, pale-faced bro-

For it was cruel, BLACK HAWK, thus to flutter  
The dove-cotes of the peaceful pioneers,  
To let thy tribe commit such fierce and utter  
Slaughter among the folks of the frontiers.  
Though thine be old, hereditary hate,  
Begot in wrongs, and nursed in blood, until  
It had become a madness, 'tis too late [will  
To crush the hordes who have the power and  
To rob thee of thy hunting-grounds and fountains,  
And drive thee backward to the Rocky Mountains.

Spite of thy looks of cold indifference, [wonder;  
There's much thou'st seen that must excite thy  
Wakes not upon thy quick and startled sense  
The cannon's harsh and pealing voice of thunder?  
Our big canoes, with white and widespread wings,  
That sweep the waters as birds sweep the sky;  
Our steamboats, with their iron lungs, like things  
Of breathing life, that dash and hurry by?  
Or, if thou scorn'st the wonders of the ocean,  
What think'st thou of our railroad locomotion?

Thou'st seen our museums, beheld the dummies  
That grin in darkness in their coffin cases;  
What think'st thou of the art of making mummies,  
So that the worms shrink from their dry embraces?

Thou'st seen the mimic tyrants of the stage  
Strutting, in paint and feathers, for an hour;  
Thou'st heard the bellowing of their tragic rage,  
Seen their eyes glisten, and their dark brows lower.  
Anon, thou'st seen them, when their wrath cool'd  
down,  
Pass in a moment from a king—to clown.

Thou seest these things unmoved! sayst so, old  
fellow?

Then tell us, have the white man's glowing  
daughters  
Set thy cold blood in motion? Has't been mellow  
By a sly cup or so of our fire-waters?  
They are thy people's deadliest poison. They  
First make them cowards, and then white men's  
slaves;  
And sloth, and penury, and passion's prey,  
And lives of misery, and early graves.  
For, by their power, believe me, not a day goes  
But kills some Foxes, Sacs, and Winnebagoes.

Say, does thy wandering heart stray far away,  
To the deep bosom of thy forest-home?  
The hill-side, where thy young papposes play,  
And ask, amid their sports, when thou wilt come?  
Come not the wailings of thy gentle squaws  
For their lost warrior loud upon thine ear,  
Piercing athwart the thunder of huzzas,  
That, yell'd at every corner, meet thee here?  
The wife who made that shell-deck'd wampum belt,  
Thy rugged heart must think of her—and melt.

Chafes not thy heart, as chafes the panting breast  
Of the caged bird against his prison-bars,  
That thou, the crowned warrior of the West,  
The victor of a hundred forest-wars,  
Shouldst in thy age become a raree-show,  
Led, like a walking bear, about the town,  
A new-caught monster, who is all the go,  
And stared at, gratis, by the gaping clown?  
Boils not thy blood, while thus thou'rt led about,  
The sport and mockery of the rabble rout?

Whence came thy cold philosophy? whence came  
Thou tearless, stern, and uncomplaining  
The power that taught thee thus to veil  
Of thy fierce passions? Thou desp'



And thy proud spirit scorns the white men's glee,  
Save thy fierce sport, when at the funeral-pile  
Of a bound warrior in his agony,

Who meets thy horrid laugh with dying smile.  
Thy face, in length, reminds one of a Quaker's;  
Thy dances, too, are solemn as a Shaker's.

Proud scion of a noble stem! thy tree  
Is blanch'd, and bare, and scar'd, and leafless  
I'll not insult its fallen majesty, [now.

Nor drive, with careless hand, the ruthless plough  
Over its roots. Torn from its parent mould,  
Rich, warm, and deep, its fresh, free, balmy air,  
No second verdure quickens in our cold,

New, barren earth; no life sustains it there,  
But, even though prostrate, 'tis a noble thing,  
Though crownless, powerless, "every inch a king."

Give us thy hand, old nobleman of nature,  
Proud ruler of the forest aristocracy;  
The best of blood glows in thy every feature,  
And thy curl'd lip speaks scorn for our democracy.

Thou wear'st thy titles on that godlike brow;  
Let him who doubts them meet thine eagle-eye,  
He'll quail beneath its glance, and disavow  
All question of thy noble family;  
For thou mayst here become, with strict propriety,  
A leader in our city good society.

### TO A MUSQUITO.

*His voice was ever soft, gentle, and low.—King Lear.*

Thou sweet musician, that around my bed  
Dost nightly come and wind thy little horn,  
By what unseen and secret influence led,  
Feed'st thou my ear with music till 'tis morn?  
The wind-harp's tones are not more soft than thine,  
The hum of falling waters not more sweet:  
I own, *indeed*, I own thy song divine. [meet,  
And when next year's warm summer nights we  
(Till then, farewell!) I promise thee to be  
A patient listener to thy minstrelsy.

Thou tiny minstrel, who bid thee discourse  
Such eloquent music! was't thy tuneful sire?  
Some old musician! or didst take a course  
Of lessons from some master of the lyre?  
Who bid thee twang so sweetly thy small trump?  
Did Norrox form thy notes so clear and full?  
Art a phrenologist, and is the bump  
Of song developed in thy little skull?  
At NIBLO's hast thou been when crowds stood mute,  
Drinking the birdlike tones of CUPPY's flute?

Tell me the burden of thy ceaseless song.  
Is it thy evening hymn of grateful prayer,  
Or lay of love, thou pipest through the long,  
Still night! With song dost drive away dull care?  
Art thou a vieux garçon, a gay deceiver,  
A wandering blade, roaming in search of sweets,  
Pledging thy faith to every fond believer,  
Who thy advance with halfway shyness meets?  
Or art o' the softer sex, and sing'st in glee,  
"In maiden meditation, fancy free!"

Thou little siren, when the nymphs of yore  
Charm'd with their songs till men forgot to die,  
And starved, though music-fed, upon their shore.  
Their voices breathed no softer lays than thine.  
They sang but to entice, and thou dost sing  
As if to lull our senses to repose.

That thou mayst use, unharmed, thy little sting,  
The very moment we begin to doze;  
Thou worse than siren, thirsty, fierce blood-sipper,  
Thou living vampire, and thou gallinipper!

Nature is full of music, sweetly sings  
The lark, (and thou dost sing most sweetly too,  
Through the wide circuit of created things,

Thou art the living proof the lark sings true.  
Nature is full of thee; on every shore.

'Neath the hot sky of Congo's dusky child  
From warm Peru to icy Labrador.

The world's free citizen, thou roarest wild  
Wherever "mountains rise or oceans roll."  
Thy voice is heard, from "Indus to the Pole."

The incarnation of Queen Mab art thou,  
"The fairies' midwife;"—thou dost nightly up  
With amorous prolixia bending low,  
The honey-dew from many a lady's lip—  
(Though that they "straight on kisses dream" I  
doubt—)

On smiling faces, and on eyes that weep,  
Thou lightest, and oft with "sympathetic exact"

"Ticklest men's noses as they lie asleep;  
And sometimes dwellest, if I rightly scan,  
"On the forefinger of an alderman."

Yet thou canst glory in a noble birth.  
As rose the sea-born VEXES from the wave,  
So didst thou rise to life; the warming earth  
The living water and the fresh air gave  
A portion of their elements to create  
Thy little form, though beauty dwells not there.  
So lean and gaunt, that economic fate  
Meant thee to feed on music or on air.  
Our vein's pure juices were not made for thee,  
Thou living, singing, stinging atomy.

The hues of dying sunset are most fair,  
And twilight's tints just fading into night,  
Most dusky soft, and so thy soft notes are  
By far the sweetest when thou takest thy flight.  
The swan's last note is sweetest, so is thine;  
Sweet are the wind-harp's tones at distance heard.  
"Tis sweet at distance, at the day's decline,  
To hear the opening song of evening's bird.  
But notes of harp or bird at distance float  
Less sweetly on the ear than thy last note.

The autumn-winds are wailing: 'tis thy dirge.  
Its leaves are scar, prophetic of thy dawn.  
Soon the cold rain will overwhelm thee, as the storm  
Whelms the toss'd mariner in its watery bed.  
Then scar, and sing thy little life away!  
Albeit thy voice is somewhat husky now.  
'Tis well to end in music life's last day,  
Of one so gleeful and so blithe as thou:  
For thou wilt soon live through its joyous hours  
And pass away with autumn's dying flowers.

# THOMAS WARD.

[Born, 1807.]

DOCTOR WARD was born at Newark, in New Jersey, on the eighth of June, 1807. His father, General THOMAS WARD, is one of the oldest, wealthiest, and most respectable citizens of that town; and has held various offices of public trust in his native state, and represented his district in the national Congress.

Doctor WARD received his classical education at the academies in Bloomfield and Newark, and the college at Princeton. He chose the profession of physic, and, after the usual preparation, obtained his degree of Doctor of Medicine in the spring of 1829, at the Rutgers Medical College, in New York. In the autumn of the same year he went to Paris, to avail himself of the facilities afforded in that capital for the prosecution of every branch of medical inquiry; and, after two years' absence, during which he accomplished the usual tour through Italy, Switzerland, Holland, and Great Britain, he returned to New York, and commenced the practice of medicine in that city. In the course

of two or three years, however, he gradually withdrew from business, his circumstances permitting him to exchange devotion to his profession for the more congenial pursuits of literature and general knowledge. He is married, and still resides in New York; spending his summers, however, in his native city, and among the more romantic and beautiful scenes of New Jersey. His first literary efforts were brief satirical pieces, in verse and prose, published in a country gazette, in 1825 and 1826. It was not until after his return from Europe, when he adopted the signature of "FLACCUS," and began to write for the "New York American," that he attracted much attention. His principal work, "Passaic, a Group of Poems touching that River," appeared in 1841. It contains some fine descriptive passages, and its versification is generally correct and musical. "The Monomania of Money-getting," a satire, and many of his minor pieces, are more distinguished for vigour and sprightliness, than for mere poetical qualities.

## MUSINGS ON RIVERS.

BEAUTIFUL rivers! that adown the vale  
With graceful passage journey to the deep,  
Let me along your grassy marge recline  
At ease, and musing, meditate the strange  
Bright history of your life; yes, from your birth,  
Has beauty's shadow chased your every step;  
The blue sea was your mother, and the sun  
Your glorious sire: clouds your voluptuous cradle,  
Roof'd with o'erarching rainbows; and your fall  
To earth was cheer'd with shout of happy birds,  
With brighten'd faces of reviving flowers  
And meadows, while the sympathising west  
Took holiday, and donn'd her richest robes.  
From deep, mysterious wanderings your springs  
Break bubbling into beauty; where they lie  
In infant helplessness a while, but soon  
Gathering in tiny brooks, they gambol down  
The steep sides of the mountain, laughing, shouting,  
Teasing the wild flowers, and at every turn  
Meeting new playmates still to swell their ranks;  
Which, with the rich increase resistless grown,  
Shed foam and thunder, that the echoing wood  
Rings with the boisterous glee; while o'er their heads,  
Catching their spirit blithe, young rainbows sport,  
The frolic children of the wanton sun.

Nor is your swelling prime, or green old age,  
Though calm, unlovely; still, where'er ye move,  
Your train is beauty; trees stand grouping by  
To mark your graceful progress: giddy flowers,  
And vain, as beauties wont, stoop o'er the verge  
To greet their faces in your flattering glass;  
The thirsty herd are following at your side;  
And water-birds, in clustering fleets, convoy

Your sea-bound tides; and jaded man, released  
From worldly thralldom, here his dwelling plants,  
Here pauses in your pleasant neighbourhood,  
Sure of repose along your tranquil shores.  
And when your end approaches, and ye blend  
With the eternal ocean, ye shall fade  
As placidly as when an infant dies;  
And the death-angel shall your powers withdraw  
Gently as twilight takes the parting day,  
And, with a soft and gradual decline  
That cheats the senses, lets it down to night.

Bountiful rivers! not upon the earth  
Is record traced of Gon's exuberant grace  
So deeply graven as the channels worn  
By ever-flowing streams: arteries of earth,  
That, widely branching, circulate its blood:  
Whose ever-throbbing pulses are the tides.  
The whole vast enginery of Nature, all  
The roused and labouring elements combine  
In their production; for the mighty end  
Is growth, is life to every living thing.  
The sun himself is charter'd for the work:  
His arm uplifts the main, and at his smile  
The fluttering vapours take their flight for heaven,  
Shaking the briny sea-dregs from their wings;  
Here, wrought by unseen fingers, soon is wove  
The cloudy tissue, till a mighty fleet,  
Freighted with treasures bound for distant shores,  
Floats waiting for the breeze; loosed on the sky  
Rush the strong tempests, that, with sweeping  
Impel the vast flotilla to its port; [breath,  
Where, overhanging wide the arid plain,  
Drops the rich mercy down; and oft, when summer  
Withers the harvest, and the lazy clouds  
Drag idly at the bidding of the breeze,

New riders spur them, and enraged they rush,  
Bestrode by thunders, that, with hideous shouts  
And crackling thongs of fire, urge them along.

As falls the blessing, how the satiate earth  
And all her race shed grateful smiles!—not here  
The bounty ceases: when the drenching streams  
Have, inly sinking, quench'd the greedy thirst  
Of plants, of woods, some kind, invisible hand  
In bright, perennial springs draws up again  
For needy man and beast; and, as the brooks  
Grow strong, apprenticed to the use of man,  
The ponderous wheel they turn, the web to weave,  
The stubborn metal forge; and, when advanced  
To sober age at last, ye seek the sea,  
Bearing the wealth of commerce on your backs,  
Ye seem the unpaid carriers of the sky  
Vouchsafed to earth for burden; and your host  
Of shining branches, linking land to land,  
Seem bands of friendship—silver chains of love,  
To bind the world in brotherhood and peace.

Back to the primal chaos fancy sweeps  
To trace your dim beginning; when dull earth  
Lay sunken low, one level, plashy marsh,  
Girdled with mists; while saurian reptiles, strange,  
Measureless monsters, through the cloggy plain  
Paddled and flounder'd; and the Almighty voice,  
Like silver trumpet, from their hidden dens  
Summon'd the central and resistless fires,  
That with a groan from pole to pole upheave  
The mountain-masses, and, with dreadful rent,  
Fracture the rocky crust; then Andes rose,  
And Alps their granite pyramids shot up,  
Barren of soil; but gathering vapours round  
Their stony scalps, condensed to drops, from drops  
To brooks, from brooks to rivers, which set out  
Over that rugged and untravell'd land,  
The first exploring pilgrims, to the sea.  
Tedious their route, precipitous and vague,  
Seeking with humbleness the lowliest paths:  
 Oft shut in valleys deep, forlorn they turn  
And find no vent; till, gather'd into lakes,  
Topping the basin's brimming lip, they plunge  
Headlong, and hurry to the level main,  
Rejoicing: misty ages did they run,  
And, with unceasing friction, all the while  
Fritter'd to granular atoms the dense rock,  
And ground it into soil—then dropp'd (O! sure  
From heaven) the precious seed: first mosses, lichens  
Seized on the sterile flint, and from their dust  
Sprang herbs and flowers: last from the deepening  
mould  
Uprrose to heaven in pride the princely tree,  
And earth was fitted for her coming lord.

#### TO THE MAGNOLIA.

WHEN roaming o'er the marshy field,  
Through tangled brake and treacherous slough,  
We start, that spot so foul should yield,  
Chaste blossom! such a balm as thou.  
Such lavish fragrance there we meet,  
That all the dismal waste is sweet.

So, in the dreary path of life,  
Through clogging toil and thorny care,  
Love rears his blossom o'er the strife,  
Like thine, to cheer the wanderer there:  
Which pours such incense round the spot,  
His pains, his cares, are all forgot.

#### TO AN INFANT IN HEAVEN.

THOU bright and star-like spirit!  
That, in my visions wild,  
I see mid heaven's seraphic host—  
O! canst thou be my child?  
My grief is quench'd in wonder,  
And pride arrests my sighs;  
A branch from this unworthy stock  
Now blossoms in the skies.  
Our hopes of thee were lofty,  
But have we cause to grieve?  
O! could our fondest, proudest wish  
A nobler fate conceive!  
The little weeper, tearless,  
The sinner, snatch'd from sin:  
The babe, to more than manhood grown,  
Ere childhood did begin.  
And I, thy earthly teacher,  
Would blush thy powers to see;  
Thou art to me a parent now,  
And I, a child to thee!  
Thy brain, so uninstructed  
While in this lowly state,  
Now threads the mazy track of spheres,  
Or reads the book of fate.  
Thine eyes, so curb'd in vision,  
Now range the realms of space—  
Look down upon the rolling stars,  
Look up to God's own face.  
Thy little hand, so helpless,  
That scarce its toys could hold,  
Now clasps its mate in holy prayer,  
Or twangs a harp of gold.  
Thy feeble feet, unsteady,  
That totter'd as they trod,  
With angels walk the heavenly paths,  
Or stand before their God.  
Nor is thy tongue less skilful,  
Before the throne divine  
'Tis pleading for a mother's weal,  
As once she pray'd for thine.  
What bliss is born of sorrow?  
'Tis never sent in vain—  
The heavenly surgeon maims to save,  
He gives no useless pain.  
Our God, to call us homeward,  
His only Son sent down:  
And now, still more to tempt our hearts,  
Has taken up our own.

# HENRY WADSWORTH LONGFELLOW.

[Born, 1807.]

MR. LONGFELLOW was born in the city of Portland, in Maine, on the twenty-seventh of February, 1807. When fourteen years of age he entered Bowdoin College, where he was graduated in 1825. He soon after commenced the study of the law, but being appointed Professor of Modern Languages in the college in which he was educated, he in 1826 sailed for Europe to prepare himself for the duties of his office, and passed three years and a half visiting or residing in France, Spain, Italy, Germany, Holland and England. When he returned he entered upon the labours of instruction, and in 1831 was married. The professorship of Modern Languages and Literatures in Harvard College was made vacant, in 1835, by the resignation of Mr. TICKNOR. Mr. LONGFELLOW, being elected his successor, resigned his place in Brunswick, and went a second time to Europe to make himself more thoroughly acquainted with the subjects of his studies in the northern nations. He passed the summer in Denmark and Sweden; the autumn and winter in Germany—losing in that period his wife, who died suddenly at Heidelberg—and the following spring and summer in the Tyrol and Switzerland. He returned to the United States in October, 1836, and immediately entered upon his duties at Cambridge, where he has resided ever since, except during a visit to Europe for the restoration of his health, in 1843.

The earliest of LONGFELLOW's metrical compositions were written for "The United States Literary Gazette," printed in Boston, while he was an under-graduate; and from that period he has been known as a poet, and his effusions, improving as each year added to his scholarship and taste, have been extensively read and admired. During his subsequent residence in Brunswick he wrote several of the most elegant and judicious papers that have appeared in the "North American Review;" made a translation of *Coplas de Manrique*; and published "Outre Mer, or a Pilgrimage beyond the Sea," a collection of agreeable tales and sketches, chiefly written during his first residence abroad. In 1839 appeared his "Hyperion," a romance, which contains passages of remarkable beauty, but has little dramatic or narrative interest.

The first collection of his poems was published in 1839, under the title of "Voices of the Night." His "Ballads and other Poems" followed in 1841; "The Spanish Student, a Play," in 1843; "Poems on Slavery," in 1844, and a complete edition of his poetical writings, excepting some early effusions and the lyrical pieces on slavery, in a large octavo volume, illustrated with engravings by J. CHENEY, from original pictures by HUNTINGTON, in 1845.

LONGFELLOW's most considerable poem is the "Children of the Lord's Supper," translated from the Swedish of ESAIAS TEGNER, a venerable bishop of

the Lutheran church, and the most illustrious poet of northern Europe. The genius of TEGNER had already been made known in this country by a learned and elaborate criticism, illustrated by translated passages of great beauty, from his "Frithiof's Saga," contributed by LONGFELLOW to the "North American Review," soon after he returned from his second visit to Europe. The "Children of the Lord's Supper" is little less celebrated than the author's great epic, and the English version is a singularly exact reproduction of it, in form and spirit. No translations from the continental languages into the English surpass those of LONGFELLOW, and it is questionable whether some of his versions from the Spanish, German and Swedish, have been equalled. The rendition of the "Children of the Lord's Supper" was among the most difficult tasks to be undertaken, as spondaic words, necessary in the construction of hexameters, and common in the Greek, Latin and Swedish, are so rare in the English language. "The Skeleton in Armour" is the longest and most unique of his original poems. The Copenhagen antiquaries attribute the erection of a round tower at Newport, in Rhode Island, to the Scandinavians of the twelfth century. A few years ago a skeleton in complete armour was exhumed in the vicinity of the tower. These facts are the groundwork of the story.

Soon after the appearance of the first edition of this work, I suggested to the late Mr. CAREY, the publisher, widely known for his taste in art and literature, that a series of such volumes, embracing surveys and specimens of the poetry and prose of different countries, would be valuable and popular; and among the results of various conversations on the subject, was a request to Mr. LONGFELLOW to prepare "The Poets and Poetry of Europe." He acceded, and in the summer of 1845 finished and gave to the press the most comprehensive, complete, and accurate review of the poetry of the continental nations that has ever appeared in any language.

Of all our poets LONGFELLOW best deserves the title of artist. He has studied the principles of verbal melody, and rendered himself master of the mysterious affinities which exist between sound and sense, word and thought, feeling and expression. This tact in the use of language is probably the chief cause of his success. There is an aptitude, a gracefulness, and vivid beauty, in many of his stanzas, which at once impress the memory and win the ear and heart. There is in the tone of his poetry little passion, but much quiet earnestness. It is not so much the power of the instrument, as the skill with which it is managed, that excites our sympathy. His acquaintance with foreign literature has been of great advantage, by rendering him familiar with all the delicate capacities of lan

guage, from the grand symphonic roll of Northern tongue to the "soft, bastard Latin" of the South. His ideas and metaphors are often very striking and poetical; but there is no affluence of imagery, or wonderful glow of emotion, such as take us captive in BYRON or SHELLEY: the claim of LONGFELLOW consists rather in the wise and tasteful use of his materials than in their richness or originality. He has done much for the Art of Poetry in this country

by his example, and in this respect may claim the praise which all good critics of English Poetry have bestowed on GRAY and COLLINS. The spirit of LONGFELLOW's muse is altogether unexceptionable in a moral point of view. He illustrates the gentler themes of song, and pleads for justice, humanity, and particularly the beautiful, with a poet's deep conviction of their eternal claims upon the instinctive recognition of the man.

### NUREMBERG.

In the valley of the Pegnitz, where across broad meadow-lands  
Rise the blue Franconian mountains, Nuremberg,  
the ancient, stands.  
Quaint old town of toil and traffic, quaint old town  
of art and song,  
Memories haunt thy pointed gables, like the rooks  
that round them throng;  
Memories of the Middle Ages, when the emperors,  
rough and bold,  
Had their dwelling in thy castle, time-defying, cen-  
turies old;  
And thy brave and thrifty burghers boasted, in their  
uncouth rhyme,  
That their great imperial city stretch'd its hand  
through every clime.  
In the court-yard of the castle, bound with many  
an iron band,  
Stands the mighty linden planted by Queen CECI-  
LIE's hand;  
On the square the oriel window, where in old  
heroic days  
Sat the poet MELCHIOR singing Kaiser MAXIMI-  
LIAN's praise.  
Everywhere I see around me rise the wondrous  
world of Art,—  
Fountains wrought with richest sculpture standing  
in the common mart;  
And above cathedral doorways saints and bishops  
carved in stone,  
By a former age commission'd as apostles to our own.  
In the church of sainted SEBAST sleeps enshrined  
his holy dust,  
And in bronze the Twelve Apostles guard from age  
to age their trust;  
In the church of sainted LAWRENCE stands a pix  
of sculpture rare,  
Like the foamy sheaf of fountains, rising through  
the painted air.  
Here, when art was still religion, with a simple,  
reverent heart,  
Lived and labour'd ALBRECHT DÜRER, the Evan-  
gelist of Art;  
Hence in silence and in sorrow, toiling still with  
busy hand,  
Like an emigrant he wander'd, seeking for the Bet-  
ter Land.

*Emigravit* is the inscription on the tombstone where  
he lies;

Dead he is not,—but departed,—for the artist never  
dies.

Fairer seems the ancient city, and the sunnier  
seems more fair,  
That he once has trod its pavement, that he once  
has breathed its air!

Through these streets so broad and stately, then  
obscure and dismal lanes,  
Walked of yore the Mastersingers, chanting rich  
poetic strains.

From remote and sunless suburbs, came they to the  
friendly guild,  
Building nests in Fame's great temple, as in spots  
the swallows build.

As the weaver plied the shuttle, wove he too the  
mystic rhyme,  
And the smith his iron measures hammer'd to the  
anvil's chime;

Thanking God, whose boundless wisdom makes the  
flowers of poetry bloom  
In the forge's dust and cinders, in the tissues of the  
loom.

Here HANS SACHS, the cobbler-poet, laureate of the  
gentle craft,  
Wise of the Twelve Wise Masters, in hoarse tones  
sang and laugh'd.

But his house is now an ale-house, with a newly  
sanded floor,  
And a garland in the window, and his face above  
the door;

Painted by some humble artist, as in ADAM PRUCE-  
MAN'S song,  
As the old man gray and dove-like, with his great  
beard white and long.

And at night the swart mechanic comes to drive  
his cark and care,  
Quaffing ale from pewter tankards, in the master's  
antique chair.

Vanish'd is the ancient splendour, and before my  
dreamy eye  
Wave these mingling shapes and figures, like a  
faded tapestry.

Not thy Councils, not thy Kaisers, win for thee the  
world's regard;  
But thy painter, ALBRECHT DÜRER, and Hans  
SACHS, thy cobbler-bard.



Thus, O Nuremberg, a wanderer from a region far  
away,  
As he paced thy streets and court-yards, sang in  
thought his careless lay:  
Gathering from the pavement's crevice, as a floweret  
of the soil,  
The nobility of labour,—the long pedigree of toil.

### THE ARSENAL AT SPRINGFIELD.

THIS is the Arsenal. From floor to ceiling,  
Like a huge organ, rise the burnish'd arms;  
But from their silent pipes no anthem pealing,  
Startles the villages with strange alarms.  
Ah! what a sound will rise, how wild and dreary,  
When the death-angel touches those swift keys!  
What loud lament and dismal Miserere  
Will mingle with their awful symphonies!  
I hear even now the infinite fierce chorus,  
The cries of agony, the endless groan,  
Which, through the ages that have gone before us,  
In long reverberations reach our own.  
On helm and harness rings the Saxon hammer,  
Through Cimbric forest roars the Norsemen's  
And loud, amid the universal clamor, [song,  
O'er distant deserts sounds the Tartar gong.  
I hear the Florentine, who from his palace  
Wheels out his battle bell with dreadful din,  
And Aztec priests upon their teocallis  
Beat the wild war-drums made of serpent's skin;  
The tumult of each sacked and burning village;  
The shout that every prayer for mercy drowns;  
The soldiers revels in the midst of pillage;  
The wail of famine in beleaguered towns;  
The bursting shell, the gateway wrench'd asunder,  
The rattling musketry, the clashing blade;  
And ever and anon, in tones of thunder,  
The diapason of the cannonade.  
Is it, O man, with such discordant noises,  
With such accursed instruments as these,  
Thou drownest Nature's sweet and kindly voices,  
And jarrest the celestial harmonies?  
Were half the power, that fills the world with terror,  
Were half the wealth, bestow'd on camps and  
courts,  
Given to redeem the human mind from error,  
There were no need of arsenals nor forts:  
The warrior's name would be a name abhorred!  
And every nation, that should lift again  
Its hand against a brother, on its forehead  
Would wear for evermore the curse of Cain!  
Down the dark future, through long generations,  
The echoing sounds grow fainter and then cease;  
And like a bell, with solemn, sweet vibrations,  
I hear once more the voice of Christ say "Peace!"  
Peace! and no longer from its brazen portals  
The blast of war's great organ shakes the skies!  
But beautiful as songs of the immortals,  
The holy melodies of love arise.

### THE SKELETON IN ARMOUR.

"SPEAK! speak! thou fearful guest!  
Who, with thy hollow breast  
Still in rude armour drest,  
Comest to daunt me!  
Wrapt not in Eastern balms,  
But with thy fleshless palms  
Stretch'd, as if asking alms,  
Why dost thou haunt me?"

Then, from those cavernous eyes  
Pale flashes seemed to rise,  
As when the Northern skies  
Gleam in December;  
And, like the water's flow  
Under December's snow,  
Came a dull voice of wo  
From the heart's chamber.

"I was a Viking old!  
My deeds, though manifold,  
No Skald in song has told,  
No Saga taught thee!  
Take heed, that in thy verse  
Thou dost the tale rehearse,  
Else dread a dead man's curse!  
For this I sought thee.

"Far in the Northern Land,  
By the wild Baltic's strand,  
I, with my childish hand,  
Tamed the ger-falcon;  
And, with my skates fast-bound,  
Skimm'd the half-frozen Sound,  
That the poor whimpering hound  
Trembled to walk on.

"Oft to his frozen lair  
Track'd I the grizzly bear,  
While from my path the hare  
Fled like a shadow;  
Oft through the forest dark  
Followed the were-wolf's bark,  
Until the soaring lark  
Sang from the meadow.

"But when I older grew,  
Joining a corsair's crew,  
O'er the dark sea I flew  
With the marauders.  
Wild was the life we led;  
Many the souls that sped,  
Many the hearts that bled,  
By our stern orders.

"Many a wassail-bout  
Wore the long winter out  
Often our midnight shout  
Set the cocks crowing,  
As we the Berserk's tale  
Measured in cups of ale,  
Draining the oaken pail,  
Fill'd to o'erflowing.

"Once as I told in glee  
Tales of the stormy sea,  
Soft eyes did gaze on me,  
Burning yet tender;



And as the white stars shine  
On the dark Norway pine,  
On that dark heart of mine  
Fell their soft splendour.

"I woo'd the blue-eyed maid,  
Yielding, yet half afraid,  
And in the forest's shade  
Our vows were plighted.  
Under its hush'd vest  
Flutter'd her little breast,  
Like birds within their nest  
By the hawk frighted.

"Bright in her father's hall  
Shields gleam'd upon the wall,  
Loud sang the minstrel all,  
Chanting his glory;  
When of old Hildebrand  
I ask'd his daughter's hand,  
Mute did the minstrel stand  
To hear my story.

"While the brown ale he quaff'd  
Loud then the champion laugh'd,  
And as the wind-gusts waft  
The sea-foam brightly,  
So the loud laugh of scorn,  
Out of their lips unborn,  
From the deep drinking-horn  
Blew the foam lightly.

"She was a Prince's child,  
I but a Viking wild,  
And though she blush'd and smiled,  
I was discarded!  
Should not the dove so white  
Follow the sea-mew's flight,  
Why did they leave that night  
Her nest unguarded!

"Scarce had I put to sea,  
Bearing the maid with me,—  
Fairest of all was she  
Among the Norsewomen—  
When on the white sea-strand,  
Waving his armed hand,  
Saw we old Hildebrand,  
With twenty horsemen.

"Then launch'd they to the blast,  
Bent like a reed each mast,  
Yet we were gaining fast,  
When the wind fail'd us;  
And with a sudden flaw  
Came round the gusty blow,  
So that our foe we saw  
Laugh as he hail'd us.

"And as to catch the gale  
Round veer'd she flapping sail,  
Death! was the helmsman's hail,  
Death without quarter!  
Mid-ships with iron keel  
Struck we her ribs of steel;  
Down her black hulk did reel  
Through the black water.

"As with his wings aloft,  
Nails the fierce cormorant,

Seeking some rocky haunt,  
With his prey laden,  
So toward the open main,  
Beating to us again,  
Through the wild hurricane,  
Bore I the maiden.

"Three weeks we westward bore,  
And when the storm was o'er,  
Cloud-like we saw the shore  
Stretching to lee-ward;  
There for my lady's bower  
Built I the lofty tower,  
Which, to this very hour,  
Stands looking sea-ward.

"There lived we many years:  
Time dried the maiden's tears:  
She had forgot her fears,  
She was a mother;  
Death closed her mild blue eyes,  
Under that tower she lies:  
Ne'er shall the sun arise  
On such another!

"Still grew my bosom then,  
Still as a stagnant fen!  
Hateful to me were men,  
The sun-light hateful!  
In the vast forest here,  
Clad in my warlike gear,  
Fell I upon my spear,  
O, death was grateful!

"Thus, swim'd with many scars  
Bursting these prison bars,  
Up to its native stars  
My soul ascended!  
There from the flowing bowl  
Deep drinks the warrior's soul,  
Scant! to the Northland! Alas!  
—Thus the tale ended.

\* In a volume thus to the *Antiquary's* edition when drinking health. The orthography of the slightly changed, however, to correct pronunciation. North. This poem was suggested by the *Two Towers* Newport, now claimed by the State, as work of their ancestors. Mr. Longfellow visited On this ancient structure, there are no architectural remains which might possibly have served to guide assigning the probable date of its erection. It is no longer a shrine, as found of the painted rock, as a representation in it, is indicative of an earlier and then of a later period. From such characteristics remain, however, we can scarcely form any other science than one, in which we are convinced that all, as to the late Old Northern architecture, will come to the same conclusion was reached at a recent meeting of the Yale and the Harvard classes. The work applies, of course, to the original building and not to the alterations that it subsequently received for there is every such allusion in the upper part of the building which suggest its structure, and the most likely occasioned by its being adapted modern times to various uses, for example as the structure of a wind-mill, and, lastly, as a lamp stand. To the same times may be referred the windows, as for place, and the apertures made above the same. That this building could not have been covered by the wind-mill is what an architect will easily discern. — *Antiquary's* *de Nord*, in the *Mémorial de la Société Royale d'Antiquaires de Nord*, for 1829-1830.

## A PSALM OF LIFE.

WHAT THE HEART OF THE YOUNG MAN SAID TO THE  
PSALMIST.

TELL me not, in mournful numbers,  
Life is but an empty dream!  
For the soul is dead that slumbers,  
And things are not what they seem.

Life is real! Life is earnest! —  
And the grave is not its goal;  
Dust thou art, to dust returnest,  
Was not spoken of the soul. —

Not enjoyment, and not sorrow,  
Is our destined end or way;  
But to act, that each to-morrow  
Find us farther than to-day.

Art is long, and Time is fleeting, —  
And our hearts, though stout and brave,  
Still, like muffled drums, are beating  
Funeral marches to the grave. —

In the world's broad field of battle,  
In the bivouac of Life, —  
Be not like dumb, driven cattle! —  
Be a hero in the strife!

Trust no Future, howe'er pleasant! —  
Let the dead Past bury its dead! —  
Act,—act in the living Present!  
Heart within, and God o'erhead!

Lives of great men all remind us —  
We can make our lives sublime,  
And, departing, leave behind us  
Footprints on the sands of time; —

Footprints, that perhaps another,  
Sailing o'er life's solemn main, —  
A forlorn and shipwreck'd brother,  
Seeing, shall take heart again. —

Let us, then, be up and doing,  
With a heart for any fate;  
Still achieving, still pursuing,  
Learn to labour and to wait.

## THE LIGHT OF STARS.

THE night is come, but not too soon;  
And sinking silently,  
All silently, the little moon  
Drops down behind the sky.

There is no light in earth or heaven,  
But the cold light of stars;  
And the first watch of night is given  
To the red planet Mars.

Is it the tender star of love?  
The star of love and dreams?  
O no! from that blue tent above  
A hero's armour gleams.

And earnest thoughts within me rise,  
When I behold afar,  
Suspended in the evening skies,  
The shield of that red star.

O star of strength! I see thee stand  
And smile upon my pain;  
Thou beckonest with thy mailed hand,  
And I am strong again.

Within my breast there is no light,  
But the cold light of stars:  
I give the first watch of the night  
To the red planet Mars.

The star of the unconquer'd will,  
He rises in my breast,  
Serene, and resolute, and still,  
And calm, and self-possess'd.

And thou, too, whoso'er thou art,  
That readest this brief psalm,  
As one by one thy hopes depart,  
Be resolute and calm.

O fear not in a world like this,  
And thou shalt know ere long,  
Know how sublime a thing it is  
To suffer and be strong.

## ENDYMION.

THE rising moon has hid the stars,  
Her level rays, like golden bars,  
Lie on the landscape green,  
With shadows brown between.

And silver white the river gleams,  
As if DIANA, in her dreams,  
Had dropt her silver bow  
Upon the meadows low.

On such a tranquil night as this,  
She woke ENDYMION with a kiss,  
When, sleeping in the grove,  
He dream'd not of her love.

Like DIAN's kiss, unask'd, unsought,  
Love gives itself, but is not bought;  
Nor voice, nor sound betrays  
Its deep, impassion'd gaze.

It comes—the beautiful, the free,  
The crown of all humanity—  
In silence and alone  
To seek the elected one.

It lifts the bows, whose shadows deep  
Are Life's oblivion, the soul's sleep,  
And kisses the closed eyes  
Of him, who slumbering lies.

O, weary hearts! O, slumbering eyes!  
O, drooping souls, whose destinies  
Are fraught with fear and pain,  
Ye shall be loved again!

No one is so accursed by fate,  
No one so utterly desolate,  
But some heart, though unknown,  
Responds unto its own.

Responds—as if, with unseen wings,  
A breath from heaven had touch'd its strings.  
And whispers, in its song,  
“Where hast thou stay'd so long?”

## FOOTSTEPS OF ANGELS.

When the hours of day are number'd,  
And the voices of the Night  
Wake the better soul that slumber'd  
To a holy, calm delight;

Ere the evening lamps are lighted,  
And, like phantoms grim and tall,  
Shadows from the stifled fire-light  
Dance upon the parlour-wall;

Then the forms of the departed  
Enter at the open door;  
The beloved ones, the true-hearted,  
Come to visit me once more;

He, the young and strong, who cherish'd  
Noble longings for the strife,—  
By the road-side fell and perish'd,  
Weary with the march of life!

They, the holy ones and weakly,  
Who lie prone of suffering here,—  
Folded their pale hands so meekly,—  
Spoke with us on earth no more!

And with them the Being Beauteous,  
Who unto my youth was given,  
More than all things else to love me,  
And is now a saint in heaven.

With a slow and noiseless footstep,  
Comes that messenger divine,  
Takes the vacant chair beside me,  
Lays her gentle hand in mine.

And she sits and gazes at me,  
With those deep and tender eyes,  
Like the stars, so still and saintlike,  
Looking downward from the skies.

I utter'd not, yet comprehended,  
Is the spirit's voiceless prayer,  
Soft rebukes, in blessings ended,  
Breathing from her lips of air.

O, though oft depress'd and lonely,  
All my fears are laid aside,  
If I but remember only  
Such as these have lived and died!

## THE BELEAGURED CITY.

I have read in some old marvellous tale  
Some legend strange and vague,  
That a midnight host of spectral pale  
Beleagured the walls of Prague.

Beside the Moldau's rushing stream,  
With the wan moon overhead,  
There stood, as in an awful dream,  
The army of the dead.

White as a sea-fog, landward bound,  
The spectral camp was seen.  
And, with a sorrowful, deep sound,  
The river flow'd between.

No other voice nor sound was there,  
No drum, nor sentry's pace;  
The mist-like banners clasp'd the air,  
As clouds with clouds embrace.

But, when the old cathedral bell  
Proclaim'd the morning prayer,  
The white pavilions rose and fell  
On the alarmed air.

Down the broad valley fast and far  
The troubled army fled,  
Up rose the glorious morning star,  
The ghastly host was dead.

I have read in the marvellous heart of man,  
That strange and mystic scroll,  
That an army of phantoms vast and wan  
Beleaguers the human soul.

Encamp'd beside Life's rushing stream,  
In Fancy's misty light,  
Gigantic shapes and shadows gleam  
Portentous through the night.

Upon its midnight battle-ground  
The spectral camp is seen,  
And with a sorrowful, deep sound,  
Flows the River of Life between.

No other voice, nor sound is there,  
In the army of the grave;  
No other challenge breaks the air,  
But the rushing of Life's wave.

And, when the solemn and deep church-bell  
Entreats the soul to pray,  
The midnight phantoms feel the spell,  
The shadows sweep away.

Down the broad Vale of Tears afar  
The spectral camp is fled;  
Faith shineth as a morning star,  
Our ghastly fears are dead.

## IT IS NOT ALWAYS MAY.

The sun is bright, the air is clear,  
The darting swallows soar and sing,  
And from the stately elms pour  
The blue-bird prophesying Spring.

So blue yon winding river flows,  
It seems an outlet from the sky  
Where, waiting till the west wind blows,  
The freighted clouds at anchor lie.

All things are new—the buds, the leaves,  
That in the elm-trees' nodding eaves,  
And even the nest beneath the eaves—  
There are no birds in last year's nests.

All things are new in youth and love,  
The fulness of their first delight,  
And learn from the soft heavens above  
The full and perfect wisdom of night.

Maiden! that read'st this simple rhyme,  
Enjoy thy youth—it will not stay;  
Enjoy the fragrance of thy prime,  
For, O! it is not always May!

Enjoy the spring of Love and Youth,  
To some good angel leave the rest,  
For Time will teach thee soon the truth—  
There are no birds in last year's nest.

MIDNIGHT MASS FOR THE DYING  
YEAR.

Yea, the year is growing old,  
And his eye is pale and blear'd!  
Death, with frosty hand and cold,  
Plucks the old man by the beard,  
Sorely,—sorely!

The leaves are falling, falling,  
Solemnly and slow;  
Caw! caw! the rooks are calling,  
It is a sound of wo,  
A sound of wo!

Through woods and mountain-passes  
The winds, like anthems, roll;  
They are chanting solemn masses,  
Singing; Pray for this poor soul,  
Pray,—pray!

The hooded clouds, like friars,  
Tell their beads in drops of rain,  
And patter their doleful prayers;—  
But their prayers are all in vain,  
All in vain!

There he stands, in the foul weather,  
'The foolish, fond Old Year,  
Crown'd with wild flowers and with heather,  
Like weak, despised LEAR,  
A king,—a king!

Then comes the summer-like day,  
Bids the old man rejoice!  
His joy! his last! O, the old man gray  
Loveth her ever-soft voice,  
Gentle and low.

To the crimson woods he saith,  
And the voice gentle and low  
Of the soft air, like a daughter's breath,  
Pray do not mock me so!  
Do not laugh at me!

And now the sweet day is dead;  
Cold in his arms it lies,  
No stain from its breath is spread  
Over the glassy skies,  
No mist nor stain!

Then, too, the Old Year dieth,  
And the forests utter a moan,  
Like the voice of one who crieth  
In the wilderness alone,  
Vex not his ghost!

Then comes, with an awful roar,  
Gathering and sounding on,  
The storm-wind from Labrador,  
The wind Euroclydon,  
The storm-wind!

Howl! howl! and from the forest  
Sweep the red leaves away!  
Would, the sins that thou abhorrest,  
O soul! could thus decay,  
And be swept away!

For there shall come a mightier blast,  
There shall be a darker day;  
And the stars, from heaven down-cast,  
Like red leaves be swept away!  
Kyrie Eleyson!  
Christe Eleyson!

## THE VILLAGE BLACKSMITH.

UNDER a spreading chestnut tree  
The village smithy stands;  
The smith, a mighty man is he,  
With large and sinewy hands;  
And the muscles of his brawny arms  
Are strong as iron bands.

His hair is crisp, and black, and long;  
His face is like the tan;  
His brow is wet with honest sweat;  
He earns whate'er he can,  
And looks the whole world in the face,  
For he owes not any man.

Week in, week out, from morn till night,  
You can hear his bellows blow;  
You can hear him swing his heavy sledge,  
With measured beat and slow,  
Like a sexton ringing the village bell  
When the evening sun is low.

And children coming home from school  
Look in at the open door;  
They love to see the flaming forge,  
And hear the bellows roar,  
And catch the burning sparks that fly  
Like chaff from a threshing-floor.

He goes on Sunday to the church,  
And sits among his boys;  
He hears the parson pray and preach,  
He hears his daughter's voice,  
Singing in the village choir,  
And it makes his heart rejoice.

It sounds to him like her mother's voice,  
Singing in Paradise!  
He needs must think of her once more,  
How in the grave she lies;  
And with his hard, rough hand he wipes  
A tear out of his eyes.

Toiling—rejoicing—sorrowing—  
Onward through life he goes:  
Each morning sees some task begin,  
Each evening sees it close;  
Something attempted—something done,  
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,  
For the lesson thou hast taught!  
Thus at the flaming forge of Life  
Our fortunes must be wrought,  
Thus on its sounding anvil shaped  
Each burning deed and thought.

## EXCELSIOR.

THE shades of night were falling fast,  
As through an Alpine village pass'd  
A youth, who bore, mid snow and ice,  
A banner with the strange device,  
Excelsior!

His brow was sad; his eye beneath  
Flash'd like a falchion from its sheath,  
And like a silver clarion rung  
The accents of that unknown tongue,  
Excelsior!

In happy homes he saw the light  
Of household fires gleam warm and bright:  
Above, the spectral glaciers shone,  
And from his lips escaped a groan,  
Excelsior!

"Try not the pass!" the old man said;  
"Dark lowers the tempest overhead,  
The roaring torrent is deep and wide!"  
And loud that clarion voice replied,  
Excelsior!

"O stay," the maiden said, "and rest  
Thy weary head upon this breast!"  
A tear stood in his bright blue eye,  
But still he answer'd, with a sigh,  
Excelsior!

"Beware the pine tree's wither'd branch!  
Beware the awful avalanche!"  
This was the peasant's last good-night;  
A voice replied, far up the height,  
Excelsior!

At break of day, as heavenward  
The pious monks of Saint BERNARD  
Utter'd the oft-repeated prayer,  
A voice cried through the startled air,  
Excelsior!

A traveller, by the faithful hound,  
Half-buried in the snow was found,  
Still grasping in his hand of ice  
That banner with the strange device,  
Excelsior!

There, in the twilight cold and gray,  
Lifeless, but beautiful, he lay,  
And from the sky, serene and far,  
A voice fell, like a falling star!  
Excelsior!

## THE RAINY DAY.

THE day is cold, and dark, and dreary;  
It rains, and the wind is never weary;  
The vine still clings to the mouldering wall,  
But at every gust the dead leaves fall,  
And the day is dark and dreary.

My life is cold, and dark, and dreary;  
It rains, and the wind is never weary;  
My thoughts still cling to the mouldering past,  
But the hopes of youth fall thick in the blast,  
And the days are dark and dreary.

Be still, sad heart, and cease repining:  
Behind the clouds is the sun still shining;  
Thy fate is the common fate of all:  
Into each life some rain must fall,  
Some days must be dark and dreary.

## MAIDENHOOD.

MAIDEN! with the meek, brown eyes,  
In whose orbs a shadow lies,  
Like the dusk in evening skies!

Thou, whose locks outshine the sun,  
Golden tresses, wreathed in one,  
As the braided streamlets run!

Standing, with reluctant feet,  
Where the brook and river meet!  
Womanhood and childhood meet!

Gazing, with a timid glance,  
On the brooklet's swift advance,  
On the river's broad expanse!

Deep and still, that gliding stream  
Beautiful to thee must seem,  
As the river of a dream.

Then, why pause with indecision,  
When bright angels in thy vision  
Beckon thee to fields Elysian!

Seest thou shadows sailing by,  
As the dove, with startled eye,  
Sees the falcon's shadow fly!

Hear'st thou voices on the shore,  
That our ears perceive no more,  
Deafen'd by the cataract's roar!

O, thou child of many prayers!  
Life hath quick-sands,—Life hath cares!  
Care and age come unawares!

Like the swell of some sweet tune,  
Morning rises into noon,  
May glides onward into June.

Childhood is the bough where cluster  
Birds and blossoms many-number'd.—  
Age, that bough with snows encumber'd!

Gather, then, each flower that grows  
When the young heart overflows,  
To embalm that tent of snows.

Bear a life in thy hand;  
Gates of brass cannot withstand  
One touch of that magic wand.

Bear, through sorrow, wrong, and ruth,  
In thy heart the dew of youth,  
On thy lips the smile of truth.

O, that dew, like balm, shall seal  
Into wounds, that cannot heal,  
Even as sleep our eyes doth seal;

And that smile, like sunshine, dart  
Into many a sunless heart,  
For a smile of God thou art.





My thoughts still cling to the mouldering past,  
But the hopes of youth fall thick in the blast,  
And the days are dark and dreary.

Into many a sunless hour,  
For a smile of God they are.



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# WILLIAM GILMORE SIMMS.

[Born, 1807.]

THE author of "Guy Rivers," "Southern Passages and Pictures," etc., was born in Charleston, South Carolina, in the spring of 1807. His mother died during his infancy, and his father soon after emigrated to one of the western territories, leaving him under the guardianship of a grandmother, who superintended his early education. When not more than nine or ten years old, he began to write verses; at fifteen he was a contributor to the poetical department of the gazettes printed near his home; and at eighteen he published his first volume, entitled "Lyrical and other Poems," which was followed in the next two years by "Early Lays," and "The Vision of Cortez and other Pieces," and in 1830, by "The Tricolor, or Three Days of Blood in Paris." In each of these four volumes there were poetical ideas, and occasionally well-finished verses; but they are worthy of little regard, except as indications of the early tendency of the author's mind.

When twenty-one years old, Mr. SIMMS was admitted to the bar, and began to practise his profession in his native district; but feeling a deep interest in the political questions which then agitated the country, he soon abandoned the courts, and purchased a daily gazette at Charleston, which he edited for several years, with industry, integrity, and ability.\* It was, however, unsuccessful, and he lost by it all his property, as well as the prospective earnings of several years. His ardour was not lessened by this failure, and, confident of success, he determined to retrieve his fortune by authorship. He had been married at an early age; his wife, as well as his father, was now dead; and no domestic ties binding him to Charleston, he in the spring of 1832 visited for the first time the northern states. After travelling over the most interesting portions of the country, he paused at the rural village of Hingham, in Massachusetts, and there prepared for the press his principal poetical work, "Atalanta, a Story of the Sea," which was published at New York in the following winter. This is an imaginative story, in the dramatic form; its plot is exceedingly simple, but effectively managed, and it contains much beautiful imagery, and fine description. While a vessel glides over a summer sea, LEON, one of the principal characters, and his sister ISABEL, hear a benevolent spirit of the air warning them of the designs of a sea-god to lure them into peril.

*Leo.* Didst hear the strain it utter'd, ISABEL?

*Isa.* All, all! It spoke, methought, of peril near,  
From rocks and wiles of the ocean: did it not?

*Leon.* It did, but idly! Here can lurk no rocks;  
For, by the chart which now before me lies,

Thy own unpractised eye may well discern  
The wide extent of the ocean—shoreless all.  
The land, for many a league, to the eastward hangs,  
And not a point beside it.

*Isa.* Wherefore, then,  
Should come this voice of warning?

*Leon.* From the deep:  
It hath its demons as the earth and air,  
All tributaries to the master-fiend  
That sets their springs in motion. This is one,  
That, doubting to mislead us, plants this wile,  
So to divert our course, that we may strike  
The very rocks he fain would warn us from.

*Isa.* A subtle sprite: and, now I think of it,  
Dost thou remember the old story told  
By DIAZ ORTIS, the lame mariner,  
Of an adventure in the Indian Seas,  
Where he made one with JOHN of Portugal,  
Touching a woman of the ocean wave,  
That swam beside the barque, and sang strange songs  
Of riches in the waters; with a speech  
So winning on the senses, that the crew  
Grew all infected with the melody;  
And, but for a good father of the church,  
Who made the sign of the cross, and offer'd up  
Befitting prayers, which drove the fiend away,  
They had been tempted by her cunning voice  
To leap into the ocean.

*Leon.* I do, I do!  
And, at the time, I do remember me,  
I made much mirth of the extravagant tale,  
As a deceit of the reason: the old man  
Being in his second childhood, and at fits  
Wild, as you know, on other themes than this.

*Isa.* I never more shall mock at marvellous things,  
Such strange conceits hath after-time found true,  
That once were themes for jest. I shall not smile  
At the most monstrous legend.

*Leon.* Nor will I:  
To any tale of mighty wonderment  
I shall bestow my ear, nor wonder more;  
And every fancy that my childhood bred,  
In vagrant dreams of frolic, I shall look  
To have, without rebuke, my sense approve.  
Thus, like a little island in the sea,  
Girt in by perilous waters, and unknown  
To all adventure, may be yon same cloud,  
Specking, with fleecy bosom, the blue sky,  
Lit by the rising moon. There we may dream,  
And find no censure in an after day—  
Throng the assembled fairies, perched on beams,  
And riding on their way triumphantly.  
There gather the coy spirits. Many a fay,  
Roving the silver sands of that same isle,  
Floating in azure ether, plumes her wing  
Of ever-frolicsome fancy, and pursues—  
While myriads, like herself, do watch the chase—  
Some truant sylph, through the infinitude  
Of their uncircumscribed and rich domain.  
There sport they through the night, with mimicry  
Of strife and battle; striking their tiny shields  
And gathering into combat; meeting fierce,  
With lip compress'd and spear aloft, and eye  
Glaring with fight and desperate circumstance;  
Then sudden—in a moment all their wrath  
Mellow'd to friendly terms of courtesy—  
Throwing aside the dread array, and link'd  
Each in his foe's embrace. Then comes the dance,  
The grateful route, the wild and musical pomp,

\* The Charleston City Gazette, conducted by Mr. SIMMS, was, I believe, the first journal in South Carolina that took ground against the principle of nullification.

The long procession o'er fantastic realms  
Of cloud and moonbeam, through the enamour'd night,  
Making it all one revel. Thus the eye,  
Breathed on by fancy, with enlarged scope,  
Through the protracted and deep hush of night  
May note the fairies, coursing the lazy hours  
In various changes, and without fatigue.  
A fickle race, who tell their time by flowers,  
And live on zephyrs, and have stars for lamps,  
And night dews for ambrosia; perch'd on beams,  
Speeding through space, even with the scattering light  
On which they feed and frolic.

*Isa.* A sweet dream:  
And yet, since this same tale we laugh'd at once,  
The story of old Oariss, is made sooth—  
Perchance not all a dream. I would not doubt.

*Leon.* And yet there may be, dream'd in subtle guise  
Of unsuspected art, some gay deceit  
Of human conjuration mix'd with this.  
Some cunning seaman having natural skill—  
As, from the books, we learn may yet be done—  
Hath 'yond our vessel's figure pitch'd his voice,  
Leading us wantonly.

*Isa.* It is not so,  
Or does my sense deceive? Look there: the wave  
A perch beyond our barque. What dost thou see?  
*Leon.* A marvellous shape, that with the billow curls,  
In gambols of the deep, and yet is not  
Its wonted burden; for beneath the waves  
I mark a gracious form, though nothing clear  
Of visage I discern. Again it speaks.

The ship is wrecked, and ATALANTIS, a fairy,  
wandering along the beach with an attendant, NEA,  
discovers the inanimate form of LEON clinging to  
a spar.

But what is here,  
Grasping a shaft, and lifelessly stretch'd out?  
*Nea.* One of the creatures of that goodly barque—  
Perchance the only one of many men,  
That, from their distant homes, went forth in her,  
And here have perish'd.

*Isa.* There is life in him—  
And his heart swells beneath my hand, with pulse  
Fifful and faint, returning now, now gone,  
That much I fear it may not come again.  
How very young he is—how beautiful!  
Made, with a matchless sense of what is true,  
In manly grace and chisell'd elegance;  
And features, rounded in as nice a mould  
As our own, NEA. There, his eye unfolds—  
Stand away, girl, and let me look on him!  
It cannot be, that such a form as this,  
So lovely and compelling, ranks below  
The creatures of our kingdom. He is one,  
That, 'mongst them all, might well defy compare—  
O, shining all that shine!

*Nea.* He looks as well,  
In outward seeming, as our own, methinks—  
And yet, he may be but a shap'd thing,  
Waiting in every show of that high sense

Which makes the standard of true excellence.  
*Isa.* O, I am sure there is no want in him—  
The spirit must be true, the sense be high,  
The soul as far ascending, strong and bright,  
As is the form he wears, and they should be  
Pleased to inhabit—'twere a fitting home!  
Breathe on him, NEA. Fan him with thy wing,  
And so arouse him—I would have him speak,  
And satisfy my doubt. Stay, yet a while—  
Now, while his senses sleep, I'll place my lip  
Upon his own—it is so beautiful!  
Such lips should give forth music—such a sweet  
Should have been got in heaven—the produce there  
Of never-blighted gardens.

[Kisses him.]

*Leon.* [starts] Cling to me—  
Am I not with thee now, my ISABEL? [Swoons again.]  
*Isa.* O, gentle sounds—how sweetly did they fall—  
In broken murmurs, like a melody,  
From lips, that waiting long on loving hearts,  
Had learn'd to murmur like them. Wake again,  
Sweet stranger! If my lips have wrought this spell,  
And won thee back to life, though but to sigh,  
And sleep again in death, they shall, once more,  
Wake and restore thee.

Soon after the appearance of "Atalanta," Mr. SIMMS published, in the "American Quarterly," a review of Mrs. TROLLOPE's "Domestic Manners of the Americans," which was reprinted, in several editions, in this country and in England; and in 1833 appeared his first romance, "Martin Farrar, the Story of a Criminal," parts of which had been printed several years before in a magazine edited by him in Charleston. In the same year he published "The Book of My Lady," and in the summer of 1834, "Guy Rivers, a Tale of Georgia," which was followed by "The Yemassee," "The Partisan," "Mellichampe," "Pelayo," "Carl Werner," "The Damsel of Darien," "The Kinsman," "The History of South Carolina," "The Blind Heart," and numerous sketches, reviews, and ecclesiasticals, in the periodicals. Several other works have been generally attributed to him; though the amount of his acknowledged writings seems to us as great as one man could have produced were he commenced his career as an author. His stories have been very popular, particularly in the southern states, the scenery and history of which, several of them are designed to illustrate. They exhibit considerable dramatic power, and some of the characters are drawn with great skill.

His "Southern Passages and Pictures" appeared in New York, in 1839, and he has since published "Florida," in five cantos, and many shorter poems. They are on a great variety of subjects, and in almost every measure. Among them are several very spirited ballads, founded on Indian traditions and on incidents in the war for independence. His style is free and melodious, his fancy fertile and inventive, and his imagery generally well chosen, though its range is limited; but sometimes his rhymes are imperfect, and his meaning not easily understood. He is strongly attached to his country, but his sympathies seem to me to be towards the rivers, forests, savannas, and institutions of the south, he regards with feelings similar to those with which WATTS looks upon the mountains, lakes, and social systems of New England.

Mr. SIMMS is again married, and now resides in the vicinity of Charleston. He is in the meridian of life and energy, and is constantly winning by adding to his reputation. He is retiring in his habits, goes little into society, and keeps about the all controversies; finding happiness in the bosom of his family, among his books, and in correspondence and personal intercourse with his literary friends. He is a fine specimen of the true southern gentleman, and combines in himself the high qualities attributed to that character.

## THE SLAIN EAGLE.

THE eye that mark'd thy flight with deadly aim,  
Had less of warmth and splendour than thine own;  
The form that did thee wrong could never claim  
The matchless vigour which thy wing hath shown;  
Yet art thou in thy pride of flight o'erthrown;  
And the far hills that echoed back thy scream,  
As from storm-gathering clouds thou sent'st it  
down,

Shall see no more thy red-eyed glances stream  
For their far summits round, with strong and terrible gleam.

Lone and majestic monarch of the cloud!  
No more I see thee on the tall cliff's brow,  
When tempests meet, and from their watery shroud  
Pour their wild torrents on the plains below,  
Lifting thy fearless wing, still free to go,  
True in thy aim, undaunted in thy flight,  
As seeking still, yet scorning, every foe—  
Shrieking the while in consciousness of might,  
To thy own realm of high and undisputed light.

Thy thought was not of danger then—thy pride  
Left thee no fear. Thou hadst gone forth in storms,  
And thy strong pinions had been bravely tried  
Against their rush. Vainly their gathering forms  
Had striven against thy wing. Such conflict warms  
The nobler spirit; and thy joyful shriek  
Gave token that the strife itself had charms  
For the born warrior of the mountain peak,  
He of the giant brood, sharp fang, and bloody beak.

How didst thou then, in very mirth, spread far  
Thy pinions' strength!—with freedom that became  
Audacious license, with the winds at war,  
Striding the yielding clouds that girt thy frame,  
And, with a fearless rush that naught could tame,  
Defying earth—defying all that mars  
The flight of other wings of humbler name;  
For thee, the storm had impulse, but no bars  
To stop thy upward flight, thou pilgrim of the stars!

Morning above the hills, and from the ocean,  
Ne'er leap'd abroad into the fetterless blue  
With such a free and unrestrained motion,  
Nor shook from her ethereal wing the dew  
That else had clogg'd her flight and dimm'd her  
view,

With such calm effort as 't was thine to wear—  
Bending with sunward course erect and true,  
When winds were piping high and lightnings near,  
By day-guide all withdrawn, through fathomless  
fields of air.

The moral of a chosen race wert thou,  
In such proud fight. From out the ranks of men—  
The million moilers, with earth-cumber'd brow,  
That slink, like coward tigers to their den,  
Each to his hiding-place and corner then—  
One mighty spirit watch'd thee in that hour,  
Nor turn'd his lifted heart to earth again;  
Within his soul there sprang a holy power,  
And he grew strong to sway, whom tempests made  
not cower.

Watching, he saw thy rising wing. In vain,  
From his superior dwelling, the fierce sun  
Shot forth his brazen arrows, to restrain  
The audacious pilgrim, who would gaze upon  
The secret splendours of his central throne;  
Proudly, he saw thee to that presence fly,  
And, Eblis-like, unaided and alone,  
His dazzling glories seek, his power defy,  
Raised to thy god's own face, meanwhile, thy  
rebel eye.

And thence he drew a hope, a hope to soar,  
Even with a wing like thine. His daring glance  
Sought, with as bold a vision, to explore  
The secret of his own deliverance—  
The secret of his wing—and to advance  
To sovereign sway like thine—to rule, to rise  
Above his race, and nobly to enhance  
Their empire as his own—to make the skies,  
The extended earth, far seas, and solemn stars, his  
prize.

He triumphs—and he perishes like thee!  
Scales the sun's heights, and mounts above the  
winds,  
Breaks down the gloomy barrier, and is free!  
The worm receives his winglet: he unbinds  
The captive thought, and in its centre finds  
New barriers, and a glory in his gaze;  
He mocks, as thou, the sun!—but scaly blinds  
Grow o'er his vision, till, beneath the daze,  
From his proud height he falls, amid the world's  
amaze.

And thou, brave bird! thy wing hath pierced the  
cloud,  
The storm had not a battlement for thee;  
But, with a spirit fetterless and proud,  
Thou hast soar'd on, majestically free,  
To worlds, perchance, which men shall never see!  
Where is thy spirit now! the wing that bore!  
Thou hast lost wing and all, save liberty!  
Death only could subdue—and that is o'er:  
Alas! the very form that slew thee should deplore!

A proud exemplar hath been lost the proud,  
And he who struck thee from thy fearless flight—  
Thy noble loneliness, that left the crowd,  
To seek, uncurb'd, that singleness of height  
Which glory aims at with unswerving sight—  
Had learn'd a nobler toil. No longer base  
With lowliest comrades, he had given his might,  
His life—that had been cast in vilest place—  
To raise his hopes and homes—to teach and lift  
his race.

'Tis he should mourn thy fate, for he hath lost  
The model of dominion. Not for him  
The mighty eminence, the gathering host  
That worships, the high glittering pomps that dim,  
The bursting homage and the hailing hymn:  
He dies—he hath no life, that, to a star,  
Rises from dust and sheds a holy gleam  
To light the struggling nations from afar,  
And show, to kindred souls, where fruits of glory  
are.



Exulting now, he clamours o'er his prey;  
His secret shaft hath not been idly sped;  
He lurk'd within the rocky cleft all day,  
Till the proud bird rose sweeping o'er his head,  
And thus he slew him! He should weep him dead,  
Whom, living, he could love not—weep that he,  
The noble lesson taught him, never read—  
Exulting o'er the victim much more free  
Than, in his lowly soul, he e'er can hope to be.

'Tis triumph for the base to overthrow  
That which they reach not—the ignoble mind  
Loves ever to assail with secret blow  
The loftier, purer beings of their kind:  
In this their petty villany is blind;  
They hate their benefactors—men who keep  
Their names from degradation—men design'd  
Their guides and guardians: well, if late they weep  
The cruel shaft that struck such noble hearts so deep.

Around thy mountain dwelling the winds lie—  
Thy wing is gone, thy eyry desolate;  
O, who shall teach thy young ones when to fly,—  
Who fill the absence of thy watchful mate!  
Thou type of genius! bitter is thy fate,  
A boor has sent the shaft that leaves them lone,  
Thy clustering fellows, guardians of thy state—  
Shift from the reedy fen whence thou hast flown,  
And feather from the bird thy own wing hath struck  
down!

### THE BROOKLET.

A LITTLE farther on, there is a brook  
Where the breeze lingers idly. The high trees  
Have roof'd it with their crowding limbs and leaves,  
So that the sun drinks not from its sweet fount,  
And the shade cools it. You may hear it now,  
A low, faint beating, as, upon the leaves  
That lie beneath its rapids, it descends  
In a fine, showery rain, that keeps one tune,  
And 'tis a sweet one, still of constancy.

Beside its banks, through the whole livelong day,  
Ere yet I noted much the speed of time,  
And knew him but in songs and ballad-books,  
Nor cared to know him better, I have lain;  
With thought unchid by harsher din than came  
From the thick thrush, that, gliding through the  
copse,

Hurried above me; or the timid fawn  
That came down to the brooklet's edge to drink,  
And sponger'd through its shade, cropping the  
grass,

Even where I lay,—having a quiet mood,  
And not disturbing, while surveying mine.

'Tis a gentlest—and on thy lip a straying thought  
Says I have trifled—calls my hours misspent,  
And looks a solemn warning! A true thought,—  
And so my errant mood were well rebuked!—  
Yet there was pleasant sadness that became  
Me to the gentle heart and pliant sense,  
To that same idleness—gazing on that brook  
So peacefully and so clear,—prattling away,  
Like a young child, all thoughtless, till it goes  
From shadow into sunlight, and is lost.

### THE SHADED WATER.

When that my mood is sad, and in the noise  
And bustle of the crowd, I feel rebuke,  
I turn my footsteps from its hollow joys,  
And sit me down beside this little brook:  
The waters have a music to mine ear  
It glads me much to hear.

It is a quiet glen as you may see,  
Shut in from all intrusion by the trees,  
That spread their giant branches, broad and free,  
The silent growth of many centuries,  
And make a hallow'd time for hapless maids,  
A Sabbath of the woods.

Few know its quiet shelter,—none, like me,  
Do seek it out with such a fond desire,  
Poring, in idlesse mood, on flower and tree,  
And listening, as the voiceless leaves sigh—  
When the far-travelling breeze, done wandering,  
Rests here his weary wing.

And all the day, with fancies ever new,  
And sweet companions from their haunts  
Of merry elves, bespangled all with dew,  
Fantastic creatures of the old time lore,—  
Watching their wild but unobtrusive play,  
I fling the hours away.

A gracious couch,—the root of an old oak,  
Whose branches yield it moss and canopy—  
Is mine—and so it be from woodman's stroke  
Secure, shall never be resigned by me:  
It hangs above the stream that idly flows,  
Heedless of any eyes.

There, with eyes sometimes shut, but upward bent,  
Sweetly I muse through many a quiet hour,  
While every sense, on earnest mission sent,  
Returns, thought-laden, back with bloom and power,  
Pursuing, though rebuked by those who mock,  
A profitable toil.

And still the waters, trickling at my feet,  
Wind on their way with gentlest melody,  
Yielding sweet music, which the leaves repeat  
Above them, to the gay breeze gliding by—  
Yet not so rudely as to send one sound  
Through the thick copse around.

Sogetries a brighter cloud than all the rest  
Has gently the melody, repeating through the trees  
Breaking the spell that I see a slumber, press  
On my worn soul its sweet luxuries—  
As I, with my dim vision upward bent,  
I watch the fire-flies' light.

How like—its sure and unobtruded power,  
Let's sanctuary at last, secure from storm—  
To the pure waters trickling at my feet.  
The beaming trees that overshadow my form  
So far as sweetest things of earth may seem  
Like those of which we dream.

Thus, to my mind, is the philosophy  
The young bird teaches, who, with sudden flight  
Sails far into the blue that spreads on high,  
Till I lose him from my straining sight—  
With a most lofty discontent, to fly  
Upward, from earth to sky.

## TO THE BREEZE:

AFTER A PROTRACTED CALM AT SEA.

Thou hast been slow to bless us, gentle breeze;  
 Where hast thou been a lingerer, welcome friend?  
 Here, when the midnight gather'd to her brow  
 The pale and crescent minister, wert thou?  
 On what far, sullen, solitary seas,  
 Piping the mariner's requiem, didst thou tend  
 The home-returning bark,  
 Flung the white foam o'er her lifted prow, [dark?  
 Aite, when the rolling waves around her all were

Gently, and with a breath  
 Of spicy odour from Sabæan vales,  
 Where subtle life defies and conquers death,  
 'Till'dst thou her yellow sails!

On, like some pleasant bird,  
 With glittering plumage and light-loving eye,  
 While the long pennant lay aloft unstirr'd,  
 And sails hung droopingly,  
 Nest thou with tidings of the land to cheer  
 The weary mariner.

How, when the ocean slept,  
 Making no sign;  
 In his dumb waters, of all life bereft,  
 Lay 'neath the sun-girt line;  
 The drapery of storm-clouds lifted high

In some far, foreign sky,  
 While a faint moaning o'er his bosom crept,  
 As the deep breathings of eternity,  
 O'er the grave of the unburied time,

Claiming its clime—  
 How did the weary tar,  
 Form reclined along the burning deck,  
 Stretch his dim eye afar,  
 Hail the finger, and delusive speck,  
 From bending shadow, from some rocky steep,  
 Down-darting o'er the deep!

Born in the solemn night,  
 When the deep skies were bright,  
 With all their thousand watchers on the sight—  
 None was the music through the firmament  
 By the fond nature sent,  
 To hail the blessed birth,  
 To guide to lowly earth  
 A glorious glance, the holy wing of light!

Music to us no less,  
 Thou comest in our distress,  
 Cheer our pathway. It is clear, through thee,  
 O'er the broad wastes of sea.  
 As soothing to the heart that glides alone,  
 Watch'd and unremember'd, on the wave,  
 Perchance his grave!—  
 Could he there perish, to thy deeper moan  
 What lip shall add one tone?

I bless thee, gentle breeze!  
 Set minister to many a fond desire,  
 Thou bear'st me to my sire,  
 Thou, and these rolling seas!  
 What—O, thou God of this strong element!—  
 Are we, that it is sent,  
 Adherent to our fond and fervent hope?  
 But that its pinion on our path is bent,  
 Had been doom'd beyond desire to grope,

Where plummet's cast is vain, and human art,  
 Lacking all chart.

## THE LOST PLEIAD.

Nor in the sky,  
 Where it was seen,  
 Nor on the white tops of the glistening wave,  
 Nor in the mansions of the hidden deep,—  
 Though green,  
 And beautiful, its caves of mystery,—  
 Shall the bright watcher have  
 A place—and, as of old, high station keep.  
 Gone, gone!  
 O, never more to cheer  
 The mariner who holds his course alone  
 On the Atlantic, through the weary night,  
 When the stars turn to watchers and do sleep,  
 Shall it appear,  
 With the sweet fixedness of certain light,  
 Down-shining on the shut eyes of the deep.  
 Vain, vain!  
 Hopeful most idly then, shall he look forth,  
 That mariner from his bark—  
 Howe'er the north  
 Doth raise his certain lamp when tempests lower—  
 He sees no more that perish'd light again!  
 And gloomier grows the hour [dark,  
 Which may not, through the thick and crowding  
 Restore that lost and loved one to her tower.

He looks,—the shepherd on Chaldea's hills,  
 Tending his flocks,—  
 And wonders the rich beacon doth not blaze,  
 Gladdening his gaze;  
 And, from his dreary watch along the rocks,  
 Guiding him safely home through perilous ways!  
 How stands he in amaze,  
 Still wondering, as the drowsy silence fills  
 The sorrowful scene, and every hour distils  
 Its leaden dews—how chafes he at the night,  
 Still slow to bring the expected and sweet light,  
 So natural to his sight!

And lone,  
 Where its first splendours shone,  
 Shall be that pleasant company of stars:  
 How should they know that death  
 Such perfect beauty mars;  
 And, like the earth, its common bloom and breath,  
 Fallen from on high,  
 Their lights grow blasted by its touch, and die—  
 All their concerted springs of harmony,  
 Snapp'd rudely, and the generous music gone.

A strain—a mellow strain—  
 Of wailing sweetness, fill'd the earth and sky;  
 The stars lamenting in unborrow'd pain  
 That one of the selectest ones must die;  
 Must vanish, when most lovely, from the rest!  
 Alas! 'tis ever more the destiny,  
 The hope, heart-cherish'd, is the soonest lost;  
 The flower first budded soonest feels the frost:  
 Are not the shortest-lived still loveliest?  
 And, like the pale star shooting down the sky,  
 Look they not ever brightest when they fly  
 The desolate home they bless'd?

## THE EDGE OF THE SWAMP.

'Tis a wild spot, and hath a gloomy look;  
 The bird sings never merrily in the trees,  
 And the young leaves seem blighted. A rank growth  
 Spreads poisonously round, with power to taint  
 With blistering dews the thoughtless hand that dares  
 To penetrate the covert. Cypressess [length,  
 Crowd on the dank, wet earth; and, stretch'd at  
 The cayman—a fit dweller in such home—  
 Slumbers, half-buried in the sedgy grass.  
 Beside the green ooze where he shelters him,  
 A whooping crane erects his skeleton form,  
 And shrieks in flight. Two summer ducks, aroused  
 To apprehension, as they hear his cry,  
 Dash up from the lagoon, with marvellous haste,  
 Following his guidance. Meetly taught by these,  
 And startled at our rapid, near approach,  
 The steel-jaw'd monster, from his grassy bed,  
 Crawls slowly to his slimy, green abode,  
 Which straight receives him. You behold him now,  
 His ridgy back uprising as he speeds,  
 In silence, to the centre of the stream,  
 Whence his head peers alone. A butterfly,  
 That, travelling all the day, has counted climes  
 Only by flowers, to rest himself a while,  
 Lights on the monster's brow. The surly mute  
 Straightway goes down, so suddenly, that he,  
 The dandy of the summer flowers and woods,  
 Dips his light wings, and spoils his golden coat,  
 With the rank water of that turbid pond.  
 Wondering and vex'd, the plumed citizen  
 Flies, with a hurried effort, to the shore,  
 Seeking his kindred flowers:—but seeks in vain—  
 Nothing of genial growth may there be seen,  
 Nothing of beautiful! Wild, ragged trees,  
 That look like felon spectres—fetid shrubs,  
 That taint the gloomy atmosphere—dusk shades,  
 That gather, half a cloud, and half a fiend  
 In aspect, lurking on the swamp's wild edge,—  
 Gloom with their sternness and forbidding frowns  
 The general prospect. The sad butterfly,  
 Waving his lacker'd wings, darts quickly on,  
 And, by his free flight, counsels us to speed  
 For better lodgings, and a scene more sweet,  
 Than these drear borders offer us to-night.

## CHANGES OF HOME.

Well may we sing her beauties,  
 This pleasant land of ours,  
 Her sunny smiles, her golden fruits,  
 And all her world of flowers;  
 The young birds of her forest-groves,  
 The blue folds of her sky,  
 And all those airs of gentleness,  
 That never seem to fly;  
 They wind about our forms at noon,  
 They woo us in the shade,  
 When panting, from the summer's heats,  
 The woodman seeks the glade;  
 They win us with a song of love,  
 They cheer us with a dream,  
 That gilds our passing thoughts of life,  
 As sunlight does the stream;

And well would they persuade us now,  
 In moments all too dear,  
 That, sinful though our hearts may be,  
 We have our Eden here.

Ah, well has lavish nature,  
 From out her boundless store,  
 Spread wealth and loveliness around,  
 On river, rock, and shore:  
 No sweeter stream than Ashley glades—  
 And, what of southern France?—  
 She boasts no brighter fields than ours,  
 Within her matron glance:  
 Our skies look down in tenderness  
 From out their realms of blue,  
 The fairest of Italian climes  
 May claim no softer hue;  
 And let them sing of fruits of Spain,  
 And let them boast the flowers,  
 The Moors' own culture they may claim,  
 No dearer sweet than ours—  
 Perchance the dark-hair'd maiden  
 Is a glory in your eye,  
 But the blue-eyed Carolinian rules,  
 When all the rest are nigh.

And none may say, it is not true,  
 The burden of my lay,  
 'Tis written, in the sight of all,  
 In flower and fruit and ray;  
 Look on the scene around us now,  
 And say if sung amiss,  
 The song that pictures to your eye  
 A spot so fair as this:  
 Gay springs the merry mocking-bird  
 Around the cottage pale,—  
 And, scarcely taught by hunter's aim,  
 The rabbit down the vale;  
 Each boon of kindly nature,  
 Her buds, her blossoms, her flowers,  
 And, more than all, the maidens fair  
 That fill this land of ours,  
 Are still in rich perfection,  
 As our fathers found them first,  
 But our sons are gentle now no more,  
 And all the land is cursed.

Wild thoughts are in our bosoms  
 And a savage discontent;  
 We love no more the life we led,  
 The music, nor the scent;  
 The merry dance delights us not,  
 As in that better time,  
 When, glad, in happy bands we met,  
 With spirits like our clime,  
 And all the social loveliness,  
 And all the smile is gone,  
 That link'd the spirits of our youth,  
 And made our people one,  
 They smile no more together,  
 As in that earlier day,  
 Our maidens sigh in loneliness,  
 Who once were always gay;  
 And though our skies are bright,  
 And our sun looks down as then—  
 Ah, me! the thought is sad I feel,  
 We shall never smile again.

## GEORGE LUNT.

[Born about 1807.]

LUNT is a native of the pleasant village of Newburyport, near Boston, from which, for a long time, his ancestors and relatives "followed."

He was educated at Cambridge, and after leaving the university entered as a clerk in the law-office of the present Chief Justice of the Supreme Court of Massachusetts. From the time of his admission to the bar he has pursued the practice of his profession in Newburyport. He has for several years represented the people of that town in the State and House of Assembly, and has held several honourable offices.

When he was about nineteen years of age, he

wrote "The Grave of Byron," a poem in the Spenserian measure, which has considerable merit; and, in 1839, appeared a collection of his later productions, of which the largest is a metrical essay entitled "Life," in which he has attempted to show, by reference to the condition of society in different ages, that Christianity is necessary to the development of man's moral nature. His minor pieces please by their general vigour and sprightliness, and by that purity of thought which distinguishes the writings of all Christian bards. His most recent publication is a volume entitled "The Age of Gold, and other Poems."

### AUTUMN MUSINGS.

Thou with me! If thou hast worn away  
The most glorious summer in the crowd,  
The dust of cities, and the din,  
The birds were carolling on every spray;  
From gray dawn to solemn night's approach,  
Thou hast wasted all its better thoughts,  
And panting for a little gold;  
Thou amid the very lees of life  
Accursed slave that makes men slaves;  
Thou with me into the pleasant fields:  
Let me breathe on us and make us free!  
Thou shalt hold communion, pure and high,  
With the great Spirit of the Universe;  
It shall pervade thy soul; it shall renew  
The joys of thy boyhood; thou shalt know  
No more unwonted tears dimming thine eyes;  
Thou shalt not forget, under the old brown oak,  
The good south wind and the liberal west  
Bring tidings than the songs of birds,  
Or the news wafted from fragrant flowers.  
Thou on Nature's face, and what hath she  
To do with thy feelings? That brown hill,  
Those rose sides, from the gray mountain-ash,  
And the red crimson berries, look'd as brown  
When the leaves fell twelve autumn suns ago;  
The silent stream, with the well-shaded verge,  
Where a fair surface have our buoyant limbs  
Play'd, caressing and caress'd;  
The banks are green as then they were;  
The bubbling murmur down the tide.  
The very trees, those ancient oaks,  
The son-crested maple, feathery elm,  
The smooth ash, with leaves of graceful gold,  
The familiar faces of old friends.  
In their broad branches drop the wither'd leaves,  
One by one, without a single breath,  
Or in some eddying curl round the old roots  
Play about in merry sport a while.  
They are not changed; their office is not done;

The first soft breeze of spring shall see them fresh  
With sprouting twigs bursting from every branch,  
As should fresh feelings from our wither'd hearts.  
Scorn not the moral; for, while these have warm'd  
To annual beauty, gladdening the fields  
With new and ever-glorious garniture,  
Thou hast grown worn and wasted, almost gray  
Even in thy very summer. 'Tis for this  
We have neglected nature! Wearing out  
Our hearts and all our life's dearest charities  
In the perpetual turmoil, when we need  
To strengthen and to purify our minds  
Amid the venerable woods; to hold  
Chaste converse with the fountains and the winds!  
So should we elevate our souls; so be  
Ready to stand and act a nobler part  
In the hard, heartless struggles of the world.

Day wanes; 'tis autumn eventide again;  
And, sinking on the blue hills' breast, the sun  
Spreads the large bounty of his level blaze,  
Lengthening the shades of mountains and tall trees,  
And throwing blacker shadows o'er the sheet  
Of this dark stream, in whose unruffled tide  
Waver the bank-shrub and the graceful elm,  
As the gay branches and their trembling leaves  
Catch the soft whisper of the coming air:  
So doth it mirror every passing cloud,  
And those which fill the chambers of the west  
With such strange beauty, fairer than all thrones,  
Blazon'd with orient gems and barbarous gold.  
I see thy full heart gathering in thine eyes;  
I see those eyes swelling with precious tears;  
But, if thou couldst have look'd upon this scene  
With a cold brow, and then turn'd back to thoughts  
Of traffic in thy fellow's wretchedness,  
Thou wert not fit to gaze upon the face  
Of Nature's naked beauty; most unfit  
To look on fairer things, the loveliness  
Of earth's most lovely daughters, whose glad forms  
And glancing eyes do kindle the great souls  
Of better men to emulate pure thoughts,  
And, in high action, all ennobling deeds.

But lo! the harvest moon! She climbs as fair  
 Among the cluster'd jewels of the sky,  
 As, mid the rosy bowers of paradise,  
 Her soft light, trembling upon leaf and flower,  
 Smiled o'er the slumbers of the first-born man.  
 And, while her beauty is upon our hearts,  
 Now let us seek our quiet home, that sleep  
 May come without bad dreams; may come as light  
 As to that yellow-headed cottage-boy,  
 Whose serious musings, as he homeward drives  
 His sober herd, are of the frosty dawn,  
 And the ripe nuts which his own hand shall pluck.  
 Then, when the bird, high-courier of the morn,  
 Looks from his airy vantage over the world,  
 And, by the music of his mounting flight,  
 Tells many blessed things of gushing gold,  
 Coming in floods o'er the eastern wave,  
 Will we arise, and our pure orisons  
 Shall keep us in the trials of the day.

### JEWISH BATTLE-SONG.

Ho! Princes of Jacob! the strength and the stay  
 Of the daughter of Zion,—now up, and array;  
 Lo, the hunters have struck her, and bleeding alone  
 Like a pard in the desert she maketh her moan:  
 Up, with war-horse and banner, with spear and  
 with sword.

On the spoiler go down in the might of the Lord!

She lay sleeping in beauty, more fair than the moon,  
 With her children about her, like stars in night's  
 noon,

When they came to her covert, these spoilers of  
 Rome,

And are trampling her children and rifling her home:  
 O, up, noble chiefs! would you leave her forlorn,  
 To be crush'd by the Gentile, a mock and a scorn!

Their legions and cohorts are fair to behold,  
 With their iron-clad bosoms, and helmets of gold;  
 But, gorgeous and glorious in pride though they be,  
 Their avarice is broad as the grasp of the sea;  
 They talk not of pity; the mercies they feel  
 Are cruel and fierce as their death-dealing steel.

Will they laugh at the hind they have struck to  
 the earth,

When the bold stag of Naphtali bursts on their  
 mirth!

Will they dare to deride and insult, when in wrath  
 The lion of Judah glares wild in their path?

O, say, will they mock us, when down on the plain  
 The hoofs of our steeds thunder over their slain!

They come with their plumes tossing haughty and  
 free,

And white as the crest of the old hoary sea;  
 Yet they flout not so fierce as the wild lion's mane,  
 To whose lair ye have track'd him, whose whelps  
 ye have slain;

But, dark mountain-archer! your sinews to-day  
 Must be strong as the spear-shaft to drive in the prey.

And the tribes are all gathering; the valleys ring out  
 To the peal of the trumpet—the timbrel—the shout:

Lo, Zebulun comes; he remembers the day  
 When they perill'd their lives to the death in the fray;  
 And the riders of Naphtali burst from the East  
 Like a mountain-swollen stream in the pride of  
 its rills.

Like Sisera's rolls the foe's chariot-wheel,  
 And he comes, like the Philistine, girded in steel.  
 Like both shall he perish, if ye are but men.  
 If your javelins and hearts are as mighty as theirs.  
 He trusts in his buckler, his spear, and his sword;  
 His strength is but weakness;—we trust in the  
 Lord!

### "PASS ON, RELENTLESS WORLD"

SWIFTER and swifter, day by day,

Down Time's unquiet current hurld,  
 Thou passest on thy restless way,

Tumultuous and unstable world!

Thou passest on! Time hath not seen

Delay upon thy hurried path;

And prayers and tears alike have been

In vain to stay thy course of wrath!

Thou passest on, and with thee go

The loves of youth, the cares of age;

And smiles and tears, and joy, and woe,

Are on thy history's troubled page!

There, every day, like yesterday,

Writes hopes that end in mockery;

But who shall tear the veil away

Before the abyss of things to be!

Thou passest on, and at thy side,

Even as a shade, Oblivion treads,

And o'er the dreams of human pride

His misty shroud forever spreads;

Where all thine iron hand hath traced

Upon that gloomy scroll to-day,

With records ages since effaced,—

Like them shall live, like them decay.

Thou passest on, with thee the vain,

Who sport upon thy flitting blaze,

Pride, framed of dust and folly's train,

Who court thy love, and run thy ways:

But thou and I,—and be it so,—

Press onward to eternity;

Yet not together let us go

To that deep-voiced but choiceless sea.

Thou hast thy friends,—I would have mine.

Thou hast thy thoughts,—leave me my own.

I kneel not at thy gilded shrine,

I bow not at thy slavish throne;

I see them pass without a sigh,—

They wake no swelling raptures now,

The fierce delights that fire thine eye,

The triumphs of thy haughty brow.

Pass on, relentless world! I grieve

No more for all that thou hast given.

Pass on, in God's name,—only leave

The things thou never yet hast given—

A heart at ease, a mind at home,

Affections fixed above thy sway,

Faith set upon a world to come,

And patience through life's little day.

HAMPTON BEACH.

AGAIN upon the sounding shore,  
And, O how bless'd, again alone !  
I could not bear to hear thy roar,  
Thy deep, thy long, majestic tone ;  
I could not bear to think that one  
Could view with me thy swelling might,  
And, like a very stock or stone,  
Turn coldly from the glorious sight,  
And seek the idle world, to hate and fear and fight.

Thou art the same, eternal sea !  
The earth hath many shapes and forms,  
Of hill and valley, flower and tree ;  
Fields that the fervid noontide warms,  
Or winter's rugged grasp deforms,  
Or bright with autumn's golden store ;  
Thou coverest up thy face with storms,  
Or smilest serene,—but still thy roar  
And dashing foam go up to vex the sea-beat shore.

I see thy heaving waters roll,  
I hear thy stern, uplifted voice,  
And trumpet-like upon my soul  
Falls the deep music of that noise  
Wherewith thou dost thyself rejoice ;  
The ships, that on thy bosom play,  
Thou dashest them about like toys,  
And stranded navies are thy prey,  
Strown on thy rock-bound coast, torn by the  
whirling spray.

As summer twilight, soft and calm,  
Or when in stormy grandeur drest,  
Peals up to heaven the eternal psalm,  
That swells within thy boundless breast ;  
Thy curling waters have no rest ;  
But day and night the ceaseless throng  
Of waves that wait thy high behest,  
Speak out in utterance deep and strong,  
And loud the craggy beach howls back their  
savage song.

Terrible art thou in thy wrath,—  
Terrible in thine hour of glee,  
When the strong winds, upon their path,  
Bound o'er thy breast tumultuously,  
And shout their chorus loud and free  
To the sad sea-bird's mournful wail,  
As, heaving with the heaving sea,  
The broken mast and shatter'd sail  
Tell of thy cruel strength the lamentable tale.

Ay, 'tis indeed a glorious sight  
To gaze upon thine ample face ;  
An awful joy,—a deep delight !  
I see thy laughing waves embrace  
Each other in their frolic race ;  
I sit above the flashing spray,  
That foams around this rocky base,  
And, as the bright blue waters play, [as they.  
Feel that my thoughts, my life, perchance, are vain

This is thy lesson, mighty sea !  
Man calls the dimpled earth his own,  
The flowery vale, the golden lea ;  
And on the wild, gray mountain-stone  
Claims nature's temple for his throne !

But where thy many voices sing  
Their endless song, the deep, deep tone  
Calls back his spirit's airy wing,  
He shrinks into himself, where God alone is king !

PILGRIM SONG.

OVER the mountain wave, see where they come ;  
Storm-cloud and wintry wind welcome them home ;  
Yet, where the sounding gale howls to the sea,  
There their song peals along, deep-toned and free :  
“ Pilgrims and wanderers, hither we come ;  
Where the free dare to be—this is our home !”

England hath sunny dales, dearly they bloom ;  
Scotia hath heather-hills, sweet their perfume :  
Yet through the wilderness cheerful we stray,  
Native land, native land—home far away !  
“ Pilgrims and wanderers, hither we come ;  
Where the free dare to be—this is our home !”

Dim grew the forest-path : onward they trod ;  
Firm beat their noble hearts, trusting in God !  
Gray men and blooming maids, high rose their song ;  
Hear it sweep, clear and deep, ever along :  
“ Pilgrims and wanderers, hither we come ;  
Where the free dare to be—this is our home !”

Not theirs the glory-wreath, torn by the blast ;  
Heavenward their holy steps, heavenward they past !  
Green be their mossy graves ! ours be their fame,  
While their song peals along, ever the same :  
“ Pilgrims and wanderers, hither we come ;  
Where the free dare to be—this is our home !”

THE LYRE AND SWORD.

THE freeman's glittering sword be blest,—  
Forever blest the freeman's lyre,—  
That rings upon the tyrant's crest ;  
This stirs the heart like living fire :  
Well can he wield the shining brand,  
Who battles for his native land ;  
But when his fingers sweep the chords,  
That summon heroes to the fray,  
They gather at the feast of swords,  
Like mountain-eagles to their prey !  
And mid the vales and swelling hills,  
That sweetly bloom in Freedom's land,  
A living spirit breathes and fills  
The freeman's heart and nerves his hand ;  
For the bright soil that gave him birth,  
The home of all he loves on earth,—  
For this, when Freedom's trumpet calls,  
He waves on high his sword of fire,—  
For this, amidst his country's halls  
Forever strikes the freeman's lyre !  
His burning heart he may not lend  
To serve a doting despot's sway,—  
A suppliant knee he will not bend,  
Before these things of “ brass and clay :”  
When wrong and ruin call to war,  
He knows the summons from afar ;  
On high his glittering sword he waves,  
And myriads feel the freeman's fire,  
While he, around their fathers' graves,  
Strikes to old strains the freeman's lyre !



## JOHN H. BRYANT.

[Born, 1807.]

JOHN HOWARD BRYANT was born in Cumming-ton, Massachusetts, on the twenty-second day of July, 1807. His youth was passed principally in rural occupations, and in attending the district and other schools, until he was nineteen years of age, when he began to study the Latin language, with a view of entering one of the colleges. In 1826, he wrote the first poem of which he retained any copy. This was entitled "My Native Village," and first appeared in the "United States Review and Literary Gazette," a periodical published simultaneously at New York and Boston, of which his brother, WILLIAM CULLEN BRYANT, was one of the editors. It is included in the present collection. After this he gave up the idea of a university education, and placed himself for a while at the Rensselaer School at Troy, under the superintendence of Professor EATON. He subsequently applied himself to the study of the mathematical and natural sciences, under different instructors, and in his intervals of leisure produced several poems, which were published in the gazettes.

In April, 1831, he went to Jacksonville, in Illinois; and in September of the next year went to Princeton, in the same state, where he set himself down as a *squatter*, or inhabitant of the poor lands not yet ordered to be sold by the government. When the lands came into the market he purchased a farm, bordering on one of the fine groves of that country. He was married in 1832. He accepted soon afterward two or three public offices, one of which was that of Recorder of Bureau county; but afterward resigned them, and devoted himself to agricultural pursuits. Of his poems, part were written in Massachusetts, and part in Illinois. They have the same general characteristics as those of his brother. He is a lover of nature, and describes minutely and effectively. To him the wind and the streams are ever musical, and the forests and the prairie ever in beauty. His versification is easy and correct, and his writings show him to be a man of refined taste and kindly feelings, and to have a mind stored with the best learning.

### THE NEW ENGLAND PILGRIM'S FUNERAL.

It was a wintry scene,  
The hills were whiten'd o'er,  
And the chill north winds were blowing keen  
Along the rocky shore.

Gone was the wood-bird's lay,  
That the summer forest fills,  
And the voice of the stream has pass'd away  
From its path among the hills.

And the low sun coldly smiled  
Through the boughs of the ancient wood,  
Where a hundred souls, sire, wife, and child,  
Around a coffin stood.

They raised it gently up,  
And, through the untrodden snow,  
They bore it away, with a solemn step,  
To a woody vale below.

And grief was in each eye,  
As they moved towards the spot.  
And brief, low speech, and tear and sigh  
Told that a friend was not.

When they laid his cold corpse low  
In its dark and narrow cell,  
Heavy the mingled earth and snow  
Upon his coffin fell.

Weeping, they pass'd away,  
And left him there alone,

With no mark to tell where their dead friend lay,  
But the mossy forest-stone.

When the winter storms were gone  
And the strange birds sung around,  
Green grass and violets sprung upon  
That spot of holy ground.

And o'er him giant trees  
Their proud arms toss'd on high,  
And rustled music in the breeze  
That wander'd through the sky.

When these were overspread  
With the hues that Autumn gave,  
They bow'd them in the wind, and shed  
Their leaves upon his grave.

These woods are perish'd now,  
And that humble grave forgot,  
And the yeoman sings, as he drives his plough  
O'er that once sacred spot.

Two centuries are flown  
Since they laid his cold corpse low,  
And his bones are moulder'd to dust, and driven  
To the breezes long ago.

And they who laid him there,  
That sad and suffering train,  
Now sleep in dust,—to tell us where  
No letter'd stones remain.

Their memory remains,  
And ever shall remain,  
More lasting than the aged fane  
Of Egypt's storied plain.

## A RECOLLECTION.

HERE tread aside, where the descending brook  
 Pays a scant tribute to the mightier stream,  
 And all the summer long, on silver feet,  
 Glides lightly o'er the pebbles, sending out  
 A mellow murmur on the quiet air.  
 Just up this narrow glen, in yonder glade  
 Set, like a nest amid embowering trees,  
 Where the green grass, fresh as in early spring,  
 Spreads a bright carpet o'er the hidden soil,  
 Lived, in my early days, an humble pair,  
 A mother and her daughter. She, the dame,  
 Had well nigh seen her threescore years and ten.  
 Her step was tremulous; slight was her frame,  
 And bow'd with time and toil; the lines of care  
 Were deep upon her brow. At shut of day  
 I've met her by the skirt of this old wood,  
 Alone, and faintly murmuring to herself,  
 Haply, the history of her better days.  
 I knew that history once, from youth to age:—  
 It was a sad one; he who wedded her  
 Had wrong'd her love, and thick the darts of death  
 Had fallen among her children and her friends.  
 One solace for her age remained,—a fair  
 And gentle daughter, with blue, pensive eyes,  
 And cheeks like summer roses. Her sweet songs  
 Rang like the thrasher's warble in these woods,  
 And up the rocky dells. At noon and eve,  
 Her walk was o'er the hills, and by the founts  
 Of the deep forest. Oft she gather'd flowers  
 In lone and desolate places, where the foot  
 Of other wanderers but seldom trod.  
 Once, in my boyhood, when my truant steps  
 Had led me forth among the pleasant hills,  
 I met her in a shaded path, that winds [low,  
 Far through the spreading groves. The sun was  
 The shadow of the hills stretch'd o'er the vale,  
 And the still waters of the river lay  
 Black in the early twilight. As we met,  
 She stoop'd and press'd her friendly lips to mine,  
 And, though I then was but a simple child,  
 Who ne'er had dream'd of love, nor knew its power,  
 I wonder'd at her beauty. Soon a sound  
 Of thunder, muttering low, along the west,  
 Foretold a coming storm; my homeward path  
 Lay through the woods, tangled with undergrowth.  
 A timid urchin then, I fear'd to go,  
 Which she observing, kindly led the way,  
 And left me when my dwelling was in sight.  
 I hasten'd on; but, ere I reach'd the gate,  
 The rain fell fast, and the drench'd fields around  
 Were glittering in the lightning's frequent flash.  
 But where was now ELIZA? When the morn  
 Blush'd on the summer hills, they found her dead,  
 Beneath an oak, rent by the thunderbolt.  
 Thick lay the splinters round, and one sharp shaft  
 Had pierced hersnow-white brow. And here she lies,  
 Where the green hill slopes toward the southern sky.  
 'Tis thirty summers since they laid her here;  
 The cottage where she dwelt is razed and gone;  
 Her kindred all are perish'd from the earth,  
 And this rude stone, that simply bears her name,  
 Is mouldering fast; and soon this quiet spot,  
 Held sacred now, will be like common ground.

Fit place is this for so much loveliness  
 To find its rest. It is a hallow'd shrine,  
 Where nature pays her tribute. Dewy spring  
 Sets the gay wild flowers thick around her grave;  
 The green boughs o'er her, in the summer-time,  
 Sigh to the winds; the robin takes his perch  
 Hard by, and warbles to his sitting mate;  
 The brier-rose blossoms to the sky of June,  
 And hangs above her in the winter days  
 Its scarlet fruit. No rude foot ventures near;  
 The noisy schoolboy keeps aloof, and he  
 Who hunts the fox, when all the hills are white,  
 Here treads aside. Not seldom have I found,  
 Around the head-stone carefully entwined,  
 Garlands of flowers, I never knew by whom.  
 For two years past I've miss'd them; doubtless one  
 Who held this dust most precious, placed them there,  
 And, sorrowing in secret many a year,  
 At last hath left the earth to be with her.

## MY NATIVE VILLAGE.

THERE lies a village in a peaceful vale,  
 With sloping hills and waving woods around,  
 Fenced from the blasts. There never ruder gale  
 Bows the tall grass that covers all the ground;  
 And planted shrubs are there, and cherish'd flowers,  
 And a bright verdure, born of gentler showers.  
 'Twas there my young existence was begun,  
 My earliest sports were on its flowery green,  
 And often, when my schoolboy task was done,  
 I climb'd its hills to view the pleasant scene,  
 And stood and gazed till the sun's setting ray  
 Shone on the height, the sweetest of the day.  
 There, when that hour of mellow light was come,  
 And mountain shadows cool'd the ripen'd grain,  
 I watch'd the weary yeoman plodding home,  
 In the lone path that winds across the plain,  
 To rest his limbs, and watch his child at play,  
 And tell him o'er the labours of the day  
 And when the woods put on their autumn glow,  
 And the bright sun came in among the trees,  
 And leaves were gathering in the glen below,  
 Swept softly from the mountains by the breeze,  
 I wander'd till the starlight on the stream  
 At length awoke me from my fairy dream.  
 Ah! happy days, too happy to return,  
 Fled on the wings of youth's departed years,  
 A bitter lesson has been mine to learn,  
 The truth of life, its labours, pains, and fears;  
 Yet does the memory of my boyhood stay,  
 A twilight of the brightness pass'd away.  
 My thoughts steal back to that sweet village still,  
 Its flowers and peaceful shades before me rise;  
 The play-place, and the prospect from the hill,  
 Its summer verdure, and autumnal dyes;  
 The present brings its storms; but, while they last,  
 I shelter me in the delightful past.

## THE INDIAN SUMMER.

THAT soft autumnal time  
Is come, that sheds, upon the naked scene,  
Charms only known in this our northern clime—  
Bright seasons, far between.

The woodland foliage now  
Is gather'd by the wild November blast;  
Even the thick leaves upon the poplar's bough  
Are fallen, to the last.

The mighty vines, that round  
The forest trunks their slender branches bind,  
Their crimson foliage shaken to the ground,  
Swing naked in the wind.

Some living green remains  
By the clear brook that shines along the lawn;  
But the scar grass stands white o'er all the plains,  
And the bright flowers are gone.

But these, these are thy charms—  
Mild airs and temper'd light upon the lea;  
And the year holds no time within its arms  
That doth resemble thee.

The sunny noon is thine,  
Soft, golden, noiseless as the dead of night;  
And hues that in the flush'd horizon shine  
At eve and early light.

The year's last, loveliest smile,  
Thou comest to fill with hope the human heart,  
And strengthen it to bear the storms a while,  
Till winter days depart.

O'er the wide plains, that lie  
A desolate scene, the fires of autumn spread,  
And nightly on the dark walls of the sky  
A ruddy brightness shed.

Far in a shelter'd nook  
I've met, in these calm days, a smiling flower,  
A lonely aster, trembling by a brook,  
At the quiet noontides' hour:

And something told my mind,  
That, should old age to childhood call me back,  
Some sunny days and flowers I still might find  
Along life's weary track.

## THE BLIND RESTORED TO SIGHT.

"And I went and washed, and I received sight"—  
JOHN 9. 11.

Went the great Master spoke,  
He touch'd his wither'd eyes,  
And at one gleam upon him broke  
The glad earth and the skies.

And he saw the city's walls,  
And kings' and prophets' tomb,  
And mighty arches, and vaulted halls,  
And the temple's lofty dome.

He look'd on the river's flood,  
And the flash of mountain rills,  
And the gentle wave of the palms that stood  
Upon Judea's hills.

He saw on heights and plains  
Creatures of every race:  
But a mighty thrill ran through his veins  
When he met the human face;

And his virgin sight beheld  
The ruddy glow of even,  
And the thousand shining orbs that fill'd  
The azure depths of heaven.

And woman's voice before  
Had cheer'd his gloomy night,  
But to see the angel form she wore  
Made deeper the delight.

And his heart, at daylight's close,  
For the bright world where he trod,  
And when the yellow morning rose,  
Gave speechless thanks to God.

## SONNET.

THU is a magic in the moon's mild ray.—  
What time she softly climbs the evening sky,  
And sitteth with the silent stars on high—  
That charms the pang of earth-born grief away  
I raise my eye to the blue depths above,  
And worship Him whose power, pervading even  
Holds those bright orbs at peace in his domain  
Yet comprehends earth's lowliest things in love.  
Oh, when that silent moon was sailing high,  
I've left my youthful sports to gaze, and awe,  
When time with graver lines has mark'd my brow  
Sweetly she shines upon my wither'd eye.  
O, may the light of truth, my steps to guide  
Shine on my eye of life—shine soft and long and true.

## SONNET.

THE Autumn, and my steps have led me far  
To a wild hill that overlooks a land  
Wide-spread and beautiful. A single star  
Sparkles new-set in heaven. O'er its high' and  
The streamlet slides with mellow tones away.  
The west is crimson with retiring day;  
And the north gleams with its own native light  
Below, in autumn green, the meadows lie.  
And through green banks the river wanders by  
And the wide woods with autumn hues are bright  
Bright—but of fading brightness'—even is past  
That dream-like glory of the painted wood,  
And pitiless decay o'ertakes, as fast,  
The pride of men, the beautiful, great, and good.

# JONATHAN LAWRENCE.

[Born, 1807. Died, 1833.]

Few persons in private life, who have died so young, have been mourned by so many warm friends as was JONATHAN LAWRENCE. Devoted to a profession which engaged nearly all his time, and regardless of literary distinction, his productions would have been known only to his associates, had not a wiser appreciation of their merits withdrawn them from the obscurity to which his own low estimate had consigned them.

He was born in New York, in November, 1807, and, after the usual preparatory studies, entered Columbia College, at which he was graduated before he was fifteen years of age. He soon after became a student in the office of Mr. W. SLOSSON, an eminent lawyer, where he gained much regard by the assiduity with which he prosecuted his studies, the premature ripeness of his judgment, and the undeviating purity and honourableness of his life. On being admitted to the bar, he entered into a partnership with Mr. SLOSSON, and daily added confirmation to the promise of his probational career, until he was suddenly called to a better life, in April, 1833.

The industry with which he attended to his professional duties did not prevent him from giving considerable attention to general literature; and in moments—to use his own language—

“Stolen from hours I should have tied  
To musty volumes at my side,  
Given to hours that sweetly woo’d  
My heart from study’s solitude,”—

he produced many poems and prose sketches of considerable merit. These, with one or two exceptions, were intended not for publication, but as tributes of private friendship, or as contributions to the exercises of a literary society—still in existence—of which he was for several years an active member. After his death, in compliance with a request by this society, his brother made a collection of his writings, of which a very small edition was printed, for private circulation. Their character is essentially meditative. Many of them are devotional, and all are distinguished for the purity of thought which guided the life of the man.

## THOUGHTS OF A STUDENT.

MANY a sad, sweet thought have I,  
Many a passing, sunny gleam,  
Many a bright tear in mine eye,  
Many a wild and wandering dream,  
Stolen from hours I should have tied  
To musty volumes by my side,  
Given to hours that sweetly woo’d  
My heart from study’s solitude.

Oft, when the south wind’s dancing free  
Over the earth and in the sky,  
And the flowers peep softly out to see  
The frolic Spring as she wantons by;  
When the breeze and beam like thieves come in,  
To steal me away, I deem it sin  
To slight their voice, and away I’m straying  
Over the hills and vales a-Maying.

Then can I hear the earth rejoice,  
Happier than man may ever be;  
Every fountain hath then a voice,  
That sings of its glad festivity;  
For it hath burst the chains that bound  
Its currents dead in the frozen ground,  
And, flashing away in the sun, has gone  
Singing, and singing, and singing on.

Autumn hath sunset hours, and then  
Many a musing mood I cherish;

Many a hue of fancy, when  
The hues of earth are about to perish;  
Clouds are there, and brighter, I ween,  
Hath real sunset never seen,  
Sad as the faces of friends that die,  
And beautiful as their memory.  
Love hath its thoughts, we cannot keep,  
Visions the mind may not control,  
Waking, as fancy does in sleep,  
The secret transports of the soul;  
Faces and forms are strangely mingled,  
Till one by one they’re slowly singled,  
To the voice, and lip, and eye of her  
I worship like an idolater.  
Many a big, proud tear have I,  
When from my sweet and roaming track,  
From the green earth and misty sky,  
And spring, and love, I hurry back;  
Then what a dismal, dreary gloom  
Settles upon my loathed room,  
Darker to every thought and sense  
Than if they had never travell’d thence.  
Yet, I have other thoughts, that cheer  
The toilsome day and lonely night,  
And many a scene and hope appear,  
And almost make me gay and bright.  
Honour and fame that I would win,  
Though every toil that yet hath been  
Were doubly borne, and not an hour  
Were brightly hued by Fancy’s power.

And, though I sometimes sigh to think  
Of earth and heaven, and wind and sea,  
And know that the cup which others drink  
Shall never be brimm'd by me;  
That many a joy must be untasted,  
And many a glorious breeze be wasted,  
Yet would not, if I dared, repine,  
That toil, and study, and care are mine.

## SEA-SONG.

O'er the far blue ocean-wave,  
On the wild winds I flee,  
Yet every thought of my constant heart  
Is winging, love, to thee;  
For each bounding leap of our gallant ship  
Had barb'd a pang for me,  
Had not thy form, through sun and storm,  
Been my only memory.

O, the sea-mew's wings are fleet and fast,  
As he dips in the dancing spray,  
But flatter and faster the thoughts, I ween,  
Of dear ones far away!  
And brighter, too, than yon rainbow's hue,  
As it lights the tinted sea,  
Are the daylight dreams and sunny gleams  
Of the heart that throbs for thee.

And when moon and stars are asleep on the waves,  
Their dancing tops among,  
And the sailor is gazing the long watch-hour  
By the music of his song;  
When our sail is white in the dark midnight,  
And its shadow is on the sea,  
O, never knew hull such festival  
As my soul heart holds with thee!

## LOOK ALOFT.

Is the tempest of life, when the wave and the gale  
Are around and above, if thy foot ing should fail,  
If thine eye should grow dim, and thy caution depart,  
"Look aloft," and be firm, and be fearless of heart.

If the friend, who embraced in prosperity's glow,  
With a smile for each joy and a tear for each woe,  
Should betray thee when sorrows like clouds are  
array'd,  
"Look aloft" to the friendship which never shall  
fade.

Should the visions which hope spreads in light to  
thine eye,  
Like the tints of the rainbow, but brighten to fly,  
Then turn, and, through tears of repentant regret,  
"Look aloft" to the sun that is never to set.

Should they who are dearest, the son of thy heart,  
The wife of thy bosom, in sorrow depart,  
"Look aloft" from the darkness and dust of the tomb,  
To that soil where "affection is ever in bloom."

And, O! when death comes in his terrors, to  
His fears on the future, his pall on the past,  
In that moment of darkness, with hope in the hour  
And a smile in thine eye, "look aloft," and forget

## TO MAY.

Come, gentle May!  
Come with thy robe of flowers,  
Come with thy sun and sky, thy clouds and shower  
Come, and bring forth unto the eye of day,  
From their imprisoning and mysterious night,  
The buds of many hues, the children of thy light.

Come, wondrous May!  
For, at the bidding of thy magic wand,  
Quick from the caverns of the breathing land,  
In all their green and glorious array  
They spring, as spring the Persian maids to lead  
Thy flushing footsteps in Cashemirian shade.

Come, vocal May!  
Come with thy train, that high  
On some fresh branch pour out their melody.  
Or, exulting thy praise the lute-long day  
Sit perch'd in some lone glen, on echo calling,  
Mid murmuring woods and musical waters falling.

Come, sunny May!  
Come with thy laughing beam,  
What time the lazy mist melts on the stream,  
Or seeks the mountain-top to meet the sun.  
Ere yet the dew-drops on thine own soft flower  
Hath lost its light, or died beneath his power.

Come, holy May!  
When, sunk behind the cold and western haze,  
His light hath ceased to play on leaf and haze,  
And twilight's footsteps hasten his decay;  
Come with thy musings, and my heart shall be  
Like a pure temple consecrate to thee.

Come, beautiful May!  
Like youth and loveliness,  
Like her I love, O, come in thy full dress,  
The drapery of dark winter cast away;  
To the bright eye and the glad heart appear  
Queen of the spring, and mistress of the year.

Yet, lovely May!  
Teach her whose eyes shall rest upon this rhyme  
To spurn the gilded markeries of time.  
The heartless pomp that beckons to betray,  
And keep, as thou wilt find, that heart each year,  
Pure as thy dawn, and as thy sunset clear.

And let me too, sweet May!  
Let thy fond votary see,  
As fade thy beauties, all the vanity  
Of this world's pomp; then touch, that though  
decay  
In his short winter bury beauty's frame,  
In surer world the soul shall break his way.  
Another spring shall bloom, eternal and the same.

# JOHN GREENLEAF WHITTIER.

[Born, 1808.]

THE ancestors of MR. WHITTIER settled at an early period in the town of Haverhill, on the banks of the Merrimack River, in Massachusetts. They were Quakers, and some of them suffered from the "sharp laws" which the fierce Independents enacted against those "devil-driven heretics," as they are styled in the "Magnalia" of CORTON MATHER. The poet was born in the year 1808, on a spot inhabited by his family during four or five generations; and until he was eighteen years of age, his time was chiefly passed in the district schools, and in aiding his father on the farm. His nineteenth year was spent in a Latin school, and in 1828 he went to Boston to conduct "The American Manufacturer," a gazette established to advocate a protective tariff. He had previously won some reputation as a writer by various contributions, in prose and verse, to the newspapers printed in his native town and in Newburyport, and the ability with which he managed the "Manufacturer," now made his name familiar throughout the country. In 1830 he went to Hartford, in Connecticut, to take charge of the "New England Weekly Review." He remained here about two years, during which he was an ardent politician, of what was then called the National Republican party, and devoted but little attention to literature. He published, however, in this period his "Legends of New England," a collection of poems and prose sketches, founded on events in the early history of the country; wrote the memoir of his friend BRAINARD, prefixed to the collection of that author's works printed in 1830; and several poems which appeared in the "Weekly Review."

In 1831 Mr. WHITTIER returned to Haverhill, where he was five or six years engaged in agricultural pursuits. He represented that town in the legislature, in its sessions for 1835 and 1836, and declined a reelection in 1837. His longest poem, "Mogg Megone," was first published in 1836. He regarded the story of the hero only as a framework for sketches of the scenery and of the primitive settlers of Massachusetts and the adjacent states. In portraying the Indian character, he followed as closely as was practicable the rough but natural delineations of CHURCH, MAYHEW, CHARLEVOIX, and ROGER WILLIAMS, discarding much of the romance which more modern writers have thrown around the red-man's life. In this, as in the fine ballad of "Cassandra Southwick," and in some of his prose writings, he has exhibited in a very striking manner the intolerant spirit of the Puritans. It can excite no surprise that a New England Quaker refuses to join in the applause which it is the custom to bestow upon the persecutors of his ancestors. But our poet, by a very natural

exaggeration, may have done them even less than justice.

Impelled by that hatred of every species of oppression which perhaps is the most marked of his characteristics, Mr. WHITTIER entered at an early period upon the discussion of the abolition question, and since the year 1836, when he was elected one of the secretaries of the American Anti-Slavery Society, he has been among the most prominent and influential advocates of immediate emancipation. His poems on this subject are full of indignant and nervous remonstrance, invective and denunciation. Very few in this country express themselves with uniform freedom and sincerity. Nowhere else is there so common and degrading a servility. We have therefore comparatively little individuality, and of course less than we otherwise should have that is original. Mr. WHITTIER rates this tyranny of public opinion at its true value. Whatever may be its power he despises it. He gives to his mind and heart their true voice. His simple, direct and earnest appeals have produced deep and lasting impressions. Their reception has happily shown that plain and unprejudiced speech is not less likely to be heard than the vapid self-praise and wearisome iteration of inoffensive commonplaces with which the great mass of those who address the public ply the drowsy ears of the hydra.

Although boldness and energy are WHITTIER's leading characteristics, his works are not without passages scarcely less distinguished for tenderness and grace. In his later poems his style is more subdued and correct, though it is divested of none of his peculiar freshness.

Besides his "Mogg Megone," "Ballads," "Lays of Home," "Bridal of Pennacook," and other poems, he has written the "Legends of New England," before mentioned, "The Stranger in Lowell," and much more in prose, all in the same honest and fearless spirit which marks his verse.

WHITTIER may reasonably be styled a national poet. His works breathe affection for and faith in our republican polity and unshackled religion, but an affection and a faith that do not blind him to our weakness or wickedness. He dares to "tell the world it lies." He is of that class of authors whom we most need in America to build up a literature that shall elevate with itself the national feeling and character.

The last volume of his poems was published by Ticknor & Company, of Boston, in 1844. An edition of his select works has since appeared in London, with an introduction by Mr. WAIGHT, the accomplished translator of the Fables of LA FONTAINE.



THE BALLAD OF CASSANDRA  
SOUTHWICK.\*

To the God of all sure mercies let my blessing rise  
to-day,  
From the scoffer and the cruel he hath pluck'd the  
spoil away,—  
Yea, He who cool'd the furnace around the faith-  
ful three,  
And tamed the Chaldean lions, hath set his hand-  
maid free!

Last night I saw the sunset melt through my pri-  
son bars,  
Last night across my damp earth-floor fell the pale  
gleam of stars;  
In the coldness and the darkness all through the  
long night time,  
My grated casement whitened with Autumn's  
early rime.

Alone, in that dark sorrow, hour after hour crept by;  
Star after star looked palely in and sank adown  
the sky;  
No sound amid night's stillness, save that which  
seem'd to be  
The dull and heavy beating of the pulses of the sea;  
All night I sat unsleeping, for I knew that on the  
morrow  
The ruler and the cruel priest would mock me in  
my sorrow,  
Dragg'd to their place of market, and bargain'd  
for and sold,  
Like a lamb before the shambles, like a heifer from  
the fold!

Oh, the weakness of the flesh was there—the  
shrinking and the shame;  
And the low voice of the Tempter like whispers  
to me came:

"Why sit'st thou thus forlornly!" the wicked  
murmur said,

"Damp walls thy tower of beauty, cold earth thy  
maiden bed!

"Where be the smiling faces, and voices soft and  
sweet,

Seen in thy father's dwelling, heard in the plea-  
sant street?

Where be the youths, whose glances the summer  
Sabbath through

Turn'd tenderly and timidly unto thy father's pew?

\* This ballad has its foundation upon a somewhat re-  
markable event in the history of Puritan intolerance.  
Two young persons, son and daughter of Lawrence  
Southwick, of Salem, who had himself been imprisoned  
and deprived of all his property for having entertained  
two Quakers at his house, were fined ten pounds each  
for non-attendance at church, which they were unable to  
pay. The case being represented to the General Court,  
at Boston, that body issued an order which may still be  
seen on the court records, bearing the signature of  
Edward Rawson, Secretary, by which the treasurer of  
the County was "fully empowered to sell the said per-  
sons to any of the English nation at Virginia or Barbadoes,  
to answer said fines." An attempt was made to  
carry this barbarous order into execution, but no ship-  
master was found willing to convey them to the West  
Indies. Vide SEWALL'S History, pp. 225-6, 7. Bishop

"Why sit'st thou here, Cassandra!—Bethink thee  
with what mirth

Thy happy schoolmates gather around the warm  
bright hearth;

How the crimson shadows tremble, on frowns  
white and fair,

On eyes of merry girlhood, half hid in golden hair.

"Not for thee the hearth-fire brightens, not for thee  
kind words are spoken,

Not for thee the nuts of Wenham woods by laughing  
boys are broken;

No first-fruits of the orchard within thy lap  
laid,

For thee no flowers of Autumn the youthful  
maiden braid.

"Oh! weak, deluded maiden!—by crazy fanatics  
With wild and raving railers an evil path is trod,  
To leave a wholesome worship, and teaching pure  
and sound;

And mate with maniac women, loathsome  
sackcloth-bound.

"Mad scoffers of the priesthood, who mock  
things divine,

Who rail against the pulpit, and holy bread and  
wine;

Sore from their cart-tail scourging, and from the  
pillory lane,

Rejoicing in their wretchedness, and glorying  
in their shame.

"And what a fate awaits thee!—a wretched  
slave,

Dragging the slowly length'ning chain of bondage  
to the grave!

Think of thy woman's nature, subdued in  
less thrall,

The easy prey of any, the scoff and scorn of all.

Oh!—ever as the Tempter spoke, and Satan's  
nature's fears

Wrung drop by drop the scalding flow of  
weeping tears,

I wrestled down the evil thoughts, and  
answered prayer

To feel, oh, Helper of the weak!—that Thy  
deed wert there!

I thought of Paul and Silas within Philipp's  
prison

And how from Peter's sleeping limbs the prison  
shackles fell,

Till I seem'd to hear the trailing of an angel's  
robe of white,

And to feel a blessed presence invisible to  
all eyes.

Bless the Lord for all His mercies!—for the  
peace and love I felt,

Like dew of Hermon's holy hill, upon my  
sorrow fell;

When, "Get behind me, Satan!" was the  
guage of my heart.

And I felt the Evil Tempter with all his  
doubts depart

Slow broke the gray cold morning; again the  
sunshine fell,

Pick'd! with the shade of bar and grate within  
my lonely cell;

The hoarfrost melted on the wall, and upward  
from the street  
Came careless laugh and idle word, and tread of  
passing feet.

At length the heavy bolts fell back, my door was  
open cast,  
And slowly at the sheriff's side, up the long street  
I pass'd;  
I heard the murmur round me, and felt, but dared  
not see,  
How, from every door and window, the people  
gazed on me.

And doubt and fear fell on me, shame burn'd upon  
my cheek,  
Swam earth and sky around me, my trembling  
limbs grew weak;  
"O Lord! support thy handmaid; and from her  
soul cast out  
The fear of man, which brings a snare—the weak-  
ness and the doubt."

Then the dreary shadows scatter'd like a cloud in  
morning's breeze,  
And a low deep voice within me seem'd whisper-  
ing words like these:  
"Though thy earth be as the iron, and thy heaven  
a brazen wall,  
Trust still His loving-kindness whose power is  
over all."

We paused at length, where at my feet the sunlit  
waters broke  
On glaring reach of shining beach, and shingly  
wall of rock;  
The merchants-ships lay idly there, in hard clear  
lines on high,  
Tracing with rope and slender spar their net-work  
on the sky.

And there were ancient citizens, cloak-wrapp'd  
and grave and cold,  
And grim and stout sea-captains with faces bronzed  
and old,  
And on his horse, with Rawson, his cruel clerk at hand,  
Sat dark and haughty Endicott, the ruler of the land.

And poisoning with his evil words the ruler's ready  
ear,  
The priest lean'd o'er his saddle, with laugh and  
scoff and jeer;  
It stirr'd my soul, and from my lips the seal of si-  
lence broke,  
As if through woman's weakness a warning spirit  
spoke.

cried, "The Lord rebuke thee, thou smiter of the  
meek,  
Thou robber of the righteous, thou trampler of the  
weak!  
Go light the dark, cold hearth-stones—go turn the  
prison lock  
Of the poor hearts thou hast hunted, thou wolf  
amid the flock!"

Dark lower'd the brows of Endicott, and with a  
deeper red  
O'er Rawson's wine-empurpled cheek the flush of  
anger spread;

"Good people," quoth the white-lipp'd priest, "heed  
not her words so wild,  
Her master speaks within her—the Devil owns his  
child!"

But gray heads shook, and young brows knit, the  
while the sheriff read  
That law the wicked rulers against the poor have  
made,  
Who to their house of Rimmon and idol priesthood  
bring  
No bended knee of worship, nor gainful offering.

Then to the stout sea-captains the sheriff turning  
said:

"Which of ye, worthy seamen, will take this Qua-  
ker maid?  
In the Isle of fair Barbadoes, or on Virginia's shore,  
You may hold her at a higher price than Indian  
girl or Moor."

Grim and silent stood the captains; and when  
again he cried,  
"Speak out, my worthy seamen!"—no voice or  
sign replied;  
But I felt a hard hand press my own, and kind  
words met my ear:  
"God bless thee, and preserve thee, my gentle girl  
and dear!"

A weight seem'd lifted from my heart,—a pitying  
friend was nigh,  
I felt it in his hard, rough hand, and saw it in his  
eye;  
And when again the sheriff spoke, that voice, so  
kind to me,  
Growl'd back its stormy answer like the roaring of  
the sea:

"Pile my ship with bars of silver—pack with  
coins of Spanish gold,  
From keel-piece up to deck-plank, the roomage of  
her hold,  
By the living God who made me!—I would sooner  
in your bay  
Sink ship and crew and cargo, than bear this child  
away!"

"Well answer'd, worthy captain, shame on their  
cruel laws!"  
Ran through the crowd in murmurs loud the peo-  
ple's just applause.  
"Like the herdsman of Tekoa, in Israel of old,  
Shall we see the poor and righteous again for sil-  
ver sold?"

I look'd on haughty Endicott; with weapon half  
way drawn,  
Swept round the throng his lion glare of bitter hate  
and scorn;  
Fiercely he drew his bridle rein, and turn'd in si-  
lence back,  
And sneering priest and baffled clerk rode mur-  
muring in his track.

Hard after them the sheriff look'd in bitterness of  
soul;  
Thrice smote his staff upon the ground, and crush'd  
his parchment roll.

"Good friends," he said, "since both have fled, the ruler and the priest,  
Judge ye, if from their further work I be not well released."

Loud was the cheer which, full and clear, swept  
round the silent bay,  
As, with kind words and kinder looks, he bade me  
go my way;  
For He who turns the courses of the streamlet of  
the glen,  
And the river of great waters, had turn'd the  
hearts of men.

Oh, at that hour the very earth seem'd changed  
beneath my eye,  
A holier wonder round me rose the blue walls of  
the sky,  
A lovelier light on rock and hill, and stream and  
woodland lay,  
And softer lapsed on sunnier sands the waters of  
the bay.

Thanksgiving to the Lord of life!—to Him all  
praises be,  
Who from the hands of evil men hath set his  
handmaid free;  
All praise to Him before whose power the mighty  
are afraid,  
Who takes the crafty in the snare, which for the  
poor is laid!

Sing, oh, my soul, rejoicingly; on evening's twi-  
light calm  
Uplift the loud thanksgiving—pour forth the grate-  
ful psalm;  
Let all dear hearts with me rejoice, as did the  
saints of old,  
When of the Lord's good angel the rescued Peter  
told.

And weep and howl, ye evil priests and mighty men  
of wrong,  
The Lord shall smite the proud and lay His hand  
upon the strong.  
Wo to the wicked rulers in His avenging hour!  
Wo to the wolves who seek the flocks to raven and  
devour:

But let the humble ones arise,—the poor in heart  
be glad,  
And let the mourning ones again with robes of  
praise be clad,  
For He who cool'd the furnace, and smoothed the  
stormy wave,  
And tamed the Chaldean lions, is mighty still to save!

#### NEW ENGLAND.

Land of the forest and the rock—  
Of dark-blue lake and mighty river—  
Of mountains rear'd aloft to mock  
The storm's career, the lightning's shock—  
My own green land for ever!  
Land of the beautiful and brave—  
The freeman's home—the martyr's grave—

The nursery of giant men,  
Whose deeds have link'd with every glen,  
And every hill, and every stream,  
The romance of some warrior-dream!  
Oh! never may a son of thine,  
Where'er his wandering steps incline,  
Forget the sky which bent above  
His childhood like a dream of love,  
The stream beneath the green hill flowing,  
The broad-arm'd trees above it growing.  
The clear breeze through the foliage blowing  
Or hear, unmoved, the taunt of scorn  
Breathed o'er the brave New England born,  
Or mark the stranger's jaguar-hand  
Disturb the ashes of thy dead,  
The buried glory of a land  
Whose soul with noble blood is red,  
And sanctified in every part,—  
Nor feel resentment, like a brand,  
Unsheathing from his fiery heart!

Oh! greener hills may catch the sun  
Beneath the glorious heaven of France:  
And streams, rejoicing as they run  
Like life beneath the day-beam's glance,  
May wander where the orange-bough  
With golden fruit is bending low;  
And there may bend a brighter sky  
O'er green and classic Italy—  
And pillar'd fane and ancient grave  
Bear record of another time,  
And over shaft and architrave  
The green, luxuriant ivy climb;  
And far toward the rising sun  
The palm may shake its leaves on high,  
Where flowers are opening, one by one,  
Like stars upon the twilight sky;  
And breezes soft as sighs of love  
Above the broad banana stray,  
And through the Brahmin's sacred grove  
A thousand bright-hued pinions play!  
Yet unto thee, New England, still  
Thy wandering sons shall stretch their arms  
And thy rude chart of rock and hill  
Seem dearer than the land of palms;  
Thy massy oak and mountain-pine  
More welcome than the banyan's shade  
And every tree, blue stream of thine  
Seen richer than the golden bed  
Of oriental waves, which glow  
And sparkle with the wealth below!

#### TO JOHN PIERPONT.

Not to the poet, but the man, I bring  
In friendship's fearless trust my offering:  
How much it lacks I feel, and thou wilt see,  
Yet well I know that thou hast deem'd it wise  
Late a' too earnest, and its time too short,  
For dreamy ease and Fancy's graceful sport:  
And girded for thy constant strife with wrong  
Like Nehemiah, fighting while he wrought  
The broken walls of Zion, even thy song  
Hath a rude martial tone, a blow in every thought!

## PALESTINE.

land of Judea! thrice hallow'd of song,  
the holiest of memories pilgrim-like throng;  
shade of thy palms, by the shores of thy sea,  
hills of thy beauty, my heart is with thee.

the eye of a spirit I look on that shore,  
pilgrim and prophet have linger'd before;  
the glide of a spirit I traverse the sod  
bright by the steps of the angels of God.

sea of the hills!—in my spirit I hear  
waters, Gennesaret, chime on my ear;  
the Lowly and Just with the people sat down,  
as spray on the dust of His sandals was thrown.

I are Bethulia's mountains of green,  
the desolate hills of the wild Gadarene;  
pause on the goat-crag of Tabor to see  
team of thy waters, O, dark Galilee!

a sound in the valley! where, swollen and  
ever, O, Kishon, is sweeping along; [strong,  
the Canaanite strove with JEHOVAH in vain,  
as torrent grew dark with the blood of the slain.

down from his mountains stern ZEBULON  
came,  
APHTAI's stag, with his eyeballs of flame,  
the chariots of JABIN roll'd harmlessly on,  
as arm of the LORD was ABINOAM's son!

sleep the still rocks and the caverns which  
rang  
song which the beautiful prophetess sang,  
the princes of Issachar stood by her side,  
the shout of a host in its triumph replied.

the hem's hill-site before me is seen,  
the mountains around and the valleys between;  
rested the shepherds of Judah, and there  
angels of the angels rose sweet on the air.

ethany's palm trees in beauty still throw  
shadows at noon on the ruins below;  
there are the sisters who hasten'd to greet  
thy Redeemer, and sit at His feet!

where the twelve in their wayfaring trod;  
where they stood with the chosen of God—  
His blessings was heard and his lessons  
were taught,  
the blind were restored and the healing  
was wrought.

with His flock the sad Wanderer came—  
hills He toil'd over in grief, are the same—  
mounts where He drank by the way-side still  
flow,  
the same airs are blowing which breath'd on  
his brow!

toned on her hills sits Jerusalem yet, [feet;  
the dust on her forehead, and chains on her  
crown of her pride to the mocker hath gone,  
the holy Shechinah is dark where it shone.

therefore this dream of the earthly abode  
vanity clothed in the brightness of God!

Were my spirit but tuned from the outward and dim,  
It could gaze, even now, on the presence of HIM!

Not in clouds and in terrors, but gentle as when,  
In love and in meekness, He moved among men;  
And the voice which breathed peace to the waves  
of the sea,  
In the hush of my spirit would whisper to me!

And what if my feet may not tread where He stood,  
Nor my ears hear the dashing of Galilee's flood,  
Nor my eyes see the cross which he bow'd him to  
bear,

Nor my knees press Gethsemane's garden of prayer.

Yet, Loved of the Father, Thy Spirit is near  
To the meek, and the lowly, and penitent here;  
And the voice of thy love is the same even now,  
As at Bethany's tomb, or on Olivet's brow.

O, the outward hath gone!—but, in glory and power,  
The Spirit surviveth the things of an hour;  
Unchanged, undecaying, its Pentecost flame  
On the heart's secret altar is burning the same!

## PENTUCKET.\*

How sweetly on the wood-girt town  
The mellow light of sunset shone!  
Each small, bright lake, whose waters still  
Mirror the forest and the hill,  
Reflected from its waveless breast  
The beauty of a cloudless west,  
Glorious as if a glimpse were given  
Within the western gates of Heaven,  
Left, by the spirit of the star  
Of sunset's holy hour, ajar!

Beside the river's tranquil flood  
The dark and low-wall'd dwellings stood,  
Where many a rood of open land  
Stretch'd up and down on either hand,  
With corn-leaves waving freshly green  
The thick and blacken'd stumps between;  
Behind, unbroken, deep and dread,  
The wild, untravell'd forest spread,  
Back to those mountains, white and cold,  
Of which the Indian trapper told,  
Upon whose summits never yet  
Was mortal foot in safety set.

Quiet and calm, without a fear  
Of danger darkly lurking near,  
The weary labourer left his plough—  
● The milk-maid caroll'd by her cow—

\* The village of Haverhill, on the Merrimack, called by the Indians Pentucket, was for nearly seventy years a frontier town, and during thirty years endured all the horrors of savage warfare. In the year 1708, a combined body of French and Indians, under the command of DE CHALLIONS, and HERTEL DE ROUVILLE, the infamous and bloody sacker of Deerfield, made an attack upon the village, which, at that time, contained only thirty houses. Sixteen of the villagers were massacred, and a still larger number made prisoners. About thirty of the enemy also fell, and among them HERTEL DE ROUVILLE. The minister of the place, BENJAMIN ROLFE, was killed by a shot through his own door.

From cottage door and household hearth  
Rose songs of praise, or tones of mirth.  
At length the murmur died away,  
And silence on that village lay.  
So slept Pompeii, tower and hall,  
Ere the quick earthquake swallow'd all,  
Undreaming of the fiery fate  
Which made its dwellings desolate!

Hours pass'd away. By moonlight sped  
The Merrimack along his bed.  
Bathed in the pallid lustre, stood  
Dark cottage-wall and rock and wood,  
Silent, beneath that tranquil beam,  
As the hush'd grouping of a dream.  
Yet on the still air crept a sound—  
No bark of fox—no rabbit's bound—  
No stir of wings—nor waters flowing—  
Nor leaves in midnight breezes blowing.

Was that the tread of many feet,  
Which downward from the hill-side beat?  
What forms were those which darkly stood  
Just on the margin of the wood?—  
Charr'd tree-stumps in the moonlight dim,  
Or paling rude, or leafless limb?  
No—through the trees fierce eyeballs glow'd,  
Dark human forms in moonshine show'd,  
Wild from their native wilderness,  
With painted limbs and battle-dress!

A yell, the dead might wake to hear  
Swell'd on the night air far and clear—  
Then smote the Indian tomahawk  
On crashing door and shattering lock—  
Then rang the rifle-shot—and then  
The shrill death-scream of stricken men—  
Sunk the red axe in woman's brain,  
And childhood's cry arose in vain—  
Hurding through roof and window came,  
Red, fast, and fierce, the kindled flame;  
And blended fire and moonlight glared  
Over dead corse and weapons bare.

The morning sun look'd brightly through  
The river-willows, wet with dew.  
No sound of combat fill'd the air,  
No shout was heard,—nor gun-shot there;  
Yet still the thick and sullen smoke  
From smouldering ruins slowly broke;  
And on the green sward many a stain,  
And, here and there, the mangled slain,  
Told how that midnight host had sped,  
Pentucket, on thy fated head!

Even now, the villager can tell  
Where ROLFE beside his hearth-stone fell,  
Still show the door of wasting oak  
Through which the fatal death-shot broke,  
And point the curious stranger where  
DE ROLVILLE'S corse lay grim and bare—  
Whose hideous head, in death still fear'd,  
Bore not a trace of hair or beard—  
And still, within the churchyard ground,  
Heaves darkly up the ancient mound,  
Whose grass-grown surface overlies  
The victims of that sacrifice.

# LINES ON THE DEATH OF A OLIVE TORREY, OF BOSTON.

Gone before us, O, our brother,  
To the spirit-land!  
Vainly look we for another  
In thy place to stand.  
Who shall offer youth and beauty  
On the wasting shrine  
Of a stern and lofty duty,  
With a faith like thine!

O! thy gentle smile of greeting  
Who again shall see?  
Who, amidst the solemn meeting,  
Gaze again on thee?  
Who, when evil gathers o'er us,  
Wear so calm a brow?  
Who, with evil men before us,  
Be serene as thou?

Early hath the spoiler found thee,  
Brother of our love!  
Autumn's faded earth around thee,  
And its storms above!  
Evermore that turf he lightly,  
And, with future showers,  
O'er thy slumbers fresh and brightly  
Blow the summer-flowers!

In the locks thy forehead gracing,  
Not a silver streak;  
Nor a line of sorrow tracing  
On thy fair, young cheek.  
Eyes of light and lips of roses,  
Such as HELEN wore—  
Over all that curtain clovers,  
Which shall rise no more?

Will the vigil Love is keeping  
Round that grave of thine,  
Mournfully, like JAZAN weeping  
O'er Salmah's vine?  
Will the pleasant memories, swelling  
Gentle hearts, of thee,  
In the spirit's distant dwelling  
All unheeded be?

If the spirit ever gazes,  
From its journey, up, back;  
If the spirit ever hears  
O'er its mortal track;  
Wilt thou not, O brother, meet us  
Sometimes on our way,  
And, in hours of sadness, greet us  
As a spirit may?

Peace be with thee, O our brother,  
In the spirit-land!  
Vainly look we for another  
In thy place to stand.  
Unto Truth and Freedom giving  
All thy early powers,  
Be thy virtues with the living,  
And thy spirit ours!

\* "O, vine of Salmah! I will weep by thee with the weeping of JAZAN!"—Jeremiah xlviii. 22.

## RANDOLPH OF ROANOKE.

Oh, Mother Earth! upon thy lap  
 Thy weary ones receiving,  
 And o'er them, silent as a dream,  
 Thy grassy mantle weaving—  
 Fold softly in thy long embrace  
 That heart so worn and broken,  
 And cool its pulse of fire beneath  
 Thy shadows old and oaken.  
 Shut out from him the bitter word  
 And serpent hiss of scorning;  
 Nor let the storms of yesterday  
 Disturb his quiet morning.  
 Breathe over him forgetfulness  
 Of all save deeds of kindness,  
 And, save to smiles of grateful eyes,  
 Press down his lids in blindness.  
 There, where with living ear and eye  
 He heard Potomac's flowing,  
 And, through his tall ancestral trees  
 Saw Autumn's sunset glowing,  
 He sleeps—still looking to the west,  
 Beneath the dark wood shadow,  
 As if he still would see the sun  
 Sink down on wave and meadow.  
 Bard, sage, and tribune!—in himself  
 All moods of mind contrasting—  
 The tenderest wail of human wo,  
 The scorn like lightning blasting;  
 The pathos which from rival eyes  
 Unwilling tears could summon,  
 The stinging taunt, the fiery burst  
 Of hatred scarcely human!  
 Mirth, sparkling like a diamond-shower,  
 From lips of life-long sadness;  
 Clear picturings of majestic thought  
 Upon a ground of madness;  
 And over all, romance and song  
 A classic beauty throwing,  
 And laurell'd Clio at his side  
 Her storied pages showing.  
 All parties fear'd him: each in turn  
 Beheld its schemes disjointed,  
 As right or left his fatal glance  
 And spectral finger pointed.  
 Sworn foe of Cant, he smote it down  
 With trenchant wit unsparing,  
 And, mocking, rent with ruthless hand  
 The robe Pretence was wearing.  
 Too honest or too proud to feign  
 A love he never cherish'd,  
 Beyond Virginia's border line  
 His patriotism perish'd.  
 While others hail'd in distant skies  
 Our eagle's dusky pinion,  
 He only saw the mountain bird  
 Stoop o'er his Old Dominion!  
 Still through each change of fortune strange,  
 Rack'd nerve, and brain all burning,  
 His loving faith in mother-land  
 Knew never shade of turning:

By Britain's lakes, by Neva's wave,  
 Whatever sky was o'er him,  
 He heard her rivers' rushing sound,  
 Her blue peaks rose before him.  
 He held his slaves, yet made withal  
 No false and vain pretences,  
 Nor paid a lying priest to seek  
 For scriptural defences.  
 His harshest words of proud rebuke,  
 His bitterest taunt and scorning,  
 Fell firelike on the northern brow  
 That bent to him in fawning.  
 He held his slaves: yet kept the while  
 His reverence for the human;  
 In the dark vassals of his will  
 He saw but man and woman!  
 No hunter of God's outraged poor  
 His Roanoke valley enter'd;  
 No trader in the souls of men  
 Across his threshold ventured.  
 And when the old and wearied man  
 Laid down for his last sleeping,  
 And at his side, a slave no more,  
 His brother man stood weeping,  
 His latest thought, his latest breath,  
 To freedom's duty giving,  
 With failing tongue and trembling hand  
 The dying bless'd the living.  
 Oh! never bore his ancient state  
 A truer son or braver;  
 None trampling with a calmer scorn  
 On foreign hate or favor.  
 He knew her faults, yet never stoop'd  
 His proud and manly feeling  
 To poor excuses of the wrong,  
 Or meanness of concealing.  
 But none beheld with clearer eye  
 The plague-spot o'er her spreading,  
 None heard more sure the steps of Doom  
 Along her future treading.  
 For her as for himself he spake,  
 When, his gaunt frame upbracing,  
 He traced with dying hand, "REMORSE!"  
 And perished in the tracing.  
 As from the grave where Henry sleeps,  
 From Vernon's weeping willow,  
 And from the grassy pall which hides  
 The sage of Monticello,  
 So from the leaf-strewn burial-stone  
 Of Randolph's lowly dwelling,  
 Virginia! o'er thy land of slaves  
 A warning voice is swelling.  
 And hark! from thy deserted fields  
 Are sadder warnings spoken,  
 From quench'd hearths, where thine exiled sons  
 Their household gods have broken.  
 The curse is on thee—wolves for men,  
 And briers for corn-sheaves giving!  
 Oh! more than all thy dead renown  
 Were now one hero living!

\* See the remarkable statement of Dr. Parrish, his medical attendant.



## THE PRISONER FOR DEBT.

Look on him—through his dungeon-grate,  
 Feebly and cold, the morning light  
 Comes stealing round him, dim and late,  
 As if it loathed the sight.  
 Reclining on his strawy bed,  
 His hand upholds his drooping head—  
 His bloodless cheek is seam'd and hard,  
 Unshorn his gray, neglected beard;  
 And o'er his bony fingers flow  
 His long, dishevell'd locks of snow.

No grateful fire before him glows,—  
 And yet the winter's breath is chill:  
 And o'er his half-clad person goes  
 The frequent ague-thrill!  
 Silent—save ever and anon,  
 A sound, half-murmur and half-groan,  
 Forces apart the painful grip  
 Of the old sufferer's bearded lip:  
 O, sad and crushing is the fate  
 Of old age chain'd and desolate!

Just God! why lies that old man there?  
 A murderer shares his prison-bed,  
 Whose eyeballs, through his horrid hair,  
 Gleam on him fierce and red;  
 And the rude oath and heartless jeer  
 Fall ever on his loathing ear,  
 And, or in wakefulness or sleep,  
 Nerve, flesh, and fibre thrill and creep,  
 Whene'er that ruffian's tossing limb,  
 Crimson'd with murder, touches him!

What has the gray-hair'd prisoner done?  
 Has murder stain'd his hands with gore?  
 Not so: his crime's a fouler one:  
*God made the old man poor!*  
 For this he shares a felon's cell—  
 The fittest earthly type of hell!  
 For this—the boon for which he pour'd  
 His young blood on the invader's sword,  
 And counted light the fearful cost—  
 His blood-gain'd liberty is lost!

And so, for such a place of rest,  
 Old prisoner, pour'd thy blood as rain  
 On Concord's field, and Bunker's crest,  
 And Saratoga's plain!  
 Look forth, thou man of many scars,  
 Through thy dim dungeon's iron bars!  
 It must be joy, in sooth, to see  
 Yon monument\* uprear'd to thee—  
 Piled granite and a prison-cell—  
 The land repays thy service well!

Go, ring the bells and fire the guns,  
 And fling the starry banner out;  
 Shout "Freedom!" till your lisping ones  
 Give back their cradle-shout:  
 Let boasted eloquence declaim  
 Of honour, liberty, and fame;  
 Still let the poet's strain be heard,  
 With "glory" for each second word,

\* Bunker Hill Monument.

And every thing with breath agree  
 To praise "our glorious liberty!"

And when the patriot cannon jars  
 That prison's cold and gloomy wall,  
 And through its grates the stripes and stars  
 Rise on the wind, and fall—  
 Think ye that prisoner's aged ear  
 Rejoices in the general cheer!  
 Think ye his dim and failing eye  
 Is kindled at your pageantry!  
 Sorrowing of soul, and chain'd of limb,  
 What is your carnival to him!

Down with the law that binds him thus!  
 Unworthy freemen, let it find  
 No refuge from the withering curse  
 Of God and human kind!  
 Open the prisoner's living tomb,  
 And usher from its brooding gloom  
 The victims of your savage code,  
 To the free sun and air of God!  
 No longer dare as crime to brand  
 The chastening of the Almighty's hand!

## THE MERRIMACK.

Stream of my fathers! sweetly still  
 The sunset rays thy valley fill;  
 Pour'd slantwise down the long defile,  
 Wave, wood, and spire beneath them smile.  
 I see the winding Powow fold  
 The green hill in its belt of gold,  
 And, following down its wavy line,  
 Its sparkling waters blend with thine.  
 There's not a tree upon thy side,  
 Nor rock, which thy returning tide  
 As yet hath left abrupt and stark  
 Above thy evening water-mark;  
 No calm cove with its rocky hem,  
 No isle whose emerald swells begem  
 Thy broad, smooth current; not a sail  
 Bow'd to the freshening ocean-gale;  
 No small boat with its busy oars,  
 Nor gray wall sloping to thy shores;  
 Nor farm-house with its maple shade,  
 Or rigid poplar colonnade,  
 But lies distinct and full in sight,  
 Beneath this gush of sunset light.  
 Centuries ago, that harbour-bar,  
 Stretching its length of foam afar,  
 And Salisbury's beach of shining sand,  
 And yonder island's wave-smoothed strand,  
 Saw the adventurer's tiny sail  
 Flit, stooping from the eastern gale;  
 And o'er these woods and waters broke  
 The cheer from Britain's hearts of oak,  
 As brightly on the voyager's eye,  
 Weary of forest, sea, and sky,  
 Breaking the dull, continuous wood,  
 The Merrimack roll'd down his flood;  
 Mingling that clear, pellucid brook  
 Which channels vast Agiochook—  
 When spring-time's sun and shower unlock  
 The frozen fountains of the rock,

And more abundant waters given  
From that pure lake, 'The Smile of Heaven,'  
Tributes from vale and mountain side—  
With ocean's dark, eternal tide!

On yonder rocky cape which braves  
The stormy challenge of the waves,  
Midst tangled vine and dwarfish wood,  
The hardy Anglo-Saxon stood,  
Planting upon the topmost crag  
The staff of England's battle-flag;  
And, while from out its heavy fold  
St. GEORGE'S crimson cross unroll'd.  
Midst roll of drum and trumpet blare,  
And weapons brandishing in air,  
He gave to that lone promontory  
The sweetest name in all his story;  
Of her—the flower of Islam's daughters,  
Whose harems look on Stamboul's waters—  
Who, when the chance of war had bound  
The Moslem chain his limbs around,  
Wreathed o'er with silk that iron chain,  
Soothed with her smiles his hours of pain,  
And fondly to her youthful slave  
A dearer gift than freedom gave.

But look! the yellow light no more  
Streams down on wave and verdant shore;  
And clearly on the calm air swells  
The distant voice of twilight bells.  
From ocean's bosom, white and thin  
The mist comes slowly rolling in;  
Hills, woods, the river's rocky rim,  
Amidst the sea-like vapour swim,  
While yonder lonely coast-light set  
Within its wave-wash'd minaret,  
Half-quench'd, a beamless star and pale,  
Shines dimly through its cloudy veil!  
Vale of my fathers!—I have stood  
Where Hudson roll'd his lordly flood;  
Seen sunrise rest and sunset fade  
Along his frowning palisade;  
Look'd down the Appalachian peak  
On Juniata's silver streak;  
Have seen along his valley gleam  
The Mohawk's softly winding stream;  
The setting sun, his axle red  
Quench darkly in Potomac's bed;  
The autumn's rainbow-tinted banner  
Hang lightly o'er the Susquehanna;  
Yet, wheresoe'er his step might be,  
Thy wandering child look'd back to thee!  
Heard in his dreams thy river's sound  
Of murmuring on its pebbly bound,  
The unforgotten swell and roar  
Of waves on thy familiar shore;  
And seen amidst the curtain'd gloom  
And quiet of my lonely room,  
Thy sunset scenes before me pass;  
As, in AGRIPPA'S magic glass,  
The loved and lost arose to view,  
Remember'd groves in greenness grew;  
And while the gazer lean'd to trace,  
More near, some old familiar face,  
He wept to find the vision flown—  
A phantom and a dream alone!

## GONE.

ANOTHER hand is beckoning us,  
Another call is given;  
And glows once more with angel-steps  
The path which reaches Heaven.  
Our young and gentle friend whose smile  
Made brighter summer hours,  
Amid the frosts of autumn time  
Has left us, with the flowers.  
No paling of the cheek of bloom  
Forewarned us of decay,  
No shadow from the silent land  
Fell around our sister's way.  
The light of her young life went down,  
As sinks behind the hill  
The glory of a setting star—  
Clear, suddenly, and still.  
As pure and sweet her fair brow seemed—  
Eternal as the sky;  
And like the brook's low song, her voice—  
A sound which could not die.  
And half we deemed she needed not  
The changing of her sphere,  
To give to heaven a shining one,  
Who walked an angel here.  
The blessing of her quiet life  
Fell on us like the dew;  
And good thoughts, where her footsteps press'd,  
Like fairy blossoms grew.  
Sweet promptings unto kindest deeds  
Were in her very look;  
We read her face, as one who reads  
A true and holy book:  
The measure of a blessed hymn,  
To which our hearts could move;  
The breathing of an inward psalm—  
A canticle of love.  
We miss her in the place of prayer,  
And by the hearth-fire's light;  
We pause beside her door to hear  
Once more her sweet "Good night!"  
There seems a shadow on the day,  
Her smile no longer cheers;  
A dimness on the stars of night,  
Like eyes that look through tears.  
Alone unto our Father's will  
One thought hath reconciled—  
That He whose love exceedeth ours  
Hath taken home his child.  
Fold her, oh Father! in thine arms,  
And let her henceforth be  
A messenger of love between  
Our human hearts and thee.  
Still let her mild rebuking stand  
Between us and the wrong,  
And her dear memory serve to make  
Our faith in goodness strong.  
And grant that she who, trembling, here  
Distrusted all her powers,  
May welcome to her holier home  
The well belov'd of ours.

## LINES

WRITTEN IN THE BOOK OF A FRIEND.

On page of thine I cannot trace  
The cold and heartless commonplace—  
A statue's fix'd and marble grace.

For ever as these lines are penn'd,  
Sull with the thought of thee will blend  
That of some loved and common friend,

Who, in life's desert track has made  
His pilgrim tent with mine, or laid  
Beneath the same remember'd shade.

And hence my pen unfetter'd moves  
In freedom which the heart approves—  
The negligence which friendship loves.

And wilt thou prize my poor gift less  
For simple air and rustic dress,  
And sign of haste and carelessness!—

O' more than specious counterfeit  
Of sentiment, or studied wit,  
A heart like thine should value it.

Yet half I fear my gift will be  
Unto thy book, if not to thee,  
Of more than doubtful courtesy.

A banish'd name from fashion's sphere—  
A lay unheard of Beauty's ear,  
Forbidden, disown'd,—what do they here?

Upon my ear not all in vain  
Came the sad captive's clanking chain—  
The groaning from his bed of pain.

And smiler still, I saw the wo  
Which only wounded spirits know  
When pride's strong footsteps o'er them go.

Spurn'd not alone in walks abroad,  
But in the "temples of the Lord,"  
Thrust out apart like things abhor'd.

Deep as felt, and stern and strong  
In words which grade re smother'd long  
My soul spoke out against the wrong.

Not mine alone the task to speak  
Of comfort to the and weak,  
And dry the tear on sorrow's cheek;

But, mingled in the conflict warm,  
To pour the fiery breath of storm  
Through the harsh trumpet of reform;

To heave opinion's settled frown,  
From crimped robe and saintly gown,  
While wrestling hoary error down.

Founts gush'd beside my pilgrim way,  
Cool shadows on the green sward lay,  
Flowers swung upon the bending spray,

And, broad and bright on either hand  
Stretch'd the green slopes of fur's land,  
With hope's eternal sunbow spann'd;

Whence voices call'd me like the dew,  
Which on the listener's ear will grow,  
Of forest streamlets soft and low.

And gentle eyes, which still retain  
Their picture on the heart and brain,  
Smiled, beckoning from that path of pain.

In vain!—nor dream, nor rest, nor youth,  
Remain for him who round him dwells  
The better'd mail of freedom's coat.

From youthful hopes—from each golden spot  
Of young romance, and gentle thought,  
Where storm and tumult enter not.

From each fair altar, where belov'd  
The offerings love requires of song  
In homage to her bright-eyed throng.

With soul and strength, with heart and hand,  
I turn'd to freedom's struggling band—  
To the sad belata of our land.

What marvel then that Fame should turn  
Her notes of praise to those of scorn—  
Her gifts reclaim'd—her smiles withdrawn.

What matters it!—a few years more,  
Life's surge as restless heretofore  
Shall break upon the unknown shore.

In that far land shall disappear  
The shadows which we follow here—  
The mist-wreaths of our atmosphere!

Before no work of mortal hand  
Of human will or strength eternal  
The pearl gates of the "better land."

Alone in that pure love which gave  
Life to the sleeper of the grave,  
Resteth the power to "seek and save."

Yet, if the spirit gazing through  
The vista of the past can view  
One deed to heaven and virtue true;

If through the wreck of wasted power,  
Of garlands wreathed from folly's towers,  
Of idle aims and unimportant hours,

The eye can note one sacred spot  
By pride and self profaned not—  
A green place in the waste of thought,

Where deed or word hath render'd true  
The aim of human weakness;  
And gratitude looks forth to blue—

The simple burst of truest feeling  
From sad hearts won by evil-doing,  
For blessing on the hand of healing—

Better than glory's pomp will be  
That green and blessed spot to me—  
A landmark in eternity!

Something of time which may invite  
The purged and spiritual sight  
To rest on with a calm delight.

And when the summer winds shall sweep  
With their light wings my place of sleep,  
And mosses round my head-stone creep,

If still, as freedom's rallying sign,  
Upon the young heart's altars shine  
The very fires they caught from mine,

If words my lips once utter'd still  
In the calm faith and steadfast will  
Of other hearts, their work fulfil,

Perchance with joy the soul may learn  
These tokens, and its eye discern  
The fires which on those altars burn,—

A marvellous joy that even then  
The spirit hath its life again,  
In the strong hearts of mortal men.

Take, lady, then, the gift I bring,  
No gay and graceful offering—  
No flower-smile of the laughing spring.

Midst the green buds of youth's fresh May,  
With fancy's leaf-enwoven bay,  
My sad and sombre gift I lay.

And if it deepens in thy mind  
A sense of suffering human kind—  
The outcast and the spirit-blind:

Oppress'd and spoil'd on every side,  
By prejudice, and scorn, and pride;  
Life's common courtesies denied:

Sad mothers mourning o'er their trust,  
Children by want and misery nursed,  
Tasting life's bitter cup at first.

If to their strong appeals which come  
From fireless hearth, and crowded room,  
And the dark alley's noisome gloom,—

Though dark the hands upraised to thee  
In mute, beseeching agony,  
Thou lend'st thy woman's sympathy,

Not vainly on thy gentle shrine  
Where love, and mirth, and friendship twine  
Their varied gifts, I offer mine.

#### DEMOCRACY.

Oh, fairest born of love and light,  
Yet bending brow and eye severe  
On all which pains the holy sight  
Or wounds the pure and perfect ear!

Beautiful yet thy temples rise,  
Though there profaning gifts are thrown;  
And fires unkindled of the skies  
Are glaring round thy altar-stone

Still sacred—though thy name be breathed  
By those whose hearts thy truth deride;  
And garlands, pluck'd from thee, are wreathed  
Around the haughty brows of pride.

O, ideal of my boyhood's time!  
The faith in which my father stood,

Even when the sons of lust and crime  
Had stain'd thy peaceful courts with blood!

Still to those courts my footsteps turn,  
For, through the mists that darken there,  
I see the flame of freedom burn—  
The Kebla of the patriot's prayer!

The generous feeling, pure and warm,  
Which owns the right of *all* divine—  
The pitying heart—the helping arm—  
The prompt self-sacrifice—are thine.

Beneath thy broad, impartial eye,  
How fade the lines of caste and birth!  
How equal in their suffering lie  
The groaning multitudes of earth!

Still to a stricken brother true,  
Whatever clime hath nurtured him;  
As stoop'd to heal the wounded Jew  
The worshipper of Gerizim.

By misery unrepell'd, unawed  
By pomp or power, thou see'st a MAN  
In prince or peasant—slave or lord—  
Pale priest, or swarthy artisan.

Through all disguise, form, place or name,  
Beneath the flaunting robes of sin,  
Through poverty and squalid shame,  
Thou lookest on the *man* within.

On man, as man, retaining yet,  
Howe'er debased, and soil'd, and dim,  
The crown upon his forehead set—  
The immortal gift of God to him.

And there is reverence in thy look;  
For that frail form which mortals wear  
The Spirit of the Holiest took,  
And veil'd His perfect brightness there.

Not from the cold and shallow fount  
Of vain philosophy thou art,  
He who of old on Syria's mount  
Thrill'd, warm'd by turns the listener's heart.

In holy words which cannot die,  
In thoughts which angels lean'd to know,  
Proclaim'd thy message from on high—  
Thy mission to a world of wo.

That voice's echo hath not died!  
From the blue lake of Galilee,  
And Tabor's lonely mountain side,  
It calls a struggling world to thee.

Thy name and watchword o'er this land  
I hear in every breeze that stirs,  
And round a thousand altars stand  
Thy banded party worshippers.

Not to these altars of a day,  
At party's call, my gift I bring;  
But on thy olden shrine I lay  
A freeman's dearest offering:

The voiceless utterance of his will—  
His pledge to freedom and to truth,  
That manhood's heart remembers still  
The homage of its generous youth.

## THE CYPRESS TREE OF CEYLON.\*

THEY sat in silent watchfulness  
 The sacred cypress tree about,  
 And from the wrinkled brows of age  
 Their failing eyes look'd out.  
 Gray age and sickness waiting there,  
 Through weary night and lingering day,  
 Grim as the idols at their side,  
 And motionless as they.  
 Unheeded, in the boughs above,  
 The song of Ceylon's birds was sweet;  
 Unseen of them the island's flowers  
 Bloom'd brightly at their feet.  
 O'er them the tropic night-storm swept,  
 The thunder crash'd on rock and hill,  
 The lightning wrapp'd them like a cloud,—  
 Yet there they waited still!  
 What was the world without to them?  
 The Moslem's sunset call—the dance  
 Of Ceylon's maids—the passing gleam  
 Of battle-flag and lance?  
 They waited for that falling leaf  
 Of which the wandering Jogees sing,  
 Which lends once more to wintry age  
 The greenness of its spring.  
 O! if these poor and blinded ones  
 In trustful patience wait to feel  
 O'er torpid pulse and failing limb  
 A youthful freshness steal:  
 Shall we, who sit beneath that tree  
 Whose healing leaves of life are shed  
 In answer to the breath of prayer,  
 Upon the waiting head:  
 Not to restore our failing forms,  
 Nor build the spirit's broken shrine,  
 But on the fainting soul to shed  
 A light and life divine:  
 Shall we grow weary at our watch,  
 And murmur at the long delay,—  
 Impatient of our Father's time,  
 And his appointed way?  
 Or shall the stir of outward things  
 Allure and claim the Christian's eye,  
 When on the heathen watcher's ear  
 Their powerless murmurs die?  
 Alas! a deeper test of faith  
 Than prison-cell or martyr's stake,  
 The self-abasing watchfulness  
 Of silent prayer may make.  
 We gird us bravely to rebuke  
 Our erring brother in the wrong;  
 And in the ear of pride and power  
 Our warning voice is strong.

\* IAN BATURA, the celebrated Mussulman traveller of the fourteenth century, speaks of a cypress tree in Ceylon, universally held sacred by the inhabitants, the leaves of which were said to fall only at long and uncertain periods; and he who had the happiness to find and eat one of them was restored at once to youth and vigour. The traveller saw several venerable Jogees, or saints, sitting silent under the tree, patiently waiting the fall of a leaf.

Easier to smite with PERAZA's sword,  
 Than "watch one hour" in humbling prayer,  
 Life's "great things," like the Syrian lord,  
 Our souls can do and dare.

But, O, we shrink from Jordan's side,  
 From waters which alone can save;  
 And murmur for Abana's banks,  
 And Pharpar's brighter wave.

O! Thou who in the garden's shade  
 Didst wake thy weary ones again,  
 Who slumber'd in that fearful hour,  
 Forgetful of thy pain:

Bend o'er us now, as over them,  
 And set our sleep-bound spirits free.  
 Nor leave us slumbering in the watch  
 Our souls should keep with thee!

## THE WORSHIP OF NATURE.\*

THE ocean looketh up to heaven,  
 As 't were a living thing;  
 The homage of its waves is given  
 In ceaseless worshipping.

They kneel upon the sloping sand,  
 As bends the human knee,  
 A beautiful and tireless band,  
 The priesthood of the sea!

They pour the glittering treasures out  
 Which in the deep have birth,  
 And chant their awful hymns about  
 The watching hills of earth.

The green earth sends its incense up  
 From every mountain-shrine,  
 From every flower and dewy cup  
 That greeteth the sunshine.

The mists are lifted from the rills,  
 Like the white wing of prayer;  
 They lean above the ancient hills,  
 As doing homage there.

The forest-tops are lowly cast  
 O'er breezy hill and glen,  
 As if a prayerful spirit pass'd  
 On nature as on men.

The clouds weep o'er the fallen world,  
 Even as repentant love;  
 Ere, to the blessed breeze unfur'd,  
 They fade in light above.

The sky is as a temple's arch,  
 The blue and wavy air  
 Is glorious with the spirit-march  
 Of messengers at prayer.

The gentle moon, the kindling sun,  
 The many stars are given,  
 As shrines to burn earth's incense on,  
 The altar-fires of Heaven!

\* "It hath been as it were especially rendered unto me, and made plain and legible to my understanding, that a great worship is going on among the things of God."—GALT.

### THE FUNERAL TREE OF THE SOKOKIS.\*

Around Sebago's lonely lake  
There lingers not a breeze to break  
The mirror which its waters make.  
The solemn pines along its shore,  
The firs which hang its gray rocks o'er,  
Are painted on its glassy floor.  
The sun looks o'er, with hazy eye,  
The snowy mountain-tops which lie  
Piled coldly up against the sky.  
Dazzling and white! save where the bleak,  
Wild winds have bared some splintering peak,  
Or snow-slide left its dusky streak.  
Yet green are Saco's banks below,  
And belts of spruce and cedar show,  
Dark fringing round those cones of snow.  
The earth hath felt the breath of spring,  
Though yet upon her tardy wing  
The lingering frosts of winter cling.  
Fresh grasses fringe the meadow-brooks,  
And mildly from its sunny nooks  
The blue eye of the violet looks.  
And odours from the springing grass,  
The sweet birch, and the sassafras,  
Upon the scarce-felt breezes pass.  
Her tokens of renewing care  
Hath Nature scatter'd everywhere,  
In bud and flower, and warmer air.  
But in their hour of bitterness,  
What reck the broken Sokokis,  
Beside their slaughter'd chief, of this?  
The turf's red stain is yet undried—  
Scarce have the death-shot echoes died  
Along Sebago's wooded side:  
And silent now the hunters stand,  
Group'd darkly, where a swell of land  
Slopes upward from the lake's white sand.  
Fire and the axe have swept it bare,  
Save one lone beech, unclosing there  
Its light leaves in the April air.  
With grave, cold looks, all sternly mute,  
They break the damp turf at its foot,  
And bare its coil'd and twisted root.  
They heave the stubborn trunk aside,  
The firm roots from the earth divide—  
The rent beneath yawns dark and wide.  
And there the fallen chief is laid,  
In tassell'd garb of skins array'd,  
And girdled with his wampum-braid.

\* POLAN, a chief of the Sokokis Indians, the original inhabitants of the country lying between Agamenticus and Casco bay, was killed in a skirmish at Windham, on the Sebago lake, in the spring of 1756. He claimed all the lands on both sides of the Presumpscot river to its mouth at Casco, as his own. He was shrewd, subtle, and brave. After the white men had retired, the surviving Indians "swayed" or bent down a young tree until its roots were turned up, placed the body of their chief beneath them, and then released the tree to spring back to its former position.

The silver cross he loved is press'd  
Beneath the heavy arms, which rest  
Upon his scarr'd and naked breast.  
'Tis done: the roots are backward sent,  
The beechen tree stands up unbent—  
The Indian's fitting monument!  
When of that sleeper's broken race  
Their green and pleasant dwelling-place  
Which knew them once, retains no trace;  
O! long may sunset's light be shed  
As now upon that beech's head—  
A green memorial of the dead!  
There shall his fitting requiem be,  
In northern winds, that, cold and free,  
Howl nightly in that funeral tree.  
To their wild wail the waves which break  
Forever round that lonely lake  
A solemn under-tone shall make!  
And who shall deem the spot unblest,  
Where Nature's younger children rest,  
Lull'd on their sorrowing mother's breast?  
Deem ye that mother loveth less  
These bronzed forms of the wilderness  
She foldeth in her long caress?  
As sweet o'er them her wild flowers flow,  
As if with fairer hair and brow  
The blue-eyed Saxon slept below.  
What though the places of their rest  
No priestly knee hath ever press'd—  
No funeral rite nor prayer hath bless'd?  
What though the bigot's ban be there,  
And thoughts of wailing and despair,  
And cursing in the place of prayer!†  
Yet Heaven hath angels watching round  
The Indian's lowliest forest-mound—  
And *they* have made it holy ground.  
There ceases man's frail judgment; all  
His powerless bolts of cursing fall  
Unheeded on that grassy pall.  
O, peel'd, and hunted, and reviled!  
Sleep on, dark tenant of the wild!  
Great Nature owns her simple child!  
And Nature's God, to whom alone  
The secret of the heart is known—  
The hidden language traced thereon;  
Who, from its many cumberings  
Of form and creed, and outward things,  
To light the naked spirit brings;  
Not with our partial eye shall scan—  
Not with our pride and scorn shall ban  
The spirit of our brother man!

\* The Sokokis were early converts to the Catholic faith. Most of them, prior to the year 1756, had removed to the French settlements on the St. Francois.

† The brutal and unchristian spirit of the early settlers of New England toward the red man is strikingly illustrated in the conduct of the man who shot down the Sokokis chief. He used to say he always noticed the anniversary of that exploit, as "the day on which he sent the devil a present."—WILLIAMSON'S *History of Maine*.



## RAPHAEL.

I SHALL not soon forget that sight:  
The glow of autumn's westering day,  
A hazy warmth, a dreamy light,  
On Raphael's picture lay.

It was a simple print I saw,  
The fair face of a musing boy;  
Yet while I gazed a sense of awe  
Seem'd blending with my joy.

A simple print:—the graceful flow  
Of boyhood's soft and wavy hair,  
And fresh young lip and cheek, and brow  
Unmark'd and clear, were there.

Yet through its sweet and calm repose  
I saw the inward spirit shine;  
It was as if before me rose  
The white veil of a shrine.

As if, as Gothland's sage has told,  
The hidden life, the man within,  
Dis-cover'd from its frame and mould,  
By mortal eye were seen.

Was it the lifting of that eye,  
The waving of that pictured hand?  
Loose as a cloud-wreath on the sky  
I saw the walls expand.

The narrow room had vanish'd—space  
Broad, luminous, remain'd alone,  
Through which all hues and shapes of grace  
And beauty look'd or shone.

Around the mighty master came  
The marvels which his pencil wrought,  
Those miracles of power whose fame  
Is wide as human thought.

There droop'd thy more than mortal face,  
O Mother, beautiful and mild!  
Enfolding in one dear embrace  
Thy Saviour and thy child!

The rapt brow of the Desert John;  
The awful glory of that day  
When all the Father's brightness shone  
Through manhood's veil of clay.

And, midst gray prophet forms, and wild  
Dark visions of the days of old,  
How sweetly woman's beauty smiled  
Through locks of brown and gold!

There Fornarina's fair young face  
Once more upon her lover shone,  
Whose model of an angel's grace  
He borrow'd from her own.

Slow pass'd that vision from my view,  
But not the lesson which it taught;  
The soft, calm shadows which it threw  
Still rested on my thought:

The truth, that painter, hard and sage,  
Even in earth's cold and changeful clime,  
Plant for their deathless heritage  
The fruits and flowers of time.

We shape ourselves the joy or fear  
Of which the coming life is made,  
And fill our future's atmosphere  
With sunshine or with shade.

The tissue of the life to be  
We weave with colours all our own,  
And in the field of destiny  
We reap as we have sown.

Still shall the soul around it call  
The shadows which it gather'd here,  
And painted on the eternal wall  
The past shall reappear.

Think ye the notes of holy song  
On Milton's tuneful ear have died?  
Think ye that Raphael's angel throng  
Has vanish'd from his side!

Oh no!—we live our life again:  
Or warmly touch'd or coldly dim  
The pictures of the past remain.—  
Man's works shall follow him!

## MEMORIES.

A BEAUTIFUL and happy girl  
With step as soft as summer air,  
And fresh young lip and brow of pearl  
Shadow'd by many a careless curl  
Of unconfined and flowing hair:  
A seeming child in every thing  
Save thoughtful brow, and opening charms  
As nature wears the smile of spring  
When sinking into summer's arms.

A mind rejoicing in the light  
Which melted through its graceful bow,  
Leaf after leaf serenely bright  
And stainless in its holy white  
Unfolding like a morning flower:  
A heart, which, like a fine-toned lute  
With every breath of feeling woke,  
And, even when the tongue was mute,  
From eye and lip in music spoke.

How thrills once more the lengthening chain  
Of memory at the thought of thee!—  
Old hopes which long in dust have lain  
Old dreams come thronging back again,  
And boyhood lives again in me;  
I feel its glow upon my cheek,  
Its fulness of the heart is mine,  
As when I lean'd to hear thee speak,  
Or raised my doubtful eye to thine.

I hear again thy low replies,  
I feel thy arm within my own,  
And timidly again uprise  
The fringed lids of hazel eyes  
With soft brown tresses overblown.  
Ah! memories of sweet summer even,  
Of moonlit wave and willowy way,  
Of stars and flowers and dewy leaves,  
And smiles and tones more dear than they!

Ere this thy quiet eye hath smiled  
 My picture of thy youth to see,  
 When half a woman, half a child,  
 Thy very artlessness beguiled,  
 And folly's self seem'd wise in thee.  
 I too can smile, when o'er that hour  
 The lights of memory backward stream,  
 Yet feel the while that manhood's power  
 Is vainer than my boyhood's dream.

Years have pass'd on, and left their trace  
 Of graver care and deeper thought;  
 And unto me the calm, cold face  
 Of manhood, and to thee the grace  
 Of woman's pensive beauty brought,  
 On life's rough blasts for blame or praise  
 The schoolboy's name has widely flown;  
 Thine in the green and quiet ways  
 Of unobtrusive goodness known.

And wider yet in thought and deed  
 Our still diverging thoughts incline,  
 Thine the Genevan's sternest creed,  
 While answers to my spirit's need  
 The Yorkshire peasant's simple line.  
 For thee the priestly rite and prayer,  
 And holy day and solemn psalm,  
 For me the silent reverence where  
 My brethren gather, slow and calm.

Yet hath thy spirit left on me  
 An impress time has not worn out,  
 And something of myself in thee,  
 A shadow from the past, I see  
 Lingering even yet thy way about;  
 Not wholly can the heart unlearn  
 That lesson of its better hours,  
 Not yet has Time's dull footstep worn  
 To common dust that path of flowers.

Thus, while at times before our eye  
 The clouds about the present part,  
 And, smiling through them, round us lie  
 Soft hues of memory's morning sky—  
 The Indian summer of the heart,  
 In secret sympathies of mind,  
 In founts of feeling which retain  
 Their pure, fresh flow, we yet may find  
 Our early dreams not wholly vain!

#### TO A FRIEND,

ON HER RETURN FROM EUROPE.

How smiled the land of France  
 Under thy blue eye's glance,  
 Light-hearted rover!  
 Old walls of chateaux gray,  
 Towers of an early day  
 Which the three colours play  
 Flauntingly over.

Now midst the brilliant train  
 Thronging the banks of Seine:  
 Now midst the splendour

Of the wild Alpine range,  
 Waking with change on change  
 Thoughts in thy young heart strange,  
 Lovely and tender.

Vales, soft, Elysian,  
 Like those in the vision  
 Of Mirza, when, dreaming,  
 He saw the long hollow dell  
 Touch'd by the prophet's spell  
 Into an ocean's swell  
 With its isles teeming.

Cliffs wrapt in snows of years,  
 Splintering with icy spears  
 Autumn's blue heaven:  
 Loose rock and frozen slide,  
 Hung on the mountain side,  
 Waiting their hour to glide  
 Downward, storm-driven!

Rhine stream, by castle old  
 Baron's and robber's hold,  
 Peacefully flowing;  
 Sweeping through vineyards green,  
 Or where the cliffs are seen  
 O'er the broad wave between  
 Grim shadows throwing.

Or, where St. Peter's dome  
 Swells o'er eternal Rome  
 Vast, dim, and solemn,—  
 Hymns ever chanting low—  
 Censers swung to and fro—  
 Sable stoles sweeping slow  
 Cornice and column!

Oh, as from each and all  
 Will there not voices call  
 Evermore back again?  
 In the mind's gallery  
 Wilt thou not ever see  
 Dim phantoms beckon thee  
 O'er that old track again?

New forms thy presence haunt—  
 New voices softly chant—  
 New faces greet thee!—  
 Pilgrims from many a shrine  
 Hallow'd by poet's line  
 At memory's magic sign  
 Rising to meet thee.

And when such visions come  
 Unto thy olden home,  
 Will they not waken  
 Deep thoughts of Him whose hand  
 Led thee o'er sea and land  
 Back to the household band  
 Whence thou wast taken?

While at the sunset time,  
 Swells the cathedral's chime,  
 Yet, in thy dreaming,  
 While to thy spirit's eye  
 Yet the vast mountain's lie  
 Piled in the Switzer's sky,  
 Icy and gleaming:

Prompter of silent prayer,  
Be the wild picture there  
In the mind's chamber,  
And, through each coming day  
Him, who, as staff and stay,  
Watch'd o'er thy wandering way,  
Freshly remember.

So, when the call shall be  
Soon or late unto thee,  
As to all given,  
Still may that picture live,  
And its fair forms survive,  
And to thy spirit give  
Gladness in heaven!

### THE REFORMER.

ALL grim, and soil'd, and brown with tan,  
I saw a strong one, in his wrath,  
Smiting the godless shrines of man  
Along his path.

The Church beneath her trembling dome  
Essay'd in vain her ghostly charm:  
Wealth shook within his gilded home  
With strange alarm.

Fraud from his secret chambers fled  
Before the sunlight bursting in:  
Sloth drew her pillow o'er her head  
To drown the din.

"Spare," Art implored, "yon holy pile;  
That grand, old, time-worn turret spare!"  
Meek Reverence, kneeling in the aisle,  
Cried out, "Forbear!"

Gray-bearded Use, who, deaf and blind,  
Groped for his old, accustom'd stone,  
Lean'd on his staff, and wept, to find  
His seat o'erthrown.

Young Romance raised his dreamy eyes,  
O'erhung with paly locks of gold:  
"Why smite," he asked in sad surprise,  
"The fair, the old!"

Yet louder rang the strong one's stroke,  
Yet nearer flash'd his axe's gleam:  
Shuddering and sick of heart I woke,  
As from a dream.

I look'd: aside the dust-cloud roll'd —  
The waster seem'd the builder too;  
Upspringing from the ruin'd old,  
I saw the new.

'T was but the ruin of the bad —  
The wasting of the wrong and ill;  
Whate'er of good the old time had,  
Was living still.

Calm grew the brows of him I fear'd:  
The frown which awed me pass'd away,  
And left behind a smile which cheer'd  
Like breaking day.

The grain grew green on battle-plain,  
O'er swarded war-mounds grazed the cow.  
The slave stood forging from his chains  
The spade and plough.

Where frown'd the fort, pavilions gay  
And cottage windows, flower-entwined,  
Look'd out upon the peaceful bay  
And hills behind.

Through vine-wreath'd cups with wine once red,  
The lights on brimming crystal fell,  
Drawn, sparkling, from the rivulet head  
And mossy well.

Through prison walls, like Heaven-vent holes,  
Fresh breezes blew, and sunbeams stray'd  
And with the idle gallows-ropes  
The young child play'd.

Where the doom'd victim in his cell  
Had counted o'er the weary hours,  
Glad school-girls, answering to the bell,  
Came crown'd with flowers.

Grown wiser for the lesson given,  
I fear no longer, for I know  
That, where the share is deepest driven,  
The best fruits grow.

The outworn rite, the old abuse,  
The pious fraud transparent grown,  
The good held captive in the use  
Of wrong alone —

These wait their doom, from that great law  
Which makes the past time serve to-day,  
And fresher life the world shall draw  
From their decay.

Oh! backward-looking son of Time! —  
The new is old, the old is new —  
The cycle of a change sublime  
Still sweeping through.

No wisely taught the Indian seer;  
Destroying SEVA, forming BRAHMA,  
Who wake by turns Earth's love and fear,  
Are one, the same.

As idly as, in that old day,  
Thou mournest, did thy sire repine  
So, in his time, thy child grown gray,  
Shall sigh for thine.

Yet, not the less for them or thou  
The eternal step of Progress beats  
To that great anthem, calm and slow,  
Which God repeats!

Take heart! — the waster builds again —  
A charmed life old Goodness hath;  
The tares may perish — but the grain  
Is not for death.

God works in all things; all obey  
His first propulsion from the night:  
Ho, wake and watch! — the world is gay  
With morning light!

## MY SOUL AND I.

STAND still, my soul: in the silent dark  
I would question thee,  
Alone in the shadow drear and stark  
With God and me!

What, my soul, was thine errand here?  
Was it mirth or ease,  
Or heaping up dust from year to year?  
"Nay, none of these."

Speak, soul, aright in His holy sight  
Whose eye looks still  
And steadily on thee through the night:  
"To do his will!"

What hast thou done, oh, soul of mine,  
That thou tremblest so!—  
Hast thou wrought His task, and kept the line  
He bade thee go!

What, silent all!—art sad of cheer?  
Art fearful now?  
When God seem'd far, and men were near,  
How brave wert thou!

Aha! thou tremblest!—well I see  
Thou'rt craven grown.  
Is it so hard with God and me  
To stand alone?

Summon thy sunshine bravery back,  
Oh, wretched sprite!  
Let me hear thy voice through this deep and black  
Abysmal night.

What hast thou wrought for Right and Truth,  
For God and man,  
From the golden hours of bright-eyed youth  
To life's mid span?

Ah, soul of mine, thy tones I hear,  
But weak and low;  
Like far, sad murmurs on my ear  
They come and go.

"I have wrestled stoutly with the Wrong,  
And borne the Right  
From beneath the footfall of the throng  
To life and light.

"Wherever Freedom shiver'd a chain,  
'God speed,' quoth I;  
To Error amidst her shouting train  
I gave the lie."

Ah, soul of mine! ah, soul of mine!  
Thy deeds are well:  
Were they wrought for Truth's sake or for thine?  
My soul, pray tell.

"Of all the work my hand hath wrought  
Beneath the sky,  
Save a place in kindly human thought,  
No gain have I."

Go to, go to!—for thy very self  
Thy deeds were done:  
Thou for fame, the miser for pelf,  
Your end is one.

And where art thou going, soul of mine?  
Canst see the end?

And whither this troubled life of thine  
Evermore doth tend?

What daunts thee now?—what shakes thee so?  
My sad soul, say.

"I see a cloud like a curtain low  
Hang o'er my way.

"Whither I go I cannot tell:  
That cloud hangs black,  
High as the heaven and deep as hell,  
Across my track.

"I see its shadow coldly enwrap  
The souls before.

Sadly they enter it, step by step,  
To return no more!

"They shrink, they shudder, dear God! they kneel  
To thee in prayer.

They shut their eyes on the cloud, but feel  
That it still is there.

"In vain they turn from the dread Before  
To the Known and Gone;  
For while gazing behind them evermore,  
Their feet glide on.

"Yet, at times, I see upon sweet, pale faces  
A light begin  
To tremble, as if from holy places  
And shrines within.

"And at times methinks their cold lips move  
With hymn and prayer,  
As if somewhat of awe, but more of love  
And hope were there.

"I call on the souls who have left the light,  
To reveal their lot;  
I bend mine ear to that wall of night,  
And they answer not.

"But I hear around me sighs of pain  
And the cry of fear,  
And a sound like the slow, sad dropping of rain,  
Each drop a tear!

"Ah, the cloud is dark, and, day by day,  
I am moving thither:  
I must pass beneath it on my way—  
God pity me!—WHITHER?"

Ah, soul of mine, so brave and wise  
In the life-storm loud,  
Fronting so calmly all human eyes  
In the sunlit crowd!

Now standing apart with God and me,  
Thou art weakness all,  
Gazing vainly after the things to be  
Through Death's dread wall.

But never for this, never for this  
Was thy being lent;  
For the craven's fear is but selfishness,  
Like his merriment.

Folly and Fear are sisters twain:  
One closing her eyes,  
The other peopling the dark inane  
With spectral lies.

Know well, my soul, God's hand controls  
Whate'er thou fearest;

Round him in calmest music rolls  
Whate'er thou hearest.

What to thee is shadow, to him is day,  
And the end he knoweth,  
And not on a blind and aimless way  
The spirit goeth.

Man sees no future—a phantom show  
Is alone before him,  
Past Time is dead, and the grasses grow,  
And flowers bloom o'er him.

Nothing before, nothing behind :  
The steps of Path  
Fall on the seeming void, and find  
The rock beneath.

The Present, the Present is all thou hast  
For thy sure possession ;  
Like the patriarch's angel, hold it fast  
Till it gives its blessing.

Why fear the night ! why shrink from Death,  
That phantom wan ?  
There is nothing in heaven, or earth beneath,  
Save God and man.

Peopling the shadows, we turn from Him  
And from one another ;  
All is spectral, and vague, and dim,  
Save God and our brother !

Like warp and woof, all destinies  
Are woven fast,  
Linked in sympathy like the keys  
Of an organ vast.

Pluck one thread, and the web ye mar ;  
Break but one  
Of a thousand keys, and the paining jar  
Through all wail run.

Oh, restless spirit ! wherefore strain  
Beyond thy sphere !—  
Heaven and hell, with their joy and pain,  
Are now and here.

Back to thyself is measured well  
All thou hast given ;  
Thy neighbor's wrong is thy present hell,  
His bliss thy heaven.

And in life, in death, in dark and light,  
All are in God's care ;  
Sound the black above, pierce the deep of night,  
And he is there !

All which is real now remaineth,  
And fadeeth never ;  
The hand which upholds it now, sustaineth  
The soul for ever.

Learning on Him, make with reverent meekness  
His own thy will,  
And with strength from him shall thy utter weakness  
Life's task to fill :

And that cloud itself, which now before thee  
Lies dark in view,  
Shall with beams of light from the inner glory  
Be stricken through

And like meadow-mist through Autumn's haze  
Uprolling this,  
Its thickest folds when about thee drawn  
Let sunlight in.

Then of what is to be, and of what is done  
Why questionest thou ?—  
The past and the time to be are one,  
And both are now !

#### TO A FRIEND, ON THE DEATH OF HIS SISTER.

THINE is a grief, the depth of which  
May never know ;  
Yet, o'er the waters, oh, my stricken brother,  
To thee I go.

I lean my heart unto thee, and thy folding  
Thy hand in mine ;  
With even the weakness of my soul upholding  
The strength of thine.

I never knew, like thee, the dear departed,  
I stood not by  
When, in calm trust, the pure and tranquil-breast  
Lay down to die.

And on thine ears my words of weak condolence  
Must vainly fall ;  
The funeral-bell which in thy heart is tolling  
Sounds over all !

I will not mock thee with the poor world's comes  
And heartless phrases,  
Nor wrong the memory of a sainted woman  
With idle praise.

With silence only as their benediction,  
God's angels come  
Where, in the shadow of a great affliction,  
The soul sits dumb !

Yet, would I say what thine own heart approved  
Our Father's will,  
Calling to him the dear one whom he loved,  
Is mercy still.

Not upon thee or thine the solemn angel  
Hath evil wrought ;  
Her funeral-anthem is a glad evangel—  
The good die not !

God calls our loved ones, but we lose not what  
What he hath given ;  
They live on earth in thought and deed, as we  
As in his heaven.

And she is with thee, in thy path of trial  
She walketh yet ;  
Still with the baptism of thy self-denial  
Her locks are wet.

Up, then, my brother ! Lo, the fields of harvest  
Lie white in view !  
She lives and loves thee, and the God thou serve  
To both is true.

Thrust in thy sickle ! England's toil-worn peasant  
Thy call heeds ;  
And she thou mourn'st, a pure and holy peasant  
Shall glean beside !

## WILLIAM D. GALLAGHER.

[Born, 1808.]

WILLIAM D. GALLAGHER, the son of an Irish patriot who came to this country soon after the rebellion, and married in New Jersey, was born in Philadelphia in 1808, and in 1816 emigrated with his widowed mother to Ohio. He learned the business of printing in Cincinnati, and has been from an early age conspicuous as a journalist and a man

of letters. He has edited "The Cincinnati Mirror," "The Western Literary Journal," "The Hesperian," and other periodicals, and has published, under the title of "Errata," three volumes of poems. As a poet, he has great merits. He is graceful, picturesque, and forcible, and his writings are informed with an earnest and intelligent love of mankind.

### CONSERVATISM.

THE owl, he fareth well  
In the shadows of the night,  
And it puzzleth him to tell  
Why the eagle loves the light.  
Away he floats—away,  
From the forest dim and old,  
Where he pass'd the garish day—  
The night doth make him bold!  
The wave of his downy wing,  
As he courses round about,  
Disturbs no sleeping thing,  
That he findeth in his route.  
The moon looks o'er the hill,  
And the vale grows softly light;  
And the cock, with greeting shrill,  
Wakes the echoes of the night.  
But the moon—he knoweth well  
Its old familiar face;  
And the cock—it doth but tell,  
Poor fool! its resting-place.  
And as still as the spirit of Death  
On the air his pinions play;  
There's not the noise of a breath  
As he grapples with his prey.  
Oh, the shadowy night for him!  
It bringeth him fare and glee:  
And what cares he how dim  
For the eagle it may be!  
It clothes him from the cold,  
It keeps his larders full;  
And he loves the darkness old,  
To the eagle all so dull.  
But the dawn is in the east,  
And the shadows disappear;  
And at once his timid breast  
Feels the presence of a fear.  
He resists—but all in vain!  
The clear light is not for him;  
So he hastens back again  
To the forest old and dim.  
Through his head strange fancies run:  
For he cannot comprehend  
Why the moon, and then the sun,  
Up the heavens should ascend—

When the old and quiet night,  
With its shadows dark and deep,  
And the half-revealing light  
Of its stars, he'd ever keep.  
And he hooteth loud and long:  
But the eagle greets the day—  
And on pinions bold and strong,  
Like a roused thought, sweeps away!

### THE INVALID.

SHE came in Spring, when leaves were green,  
And birds sang blithe in bower and tree—  
A stranger, but her gentle mien  
It was a calm delight to see.  
In every motion, grace was hers;  
On every feature, sweetness dwelt;  
Thoughts soon became her worshippers—  
Affections soon before her knelt.  
She bloom'd through all the summer days  
As sweetly as the fairest flowers,  
And till October's softening haze  
Came with its still and dreamy hours.  
So calm the current of her life,  
So lovely and serene its flow,  
We hardly mark'd the deadly strife  
Disease forever kept below.  
But autumn winds grew wild and chill,  
And pierced her with their icy breath;  
And when the snow on plain and hill  
Lay white, she pass'd, and slept in death.  
Tones only of immortal birth  
Our memory of her voice can stir;  
With things too beautiful for earth  
Alone do we remember her.  
She came in Spring, when leaves were green,  
And birds sang blithe in bower and tree,  
And flowers sprang up and bloom'd between  
Low branches and the quickening lea.  
The greenness of the leaf is gone,  
The beauty of the flower is riven,  
The birds to other climes have flown,  
And there's an angel more in heaven!



## THE EARLY LOST.

WHEN the soft airs and quickening showers  
 Of spring-time make the meadows green,  
 And clothe the sunny hills with flowers,  
 And the cool hollows scoop'd between—  
 Ye go, and fondly bending where  
 The bloom is brighter than the day,  
 Ye pluck the loveliest blossom there  
 Of all that gem the rich array.  
 The stem, thus robb'd and rudely press'd,  
 Stands desolate in the purple even;  
 The flower has wither'd on your breast,  
 But given its perfume up to heaven.  
 When, mid our hopes that waken fears,  
 And mid our joys that end in gloom,  
 The children of our earthly years  
 Around us spring, and bud, and bloom—  
 An angel from the blest above  
 Comes down among them at their play,  
 And takes the one that most we love,  
 And bears it silently away.  
 Bereft, we feel the spirit's strife;  
 But while the inmost soul is riven,  
 Our dear and beautiful bud of life  
 Receives immortal bloom in heaven.

## FIFTY YEARS AGO.

A song for the early times out west,  
 And our green old forest-home,  
 Whose pleasant memories freshly yet  
 Across the bosom come:  
 A song for the free and glad some life  
 In those early days we led,  
 With a teeming soil beneath our feet,  
 And a smiling heaven o'erhead!  
 Oh, the waves of life danced merrily,  
 And had a joyous flow,  
 In the days when we were pioneers,  
 Fifty years ago!  
 The hunt, the shot, the glorious chase,  
 The captured elk or deer;  
 The camp, the big, bright fire, and then  
 The rich and wholesome cheer;  
 The sweet, sound sleep, at dead of night,  
 By our camp-fire blazing high—  
 Unbroken by the wolf's long howl,  
 And the panther springing by.  
 Oh, merrily pass'd the time, despite  
 Our wily Indian foe,  
 In the days when we were pioneers,  
 Fifty years ago!  
 We shunn'd not labour; when 'twas due  
 We wrought with right good will;  
 And for the home we won for them,  
 Our children bless us still.  
 We lived not hermit lives, but oft  
 In social converse met;  
 And fires of love were kindled then,  
 That burn on warmly yet.  
 Oh, pleasantly the stream of life  
 Pursued its constant flow,  
 In the days when we were pioneers,  
 Fifty years ago!

We felt that we were fellow-men;  
 We felt we were a band  
 Sustain'd here in the wilderness  
 By Heaven's upholding hand.  
 And when the solemn sabbath came,  
 We gather'd in the wood,  
 And lifted up our hearts in prayer  
 To God, the only good.  
 Our temples then were earth and sky;  
 None others did we know  
 In the days when we were pioneers,  
 Fifty years ago!  
 Our forest life was rough and rude,  
 And dangers closed us round,  
 But here, amid the green old trees,  
 Freedom we sought and found.  
 Oft through our dwellings wintry blasts  
 Would rush with shriek and moan;  
 We cared not—though they were but frail,  
 We felt they were our own!  
 Oh, free and manly lives we led,  
 Mid verdure or mid snow,  
 In the days when we were pioneers,  
 Fifty years ago!  
 But now our course of life is short;  
 And as, from day to day,  
 We're walking on with halting step,  
 And fainting by the way,  
 Another land, more bright than this,  
 To our dim sight appears,  
 And on our way to it we'll soon  
 Again be pioneers!  
 Yet while we linger, we may all  
 A backward glance still throw  
 To the days when we were pioneers,  
 Fifty years ago!

## TRUTH AND FREEDOM.

O'er the page that is immortal,  
 We the brilliant promise see:  
 "Ye shall know the truth, my people,  
 And its might shall make you free."  
 For the truth, then, let us battle,  
 Whate'er fate betide;  
 Long the boast that we are freemen,  
 We have made and publish'd wide.  
 He who has the truth, and keeps it,  
 Keeps what not to him belongs—  
 But performs a selfish action,  
 That his fellow-mortal wrongs.  
 He who seeks the truth, and trembles  
 At the dangers he must brave,  
 Is not fit to be a freeman—  
 He at best is but a slave.  
 He who hears the truth, and places  
 Its high promptings under ban,  
 Loud may boast of all that's manly,  
 But can never be a man!  
 Friend, this simple lay who readest,  
 Be not thou like either them—  
 But to truth give utmost freedom,  
 And the tide it raises stem.

Bold in speech and bold in action  
Be forever!—Time will test,  
Of the free-soul'd and the slavish,  
Which fulfils life's mission best.

Be thou like the noble ancient—  
Scorn the threat that bids thee fear:  
Speak!—no matter what betide thee;  
Let them strike, but make them hear!

Be thou like the first apostles—  
Be thou like heroic PAUL:  
If a free thought seek expression,  
Speak it boldly—speak it all!

Face thine enemies—accusers;  
Scorn the prison, rack, or rod;  
And, if thou hast truth to utter,  
Speak, and leave the rest to God!

### AUGUST.

Dust on thy mantle! dust,  
Bright Summer, on thy livery of green!  
A tarnish, as of rust,  
Dims thy late-brilliant sheen:  
And thy young glories—leaf, and bud, and flower—  
Change cometh over them with every hour.

Thee hath the August sun  
Look'd on with hot, and fierce, and brassy face;  
And still and lazily run,  
Scarce whispering in their pace,  
The half-dried rivulets, that lately sent  
A shout of gladness up, as on they went.

Flame-like, the long midday,  
With not so much of sweet air as hath stirr'd  
The down upon the spray,  
Where rests the panting bird,  
Dozing away the hot and tedious noon,  
With fitful twitter, sadly out of tune.

Seeds in the sultry air,  
And gossamer web-work on the sleeping trees;  
E'en the tall pines, that rear  
Their plumes to catch the breeze,  
The slightest breeze from the unfreshening west,  
Partake the general languor, and deep rest.

Happy, as man may be,  
Stretch'd on his back, in homely bean-vine bower,  
While the voluptuous bee  
Robs each surrounding flower,  
And prattling childhood clambers o'er his breast,  
The husbandman enjoys his noonday rest.

Against the hazy sky  
The thin and fleecy clouds, unmoving, rest.  
Beneath them far, yet high  
In the dim, distant west,  
The vulture, scenting thence its carrion-fare,  
Sails, slowly circling in the sunny air.

Soberly, in the shade,  
Repose the patient cow, and toil-worn ox;  
Or in the shoal stream wade,  
Shelter'd by jutting rocks:

The fleecy flock, fly-scourged and restless, rush  
Madly from fence to fence, from bush to bush.

Tediously pass the hours,  
And vegetation wilts, with blister'd root,  
And droop the thirsting flowers,  
Where the slant sunbeams shoot:  
But of each tall, old tree, the lengthening line,  
Slow-creeping eastward, marks the day's decline.

Faster, along the plain,  
Moves now the shade, and on the meadow's edge:  
The kine are forth again,  
The bird flits in the hedge.  
Now in the molten west sinks the hot sun.  
Welcome, mild eve!—the sultry day is done.

Pleasantly comest thou,  
Dew of the evening, to the crisp'd-up grass;  
And the curl'd corn-blades bow,  
As the light breezes pass,  
That their parch'd lips may feel thee, and expand.  
Thou sweet reviver of the fever'd land.

So, to the thirsting soul,  
Cometh the dew of the Almighty's love;  
And the scathed heart, made whole,  
Turneth in joy above,  
To where the spirit freely may expand,  
And rove, untrammel'd, in that "better land."

### SPRING VERSES.

How with the song of every bird,  
And with the scent of every flower,  
Some recollection dear is stirr'd  
Of many a long-departed hour,  
Whose course, though shrouded now in night,  
Was traced in lines of golden light!

I know not if, when years have cast  
Their shadows on life's early dreams,  
'Tis wise to touch the hope that's past,  
And re-illumine its fading beams:  
But, though the future hath its star,  
That olden hope is dearer far.

Of all the present, much is bright;  
And in the coming years, I see  
A brilliant and a cheering light,  
Which burns before me constantly;  
Guiding my steps, through haze and gloom,  
To where Fame's turrets proudly loom.

Yet coldly shines it on my brow;  
And in my breast it wakes to life  
None of the holy feelings now,  
With which my boyhood's heart was rife:  
It cannot touch that secret spring  
Which erst made life so bless'd a thing.

Give me, then give me birds and flowers,  
Which are the voice and breath of Spring!  
For those the songs of life's young hours  
With thrilling touch recall and sing:  
And these, with their sweet breath, impart  
Old tales, whose memory warms the heart.

## MAY.

World that thou couldst last for aye,  
 Merry, ever-merry May!  
 Made of sun-gleams, shade, and showers,  
 Bursting buds, and breathing flowers;  
 Dripping-lock'd, and rosy-vested,  
 Violet-slipper'd, rainbow-created;  
 Girdled with the eglantine,  
 Festoon'd with the dewy vine:  
 Merry, ever-merry May,  
 Would that thou couldst last for aye!

Out beneath thy morning sky  
 Dian's bow still hangs on high;  
 And in the blue depths afar  
 Glimmers, here and there, a star.  
 Diamonds robe the bending grass,  
 Glistening, early flowers among—  
 Monad's world, and fairy's glass,—  
 Bathing-fount for wandering sprite—  
 By mysterious fingers hung,  
 In the lone and quiet night.  
 Now the freshening breezes pass—  
 Gathering, as they steal along,  
 Rich perfume, and matin-song;  
 And quickly to destruction hurl'd  
 Is fairy's diamond glass, and monad's dew-drop  
 Lo! yon cloud, which hung but now [world.  
 Black upon the mountain's brow,  
 Threatening the green earth with storm;  
 See! it heaves its giant form,  
 And, ever changing shape and hue,  
 Each time presenting something new,  
 Moves slowly up, and spreading rolls away  
 Towards the rich purple streaks that usher in the  
 Brightening, as it onward goes, [day;  
 Until its very centre glows  
 With the warm, cheering light, the coming sun  
 As the passing Christian's soul, [bestows:  
 Nearing the celestial goal,  
 Brighter and brighter grows, till God illumines the  
 whole.

Out beneath thy noontide sky,  
 On a shady slope I lie,  
 Giving fancy ample play;  
 And there's not more blest than I,  
 One of Adam's race to-day.  
 Out beneath thy noontide sky!  
 Earth, how beautiful! how clear  
 Of cloud or mist the atmosphere!  
 What a glory greets the eye!  
 What a calm, or quiet stir.  
 See! o'er Nature's worshipper—  
 Silent, yet so eloquent,  
 That we feel 'tis heaven-sent!  
 Waking thoughts, that long have slumber'd,  
 Passion-dimm'd and earth-encumber'd—  
 Bearing soul and sense away,  
 To revel in the perfect day  
 Which waits us, when we shall for aye [clay!  
 Descend this darksome dust—this prison-house of  
 Out beneath thy evening sky,  
 Not a breeze that wanders by

But hath swept the green earth's bosom;  
 Rifling the rich grape-vine blossom,  
 Dallying with the simplest flower  
 In mossy nook and rosy bower;  
 To the perfumed green-house straying,  
 And with rich exotics playing;  
 Then, unsated, sweeping over  
 Banks of thyme, and fields of clover!  
 Out beneath thy evening sky,  
 Groups of children caper by,  
 Crown'd with flowers, and rush along  
 With joyous laugh, and shout, and song.  
 Flashing eye, and radiant cheek,  
 Spirits all unsunn'd bespeak.  
 They are in life's May-month hours,  
 And those wild bursts of joy, what are they but  
 life's flowers!

Would that thou couldst last for aye,  
 Merry, ever-merry May!  
 Made of sun-gleams, shade, and showers,  
 Bursting buds, and breathing flowers;  
 Dripping-lock'd, and rosy-vested,  
 Violet-slipper'd, rainbow-created;  
 Girdled with the eglantine,  
 Festoon'd with the dewy vine:  
 Merry, ever-merry May,  
 Would that thou couldst last for aye!

## OUR EARLY DAYS.

Our early days!—How often back  
 We turn on life's bewildering track,  
 To where, o'er hill and valley, plays  
 The sunlight of our early days!

A boy—my truant steps were seen  
 Where streams were bright, and meadows green:  
 Where flowers, in beauty and perfume,  
 Breathed ever of the Eden-bloom;  
 And birds, abroad in the free wind,  
 Sang, as they left the earth behind  
 And wing'd their joyous way above,  
 Of Eden-peace, and Eden-love.  
 That life was of the soul, as well  
 As of the outward visible;  
 And now, its streams are dry; and seen  
 And brown its meadows all appear;  
 Gone are its flowers; its bird's glad voice  
 But seldom bids my heart rejoice;  
 And, like the mist as comes the day,  
 Its Eden-glories roll away.

A youth—the mountain-torrent made  
 The music which my soul obey'd  
 To shun the crowded ways of men,  
 And seek the old tradition'd glen,  
 Where, through the dim, uncertain light,  
 Moved many an ever-changing sprite,  
 Alone the splinter'd crag to dare,  
 While trooping shadows fill'd the air.  
 And quicken'd fancy many a form  
 Traced vaguely in the gathering storm,  
 To tread the forest's lone arcades,  
 And dream of Sherwood's peopled shades.

And Windsor's haunted "alleys green"  
 "Dingle" and "bosky bourn" between,  
 Till burst upon my raptured glance  
 The whole wide realm of Old Romance:  
 Such was the life I lived—a youth!  
 But vanish'd, at the touch of Truth,  
 And never to be known agen,  
 Is all that made my being then.

A man—the thirst for fame was mine,  
 And bow'd me at Ambition's shrine,  
 Among the votaries who have given  
 Time, health, hope, peace—and madly striven,  
 Ay, madly! for that which, when found,  
 Is oftenest but an empty sound.  
 And I have worshipp'd!—even yet  
 Mine eye is on the idol set;  
 But it hath found so much to be  
 But hollowness and mockery,  
 That from its worship oft it turns  
 To where a light intenser burns,  
 Before whose radiance, pure and warm,  
 Ambition's star must cease to charm.

Our early days!—They haunt us ever—  
 Bright star-gleams on life's silent river,  
 Which pierce the shadows, deep and dun,  
 That bar e'en manhood's noonday sun.

#### THE LABOURER.

STAND up—erect! Thou hast the form,  
 And likeness of thy God!—who more?  
 A soul as dauntless mid the storm  
 Of daily life, a heart as warm  
 And pure, as breast e'er wore.

What then?—Thou art as true a man  
 As moves the human mass among;  
 As much a part of the great plan  
 That with Creation's dawn began,  
 As any of the throng.

Who is thine enemy? the high  
 In station, or in wealth the chief?  
 The great, who coldly pass thee by,  
 With proud step and averted eye?  
 Nay! nurse not such belief.

If true unto thyself thou wast,  
 What were the proud one's scorn to thee?  
 A feather, which thou mightest cast  
 Aside, as idly as the blast  
 The light leaf from the tree.

No:—uncurb'd passions, low desires,  
 Absence of noble self-respect,  
 Death, in the breast's consuming fires,  
 To that high nature which aspires  
 Forever, till thus check'd;

These are thine enemies—thy worst;  
 They chain thee to thy lowly lot:  
 Thy labour and thy life accursed.  
 O, stand erect! and from them burst!  
 And longer suffer not!

Thou art thyself thine enemy!  
 The great!—what better they than thou?  
 As theirs, is not thy will as free?  
 Has God with equal favours thee  
 Neglected to endow?

True, wealth thou hast not—'tis but dust!  
 Nor place—uncertain as the wind!  
 But that thou hast, which, with thy crust  
 And water, may despise the lust  
 Of both—a noble mind.

With this, and passions under ban,  
 True faith, and holy trust in God,  
 Thou art the peer of any man.  
 Look up, then: that thy little span  
 Of life may be well trod!

#### THE MOTHERS OF THE WEST.

THE mothers of our forest-land!  
 Stout-hearted dames were they;  
 With nerve to wield the battle-brand,  
 And join the border-fray.  
 Our rough land had no braver,  
 In its days of blood and strife—  
 Aye ready for severest toil,  
 Aye free to peril life.

The mothers of our forest-land!  
 On old Kentucky's soil  
 How shared they, with each dauntless band,  
 War's tempest and life's toil!  
 They shrank not from the foeman—  
 They quail'd not in the fight—  
 But cheer'd their husbands through the day,  
 And soothed them through the night.

The mothers of our forest-land!  
 Their bosoms pillow'd men!  
 And proud were they by such to stand,  
 In hammock, fort, or glen,  
 To load the sure, old rifle—  
 To run the leaden ball—  
 To watch a battling husband's place,  
 And fill it, should he fall:

The mothers of our forest-land!  
 Such were their daily deeds.  
 Their monument!—where does it stand?  
 Their epitaph!—who reads?  
 No braver dames had Sparta,  
 No nobler matrons Rome—  
 Yet who or lauds or honours them,  
 E'en in their own green home?

The mothers of our forest-land!  
 They sleep in unknown graves:  
 And had they borne and nursed a band  
 Of ingrates, or of slaves,  
 They had not been more neglected!  
 But their graves shall yet be found,  
 And their monuments dot here and there  
 "The Dark and Bloody Ground."

OLIVER WENDELL HOLMES.

(Burb. 1009)

OLIVER WENDELL HOLMES is a son of the late ABIEL HOLMES, D.D., and was born at Cambridge, Massachusetts, on the twenty-ninth day of August, 1809. He received his early education at the Phillips Exeter Academy, and entered Harvard University in 1825. On being graduated he commenced the study of the law, but relinquished it, after one year's application, for the more congenial pursuit of medicine, to which he devoted himself with ardour and industry. For the more successful prosecution of his studies, he visited Europe in the spring of 1833, passing the principal portion of his residence abroad at Paris, where he attended the hospitals, acquired an intimate knowledge of the language, and became personally acquainted with many of the most eminent physicians of France.

He returned to Boston near the close of 1835, and in the following spring commenced the practice of medicine in that city. In the autumn of the same year he delivered a poem before the Phi Beta Kappa Society of Harvard University which was received with extraordinary interest and applause. In 1838 he was elected Professor of Anatomy and Physiology in the medical institution connected with Dartmouth College, but resigned the place on his marriage, two years afterward. Devoting all his attention to his profession, he soon acquired a large lucrative practice, and in 1847 he succeeded Dr. WAGNER as Professor of Anatomy in the medical department of Harvard University. His principal medical writings are comprised in his "Boylston Prize Essays, Lectures on Popular Delusions in Medicine," and the "Theory and Practice," by himself and Dr. BRIDGEMAN. His other compositions in prose consist of occasional addresses, and papers in the North American Review.

The earlier poems of Dr. Huxley appeared in "The College Inn." They were little less distinguished for correct and meticulous verification than his more recent and more elaborate productions. They attracted attention by their humour and originality, and were widely republished in the periodicals. But a small portion of them have been printed under his proper signature.

In 1893 a small volume appeared in Boston, entitled "Illustrations of the Athenæum Gallery of Paintings," and composed of metrical pieces, chiefly satirical, written by Dr. HOLMES and ERIC SARGENT. It embraced many of our author's best humorous verses, afterward printed among his selections.

"The Collegian" was a monthly miscellany published in 1910, by the undergraduates at Cambridge. Among the editors were Huxley, the late William H. Jones, who would be remembered for his admirable lectures on the poems and orations of Euripides, and JOHN C. SKEWES, who has distinguished himself as a lawyer and as a poet. The

knowledgeable works. His "Poetry, a Metrical Essay" was delivered before a literary assembly at Cambridge. It is in the heroic measure, and in its versification it is not surpassed by any poem written in this country. It relates to the duties and offices of poetry, and is itself a series of beautiful illustrations of the ideas of which it is the expression. Of the universality of the poem, knowing he says:—

There loathes no being but has a more presence  
 To this line husband and I power to  
 The richest savage, reaching through the world,  
 The simplest rustic, breathing or in mind,  
 The infant, listening to the warbling bird,  
 The mother, smiling at the half-formed seed,  
 The freeman, smiling with unperceived hand  
 The wife that obeys the harrow of the land  
 The slave, who, numbering all in mental chain,  
 Dreams of the pain from all his bearing pain  
 The brook-chick's peevish, teasing down the stream,  
 The cat that chooses peeping And lying eyes  
 The bee that buzzes, whose every eye grows on  
 Whose heaven is listening to her evening hymn  
 The joyful beauty here her steps run on  
 The little dancer and dashing chamberlain  
 Y'en trembling lady, whose spirit's following as  
 Where the thin ringlets of his adored's hair  
 A all are glowing with the bearded dame,  
 Whose under hair wreaths the pure's crown,  
 W. C. Whitman's, the silent dreamer's  
 A memory passing with its own and a

The port, he contends, is

He, whose thoughts differing not a stage, has drawn  
What others feel, more fully can express

In another part of the essay in the following fine description of the different English manners:

[illegible]

In 1943 Dr. Hataze published "Topsy-turvy" - a poem read at the annual dinner of the F. H. S. Kappa Society in that year; and in 1944, "I'm Not a Rhymed Lesson," pronounced before the

Mercantile Library Association. The last is a collection of brilliant thoughts, with many local allusions, in compact but flowing and harmonious versification, and is the longest poem Dr. HOLMES has published since the appearance of his "Metrical Essay" in 1835.

Dr. HOLMES is a poet of art and humour and genial sentiment, with a style remarkable for its purity, terseness, and point, and for an exquisite

finish and grace. His lyrics ring and sparkle like cataracts of silver, and his serious pieces—as successful in their way as those mirthful frolics of his muse for which he is best known—arrest the attention by touches of the most genuine pathos and tenderness. All his poems illustrate a manly feeling, and have in them a current of good sense, the more charming because somewhat out of fashion now in works of imagination and fancy.

### ON LENDING A PUNCH-BOWL.

THIS ancient silver bowl of mine—it tells of good old times—

Of joyous days, and jolly nights, and merry Christmas chimes;

They were a free and jovial race, but honest, brave, and true,

That dipp'd their ladle in the punch when this old bowl was new.

A Spanish galleon brought the bar—so runs the ancient tale;

'T was hammer'd by an Antwerp smith, whose arm was like a flail;

And now and then between the strokes, for fear his strength should fail,

He wiped his brow, and quaff'd a cup of good old Flemish ale.

'T was purchased by an English squire to please his loving dame,

Who saw the cherubs, and conceived a longing for the same;

And oft, as on the ancient stock another twig was found,

'T was fill'd with caudle spiced and hot, and handed smoking round.

But, changing hands, it reach'd at length a Puritan divine,

Who used to follow Timothy, and take a little wine,

But hated punch and prelacy; and so it was, perhaps,  
He went to Leyden, where he found conventicles and schnaps.

And then, of course, you know what's next: it left the Dutchman's shore

With those that in the May-Flower came—a hundred souls and more—

Along with all the furniture, to fill their new abodes—

To judge by what is still on hand, at least a hundred loads.

'T was on a dreary winter's eve, the night was closing dim,

When old MILES STANDISH took the bowl, and fill'd it to the brim;

The little captain stood and stirr'd the posset with his sword,

And all his sturdy men-at-arms were ranged about the board.

He pour'd the fiery Hollands in—the man that never fear'd—

He took a long and solemn draught, and wiped his yellow beard;

And one by one the musketeers—the men that fought and pray'd—

All drank as 'twere their mother's milk, and not a man afraid.

That night, affrighted from his nest, the screaming eagle flew:

He heard the Pequot's ringing whoop, the soldier's wild halloo;

And there the sachem learn'd the rule he taught to kith and kin:

"Run from the white man when you find he smells of Hollands gin!"

A hundred years, and fifty more, had spread their leaves and snows,

A thousand rubs had flatten'd down each little cherub's nose;

When once again the bowl was fill'd, but not in mirth or joy—

'T was mingled by a mother's hand to cheer her parting boy.

"Drink, JOHN," she said, "'t will do you good; poor child, you'll never bear

This working in the dismal trench, out in the midnight air;

And if—God bless me—you were hurt, 't would keep away the chill."

So JOHN *did* drink—and well he wrought that night at Bunker's hill!

I tell you, there was generous warmth in good old English cheer;

I tell you, 'twas a pleasant thought to drink its symbol here.

'T is but the fool that loves excess: hast thou a drunken soul?

Thy bane is in thy shallow skull—not in my silver bowl!

I love the memory of the past—its press'd yet fragrant flowers—

The moss that clothes its broken walls, the ivy on its towers—

Nay, this poor bauble it bequeath'd: my eyes grow moist and dim,

To think of all the vanish'd joys that danced around its brim.

Then fill a fair and honest cup, and bear it straight to me;

The goblet hallows all it holds, whate'er the liquid be;

And may the cherubs on its face protect me from the sin

That dooms one to those dreadful words—"My dear, where *have* you been?"



## LEXINGTON.

SLOWLY the mist o'er the meadow was creeping,  
Bright on the dewy buds glisten'd the sun,  
When from his couch—while his children were  
sleeping—

Rose the bold rebel and shoulder'd his gun.

Waving her golden veil

Over the silent dale,

Blithe look'd the morning on cottage and spire;

Hush'd was his parting sigh,

While from his noble eye

Flash'd the last sparkle of Liberty's fire.

On the smooth green where the fresh leaf is spring—

Calmly the first-born of glory have met: [ing

Hark! the death-volley around them is ringing—

Look! with their life-blood the young grass is wet.

Faint is the feeble breath,

Murmuring low in death—

“Tell to our sons how their fathers have died;”

Nerveless the iron hand,

Raised for its native land.

Lies by the weapon that gleams at its side.

Over the hillsides the wild knell is tolling.

From their far hamlets the yeomanry come;

As thro' the storm-clouds the thunder-burst rolling,

Circles the beat of the mustering drum.

Fast on the soldier's path

Darken the waves of wrath;

Long have they gather'd, and loud shall they fall:

Red glares the musket's flash,

Sharp rings the rifle's crash,

Blazing and clanging from thicket and wall.

Gayly the plume of the horseman was dancing,

Never to shadow his cold brow again;

Proudly at morning the war-steed was prancing,

Reeking and panting he droops on the rein;

Pale is the lip of scorn,

Voiceless the trumpet-horn

Torn is the silken-fring'd red cross on high;

Many a belted breast

Low on the turf sha'l rest,

Ere the dark hunters the herd have pass'd by.

Snow-girdled crags where the hoarse wind is raving,

Rocks where the weary flocks murmur and wail,

Wilds where the fern by the furrow is waving,

Reel'd with the echoes that rode on the gale;

Far as the tempest thrills

Over the darken'd hills,

Far as the sunshine streams over the plain,

Roused by the tyrant hand,

Woke all the mighty land.

Girded for battle, from mountain to main.

Green be the graves where her martyrs are lying!

Shroudless and tombless they sunk to their rest;

While o'er their ashes the starry fold flying,

Wraps the proud eagle they roused from his nest.

Borne on her northern pine,

Long o'er the foaming brine

Spread her broad banner to storm and to sun;

Heaven keep her ever free

Wide as o'er land and sea

Floats the fair emblem her heroes have won!

## A SONG OF OTHER DAYS.

As o'er the glacier's frozen sheet

Breathes soft the Alpine rose.

So, through life's desert springing sweet,

The flower of friendship grows;

And as, where'er the roses grow,

Some rain or dew descends,

'Tis Nature's law that wine should flow

To wet the lips of friends.

Then once again, before we part,

My empty glass shall ring;

And he that has the warmest heart

Shall loudest laugh and sing.

They say we were not born to eat;

But gray-haired sages think

It means—"Be moderate in your meal,

And partly live to drink."

For baser tribes the rivers flow

That know not wine or song;

Man wants but little drink below,

But wants that little strong.

Then once again, &c.

If one bright drop is like the gem

That decks a monarch's crown.

One goblet holds a diadem

Of rubies melted down!

A fig for Cæsar's blazing brow,

But, like the Egyptian queen,

Bid each dissolving jewel glow

My thirsty lips between.

Then once again, &c.

The Grecian's mound, the Roman's urn,

Are silent when we call.

Yet still the purple grapes return

To cluster on the wall;

It was a bright Immortal's head

They circled with the vine.

And o'er their best and bravest dead

They pour'd the dark-red wine.

Then once again, &c.

Methinks o'er every sparkling glass

Young Eros waves his wings,

And echoes o'er its dimples pass

From dead ASACUS's strings;

And, tossing round its headed brim

Their backs of floating gold,

With bacchant dance and choral hymn

Return the nymphs of old.

Then once again, &c.

A welcome, then, to joy and mirth,

From hearts as fresh as ours,

To scatter o'er the dust of earth

Their sweetly mingled flowers;

'Tis Wisdom self the cup that fills,

In spite of Folly's frown;

And Nature, from her vine-clad hills,

That rains her life-blood down!

Then once again, before we part,

My empty glass shall ring;

And he that has the warmest heart

Shall loudest laugh and sing.

## THE CAMBRIDGE CHURCHYARD.

OUR ancient church ! its lowly tower,  
 Beneath the loftier spire,  
 Is shadow'd when the sunset hour  
 Clothes the tall shaft in fire ;  
 It sinks beyond the distant eye,  
 Long ere the glittering vane,  
 High wheeling in the western sky,  
 Has faded o'er the plain.

Like sentinel and nun, they keep  
 Their vigil on the green ;  
 One seems to guard, and one to weep,  
 The dead that lie between ;  
 And both roll out, so full and near,  
 Their music's mingling waves,  
 They shake the grass, whose pennon'd spear  
 Leans on the narrow graves.

The stranger parts the flaunting weeds,  
 Whose seeds the winds have strown  
 So thick beneath the line he reads,  
 They shade the sculptured stone ;  
 The child unveils his cluster'd brow,  
 And ponders for a while  
 The graven willow's pendent bough,  
 Or rudest cherub's smile.

But what to them the dirge, the knell ?  
 These were the mourner's share ;  
 The sullen clang, whose heavy swell  
 Throb'd through the beating air ;  
 The rattling cord,—the rolling stone,—  
 The shelving sand that slid,  
 And, far beneath, with hollow tone  
 Rung on the coffin's lid.

The slumberer's mound grows fresh and green,  
 Then slowly disappears ;  
 The mosses creep, the gray stones lean,  
 Earth hides his date and years ;  
 But, long before the once-loved name  
 Is sunk or worn away,  
 No lip 'he silent dust may claim,  
 That press'd the breathing clay.

Go where the ancient pathway guides,  
 See where our sires laid down  
 Their smiling babes, their cherish'd brides,  
 The patriarchs of the town ;  
 Hast thou a tear for buried love ?  
 A sigh for transient power ?  
 All that a century left above,  
 Go, read it in an hour !

The Indian's shaft, the Briton's ball,  
 The sabre's thirsting edge,  
 The hot shell, shattering in its fall,  
 The bayonet's rending wedge,—  
 Here scatter'd death ; yet seek the spot,  
 No trace thine eye can see,  
 No altar,—and they need it not  
 Who leave their children free !

Look where the turbid rain-drops stand  
 In many a chisell'd square,

The knightly crest, the shield, the brand  
 Of honour'd names were there ;  
 Alas ! for every tear is dried  
 Those blazon'd tablets knew,  
 Save when the icy marble's side  
 Drips with the evening dew.

Or gaze upon yon pillar'd stone,\*  
 The empty urn of pride ;  
 There stands the goblet and the sun,—  
 What need of more beside ?  
 Where lives the memory of the dead ?  
 Who made their tomb a toy ?  
 Whose ashes press that nameless bed ?  
 Go, ask the village boy !

Lean o'er the slender western wall,  
 Ye ever-roaming girls ;  
 The breath that bids the blossom fall  
 May lift your floating curls,  
 To sweep the simple lines that tell  
 An exile's† date and doom ;  
 And sigh, for where his daughters dwell,  
 They wreath the stranger's tomb.

And one amid these shades was born,  
 Beneath this turf who lies,  
 Once beaming as the summer's morn,  
 That closed her gentle eyes ;  
 If sinless angels love as we,  
 Who stood thy grave beside,  
 Three seraph welcomes waited thee,  
 The daughter, sister, bride !

I wander'd to thy buried mound,  
 When earth was hid, below  
 The level of the glaring ground,  
 Choked to its gates with snow,  
 And when with summer's flowery waves  
 The lake of verdure roll'd,  
 As if a sultan's white-robed slaves  
 Had scatter'd pearls and gold.

Nay, the soft pinions of the air,  
 That lifts this trembling tone,  
 Its breath of love may almost bear,  
 To kiss thy funeral-stone ;  
 And, now thy smiles have pass'd away,  
 For all the joy they gave,  
 May sweetest dews and warmest ray  
 Lie on thine early grave !

When damps beneath, and storms above,  
 Have bow'd these fragile towers,  
 Still o'er the graves yon locust-grove  
 Shall swing its orient flowers ;  
 And I would ask no mouldering bust,  
 If o'er this humble line,  
 Which breathed a sigh o'er other's dust,  
 Might call a tear on mine.

\* The tomb of the VASSALL family is marked by a free-stone tablet, supported by five pillars, and bearing nothing but the sculptured reliefs of the goblet and the sun,—*Vas-Sol*,—which designated a powerful family, now almost forgotten.

† The exile referred to in this stanza was a native of Honfleur, in Normandy.

## AN EVENING THOUGHT.

WRITTEN AT SEA.

If sometimes in the dark-blue eye,  
Or in the deep-red wine,  
Or soothed by gentlest melody,  
Still warms this heart of mine,  
Yet something colder in the blood,  
And calmer in the brain,  
Have whisper'd that my youth's bright flood  
Ebb'd, not to flow again.

If by Helvetia's azure lake,  
Or Arno's yellow stream,  
Each star of memory could awake,  
As in my first young dream,  
I know that when mine eye shall greet  
The hill-sides bleak and bare,  
That gird my home, it will not meet  
My childhood's sunsets there.

O, when love's first, sweet, stolen kiss  
Burn'd on my boyish brow,  
Was that young forehead worn as this?  
Was that flush'd cheek as now?  
Where that wild pulse and throbbing heart  
Like these, which vainly strive,  
In thankless strains of soulless art,  
To dream themselves alive?

Alas! the morning dew is gone,  
Gone ere the full of day;  
Life's iron fetter still is on,  
Its wreaths all torn away;  
Happy if still some casual hour  
Can warm the fading shrine,  
Too soon to chill beyond the power  
Of love, or song, or wine!

## LA GRISETTE.

Ah, CLEMENCE! when I saw thee last  
Trip down the Rue de Seine,  
And turning, when thy form had pass'd,  
I said, "We meet again,"—  
I dream'd not in that idle glance  
Thy latest image came,  
And only left to memory's trance  
A shadow and a name.

The few strange words my lips had taught  
Thy timid voice to speak;  
Their gentler sighs, which often brought  
Fresh roses to thy cheek;  
The trailing of thy long, loose hair  
Bent o'er my couch of pain,  
All, all return'd, more sweet, more fair;  
O, had we met again!

I walk'd where saint and virgin keep  
The vigil lights of Heaven,  
I knew that thou hadst woes to weep,  
And sins to be forgiven;  
I watch'd where GENEVIÈVE was laid,  
I knelt by MARY's shrine,  
Beside me low, soft voices pray'd;  
Alas! but where was thine?

And when the morning sun was bright  
When wind and wave were calm  
And flamed, in thousand-tinted light  
The rose\* of Notre Dame.  
I wander'd through the haunts of men,  
From Boulevard to Quai,  
Till, frowning o'er Saint Etienne,  
The Pantheon's shadow lay.

In vain, in vain; we meet no more,  
Nor dream what fates befall;  
And long upon the stranger's shore  
My voice on thee may call,  
When years have clothed the line in green  
That tells thy name and days,  
And wither'd, on thy simple cross,  
The wreaths of Pere-la-Chaise!

## THE TREADMILL SONG.

The stars are rolling in the sky.  
The earth rolls on below,  
And we can feel the rattling wheel  
Revolving as we go.  
Then tread away, my gallant boys,  
And make the axle fly;  
Why should not wheels go round about:  
Like planets in the sky!

Wake up, wake up, my duck-legg'd men,  
And stir your solid pegs;  
Arouse, arouse, my gawky friend,  
And shake your spaler-legs;  
What though you're awkward at the train  
There's time enough to learn.—  
So lean upon the rail, my lad,  
And take another turn.

They've built us up a noble wall,  
To keep the vulgar out;  
We've nothing in the world to do,  
But just to walk about;  
So faster, now, you middle men,  
And try to beat the ends:—  
It's pleasant work to ramble round  
Among one's honest friends.

Here, tread upon the long man's toes,  
He sha'n't be lazy here;  
And punch the little fellow's ribs,  
And tweak that luther's ear;  
He's lost them both; don't pull his hair.  
Because he wears a scratch,  
But poke him in the farther eye,  
That isn't in the patch.

Hark! fellows, there's the supper-bell,  
And so our work is done;  
It's pretty sport,—suppose we take  
A round or two for fun?  
If ever they should turn me out,  
When I have better grown,  
Now, hang me, but I mean to have  
A treadmill of my own!

\* Circular-stained windows are called roses.

## DEPARTED DAYS.

Yrs, dear, departed, cherish'd days,  
 Could Memory's hand restore  
 Your morning light, your evening rays,  
 From Time's gray urn once more,—  
 Then might this restless heart be still,  
 This straining eye might close,  
 And Hope her fainting pinions fold,  
 While the fair phantoms rose.

But, like a child in ocean's arms,  
 We strive against the stream,  
 Each moment farther from the shore,  
 Where life's young fountains gleam—  
 Each moment fainter wave the fields,  
 And wilder rolls the sea;  
 The mist grows dark—the sun goes down—  
 Day breaks—and where are we?

## THE DILEMMA.

Now, by the bless'd Paphian queen,  
 Who heaves the breast of sweet sixteen;  
 By every name I cut on bark  
 Before my morning-star grew dark;  
 By Hymen's torch, by Cupid's dart,  
 By all that thrills the beating heart;  
 The bright, black eye, the melting blue,—  
 I cannot choose between the two.

I had a vision in my dreams;  
 I saw a row of twenty beams;  
 From every beam a rope was hung,  
 In every rope a lover swung.  
 I ask'd the hue of every eye  
 That bade each luckless lover die;  
 Ten livid lips said, heavenly blue,  
 And ten accused the darker hue.

I ask'd a matron, which she deem'd  
 With fairest light of beauty beam'd;  
 She answer'd, some thought both were fair—  
 Give her blue eyes and golden hair.  
 I might have liked her judgment well,  
 But as she spoke, she rung the bell,  
 And all her girls, nor small nor few,  
 Came marching in—their eyes were blue.

I ask'd a maiden; back she flung  
 The locks that round her forehead hung,  
 And turn'd her eye, a glorious one,  
 Bright as a diamond in the sun,  
 On me, until, beneath its rays,  
 I felt as if my hair would blaze;  
 She liked all eyes but eyes of green;  
 She look'd at me; what could she mean?

Ah! many lids Love lurks between,  
 Nor heeds the colouring of his screen;  
 And when his random arrows fly,  
 The victim falls, but knows not why.  
 Gaze not upon his shield of jet,  
 The shaft upon the string is set;  
 Look not beneath his azure veil,  
 Though every limb were cased in mail.

Well, both might make a martyr break  
 The chain that bound him to the stake,  
 And both, with but a single ray,  
 Can melt our very hearts away;  
 And both, when balanced, hardly seem  
 To stir the scales, or rock the beam;  
 But that is dearest, all the while,  
 That wears for us the sweetest smile.

## THE STAR AND THE WATER-LILY.

THE Sun stepp'd down from his golden throne,  
 And lay in the silent sea,  
 And the Lily had folded her satin leaves,  
 For a sleepy thing was she;  
 What is the Lily dreaming of?  
 Why crisp the waters blue?  
 See, see, she is lifting her varnish'd lid!  
 Her white leaves are glistening through!

The Rose is cooling his burning cheek  
 In the lap of the breathless tide;  
 The Lily hath sisters fresh and fair,  
 That would lie by the Rose's side;  
 He would love her better than all the rest,  
 And he would be fond and true;  
 But the Lily unfolded her weary lids,  
 And look'd at the sky so blue.

Remember, remember, thou silly one,  
 How fast will thy summer glide,  
 And wilt thou wither a virgin pale,  
 Or flourish a blooming bride?  
 "O, the Rose is old, and thorny, and cold,  
 And he lives on earth," said she;  
 "But the Star is fair and he lives in the air,  
 And he shall my bridegroom be."

But what if the stormy cloud should come,  
 And ruffle the silver sea?  
 Would he turn his eye from the distant sky,  
 To smile on a thing like thee?  
 O, no! fair Lily, he will not send  
 One ray from his far-off throne;  
 The winds shall blow and the waves shall flow,  
 And thou wilt be left alone.

There is not a leaf on the mountain-top,  
 Nor a drop of evening dew,  
 Nor a golden sand on the sparkling shore,  
 Nor a pearl in the waters blue,  
 That he has not cheer'd with his fickle smile,  
 And warm'd with his faithless beam,—  
 And will he be true to a pallid flower,  
 That floats on the quiet stream?

Alas, for the Lily! she would not heed,  
 But turn'd to the skies afar,  
 And bared her breast to the trembling ray  
 That shot from the rising star;  
 The cloud came over the darken'd sky,  
 And over the waters wide;  
 She look'd in vain through the beating rain,  
 And sank in the stormy tide.

## THE MUSIC-GRINDERS.

THERE are three ways in which men take  
One's money from his purse,  
And very hard it is to tell  
Which of the three is worse;  
But all of them are bad enough  
To make a body curse.

You're riding out some pleasant day,  
And counting up your gains;  
A fellow jumps from out a bush  
And takes your horse's reins,  
Another hints some words about  
A bullet in your brains.

It's hard to meet such pressing friends  
In such a lonely spot;  
It's very hard to lose your cash,  
But harder to be shot;  
And so you take your wallet out,  
Though you would rather not.

Perhaps you're going out to dine,—  
Some filthy creature begs  
You'll hear about the cannon-ball  
That carried off his pegs,  
And says it is a dreadful thing  
For men to lose their legs.

He tells you of his starving wife,  
His children to be fed,  
Poor, little, lovely innocents,  
All clamorous for bread,—  
And so you kindly help to put  
A bachelor to bed.

You're sitting on your window-seat  
Beneath a cloudless moon;  
You hear a sound, that seems to wear  
The semblance of a tune,  
As if a broken fife should strive  
To drown a crack'd bassoon.

And nearer, nearer still, the tide  
Of music seems to come,  
There's something like a human voice,  
And something like a drum;  
You sit, in speechless agony,  
Until your ear is numb.

Poor "Home, sweet home" should seem to be  
A very dismal place;  
Your "Auld acquaintance," all at once,  
Is alter'd in the face;  
Their discords sting through *Bells and Moons*,  
Like hedgehogs dress'd in lace.

You think they are crusaders, sent  
From some infernal clime,  
To pluck the eyes of Sentiment,  
And dock the tail of Rhyme,  
To crack the voice of Melody,  
And break the legs of Time.

But, hark! the air again is still,  
The music all is ground,  
And silence, like a poultice, comes  
To heal the blows of sound;

It cannot be,—it is,—it is,—  
A hat is going round!

No! Pay the dentist when he leaves  
A fracture in your jaw,  
And pay the owner of the bear,  
That stunn'd you with his paw,  
And buy the lobster, that has had  
Your knuckles in his claw;

But if you are a portly man,  
Put on your fiercest frown,  
And talk about a constable  
To turn them out of town;  
Then close your sentence with an oath,  
And shut the window down!

And if you are a slender man,  
Not big enough for that,  
Or, if you cannot make a speech,  
Because you are a flat,  
Go very quietly and drop  
A button in the hat!

## THE PHILOSOPHER TO HIS LOVE

DEAREST, a look is but a ray  
Reflected in a certain way;  
A word, whatever tone it wear,  
Is but a trembling wave of air;  
A touch, obedience to a clause  
In nature's pure material laws.

The very flowers that bend and meet,  
In sweetening others, grow more sweet;  
The clouds by day, the stars by night,  
Inweave their floating locks of light;  
The rainbow, Heaven's own forehead's braid,  
Is but the embrace of sun and shade.

How few that love us have we found!  
How wide the world that girds them round!  
Like mountain-streams we meet and part,  
Each living in the other's heart,  
Our course unknown, our hope to be  
Yet mingled in the distant sea.

But ocean coils and heaves in vain,  
Bound in the subtle moonbeam's chain;  
And love and hope do but obey  
Some cold, capricious planet's ray,  
Which lights and leads the tide it charms,  
To Death's dark caves and icy arms.

Alas! one narrow line is drawn,  
That links our sunset with our dawn;  
In mist and shade life's morning rose,  
And clouds are round it at its close;  
But, ah! no twilight beam ascends  
To whisper where that evening ends.

O! in the hour when I shall feel  
Those shadows round my senses steal,  
When gentle eyes are weeping o'er  
The clay that feels their tears no more,  
Then let thy spirit with me be,  
Or some sweet angel, likest thee!

## L'INCONNUE.

Is thy name MARY, maiden fair?  
 Such should, methinks, its music be;  
 The sweetest name that mortals bear,  
 Were best befitting thee;  
 And she to whom it once was given,  
 Was half of earth and half of heaven.

I hear thy voice, I see thy smile,  
 I look upon thy folded hair;  
 Ah! while we dream not they beguile,  
 Our hearts are in the snare;  
 And she, who chains a wild bird's wing,  
 Must start not if her captive sing.

So, lady, take the leaf that falls,  
 To all but thee unseen, unknown;  
 When evening shades thy silent walls,  
 Then read it all alone;  
 In stillness read, in darkness seal,  
 Forget, despise, but not reveal!

## THE LAST READER.

I SOMETIMES sit beneath a tree,  
 And read my own sweet songs;  
 Though naught they may to others be,  
 Each humble line prolongs  
 A tone that might have pass'd away,  
 But for that scarce-remember'd lay.

I keep them like a lock or leaf,  
 That some dear girl has given;  
 Frail record of an hour, as brief  
 As sunset clouds in heaven,  
 But spreading purple twilight still  
 High over memory's shadow'd hill.

They lie upon my pathway bleak,  
 Those flowers that once ran wild,  
 As on a father's care-worn cheek  
 The ringlets of his child;  
 The golden mingling with the gray,  
 And stealing half its snows away.

What care I though the dust is spread  
 Around these yellow leaves,  
 Or o'er them his sarcastic thread  
 Oblivion's insect weaves;  
 Though weeds are tangled on the stream,  
 It still reflects my morning's beam.

And therefore love I such as smile  
 On these neglected songs,  
 Nor deem that flattery's needless wile  
 My opening bosom wrongs;  
 For who would trample, at my side,  
 A few pale buds, my garden's pride?

It may be that my scanty ore  
 Long years have wash'd away,  
 And where were golden sands before,  
 Is naught but common clay;  
 Still something sparkles in the sun,  
 For Memory to look back upon.

And when my name no more is heard,  
 My lyre no more is known,

Still let me, like a winter's bird,  
 In silence and alone,  
 Fold over them the weary wing  
 Once flashing through the dews of spring.

Yes, let my fancy fondly wrap  
 My youth in its decline,  
 And riot in the rosy lap  
 Of thoughts that once were mine,  
 And give the worm my little store,  
 When the last reader reads no more!

## THE LAST LEAF.

I SAW him once before,  
 As he pass'd by the door,  
 And again  
 The pavement-stones resound  
 As he totters o'er the ground  
 With his cane.

They say that in his prime,  
 Ere the pruning-knife of Time  
 Cut him down,  
 Not a better man was found  
 By the crier on his round  
 Through the town.

But now he walks the streets,  
 And he looks at all he meets  
 So forlorn;  
 And he shakes his feeble head,  
 That it seems as if he said,  
 "They are gone."

The mossy marbles rest  
 On the lips that he has press'd  
 In their bloom,  
 And the names he loved to hear  
 Have been carved for many a year  
 On the tomb.

My grandmamma has said—  
 Poor old lady! she is dead  
 Long ago—  
 That he had a Roman nose,  
 And his cheek was like a rose  
 In the snow.

And now his nose is thin,  
 And it rests upon his chin  
 Like a staff,  
 And a crook is in his back,  
 And a melancholy crack  
 In his laugh.

I know it is a sin  
 For me to sit and grin  
 At him here,  
 But the old three-corner'd hat,  
 And the breeches—and all that,  
 Are so queer!

And if I should live to be  
 The last leaf upon the tree  
 In the spring—  
 Let them smile as I do now  
 At the old forsaken bough  
 Where I cling.



## OLD IRONSIDES.\*

Ar, tear her tatter'd ensign down!  
 Long has it waved on high,  
 And many an eye has danced to see  
 That banner in the sky;  
 Beneath it rung the battle-shout,  
 And burst the cannon's roar;  
 The meteor of the ocean air  
 Shall sweep the clouds no more!

Her deck, once red with heroes' blood,  
 Where knelt the vanquish'd foe,  
 When winds were hurrying o'er the flood,  
 And waves were white below,  
 No more shall feel the victor's tread,  
 Or know the conquer'd knee;  
 The harpies of the shore shall pluck  
 The eagle of the sea!

O, better that her shatter'd hulk  
 Should sink beneath the wave;  
 Her thunders shook the mighty deep,  
 And there should be her grave;  
 Nail to the mast her holy flag,  
 Set every threadbare sail,  
 And give her to the god of storms,—  
 The lightning and the gale!

## STANZAS.

STRANGER! that one lightly-whisper'd tone  
 Is far, far sweeter unto me,  
 Than all the sounds that kiss the earth,  
 Or breathe along the sea;  
 But, lady, when thy voice I greet,  
 Not heavenly music seems so sweet.

I look upon the fair, blue skies,  
 And naught but empty air I see;  
 But when I turn me to thine eyes,  
 It seemeth unto me  
 Ten thousand angels spread their wings  
 Within those little azure rings.

The lily hath the softest leaf  
 That ever western breeze hath fann'd,  
 But thou shalt have the tender flower,  
 So I may take thy hand  
 That little hand to me doth yield  
 More joy than all the broader'd field.

O, lady! there be many things  
 That seem right fair, below, above;  
 But none not one among them all  
 Is half so sweet as love:—  
 Let us not pay our vows alone,  
 But join two altars both in one.

\* Written when it was proposed to break up the frigate Constitution, as unfit for service.

## THE STEAMBOAT.

See how yon flaming herald trends  
 The ridged and rolling waves,  
 As, crashing o'er their cresting heads,  
 She bows her early waves!  
 With foam before and fire behind,  
 She rends the churning sea,  
 That flies before the roaring wheel,  
 Beneath her blinding lee.

The morning spray, like sun-burn flowers  
 With besp'd and glittering bells,  
 Falls round her feet in ringing showers,  
 With every wave that swells;  
 And, flaming o'er the midnight deep,  
 In lurid fringes thrown,  
 The living gems of ocean sweep  
 Along her flashing keel.

With clashing wheel, and billowing mast,  
 And smoking torch on high,  
 When winds are loud, and billows run,  
 She thunders foaming by!  
 When seas are silent and serene,  
 With even beam she glides,  
 The sunshine glimmering through the foam  
 That starts her gleaming sides.

Now, like a wild nymph, far apart  
 She veils her shadowy form,  
 The beating of her restless heart  
 Still sounding through the storm;  
 Now answers, like a courtly dame,  
 The reddening surges o'er,  
 With flying staff of spangled foam,  
 The Pharus of the shore.

To-night yon pilot shall not sleep,  
 Who trim his narrow'd sail;  
 To-night yon frigate scours the deep  
 Her broad breast to the gale;  
 And many a foretell, sweep'd and slain,  
 Shall break from yard and stay,  
 Before this smoky wreath has stain'd  
 The rising mist of day.

Hark! hark! I hear yon whistling steam,  
 I see yon quivering mast;  
 The black throat of the hurled cloud  
 Is panting forth the blast  
 An hour, and whirl'd like winnowing chaff,  
 The giant surge shall sing  
 His tresses o'er yon yammer-staff,  
 White as the sea-bird's wing!

Yet rest, ye wanderers of the deep;  
 Not woud nor wave shall stir  
 Those fearless arms, whose pulsed leap  
 With floods of living fire  
 Keep on—and when the morning light  
 Streams o'er the shining bay,  
 O, think of those for whom the night  
 Shall never wake in day!

# ALBERT PIKE.

[Born, 1809.]

ALBERT PIKE was born in Boston, on the twenty-ninth day of December, 1809. When he was about four years old, his parents removed to Newburyport. His father, he informs me, "was a journeyman shoemaker, who worked hard, paid his taxes, and gave all his children the benefit of an education." The youth of the poet was passed principally in attending the district-schools at Newburyport, and an academy at Framingham, until he was sixteen years of age, when, after a rigid and triumphant examination, he was admitted to Harvard College. Not being able to pay the expenses of a residence at Cambridge, however, he soon after became an assistant teacher in the grammar-school at Newburyport, and, at the end of a year, its principal. He was induced to resign this office after a short time, and in the winter which followed was the preceptor of an academy at Fairhaven. He returned to Newburyport in the spring, on foot, and for one year taught there a private school. During all this time he had been a diligent student, intending to enter the university, *in advance*; but in the spring of 1831 he changed his plans, and started on his travels to the west and south.

He went first to Niagara, and then, through Cleveland, Cincinnati, Nashville, and Paducah, much of the way on foot, to Saint Louis. He left that city in August, with a company of forty persons, among whom were two young men besides himself from Newburyport, for Mexico; and after much fatigue and privation, arrived at Santa Fe on the twenty-eighth of November. Here he remained nearly a year, passing a part of the time as a clerk in a store, and the residue in selling merchandise through the country. Near the close of September, 1832, he left Taos, with a trapping-party; travelled around the sources of Red River to the head waters of the Brazos; separated from the company, with four others, and came into Arkansas.—travelling the last five hundred miles on foot, and reaching Fort Smith, in November, "without a rag of clothing, a dollar in money, or knowing a person in the territory."

Near this place he spent the winter in teaching a few children, and in the following July he went further down the country, and opened a school under more favourable auspices; but after a few weeks, being attacked by a fever, was compelled to abandon it. He had in the mean time written several poems for a newspaper printed at Little Rock, which pleased the editor so much that he sent for him to go there and become his partner. The proposition was gladly accepted, and in October he crossed the Arkansas and landed at Little Rock, paying his last cent for the ferriage of a poor old soldier, who had known his father in New England.

Here commenced a new era in the life of PIKE.

From this time his efforts appear to have been crowned with success. The "Arkansas Advocate" was edited by him until the autumn of 1834, when it became his property. Soon after his arrival at his new home he began to devote his leisure to the study of the law, and he was now admitted to the bar. He continued both to write for his paper and to practise in the courts, until the summer of 1836, when he sold his printing establishment; and since then he has successfully pursued his profession. He was married at Little Rock, in November, 1834.

About this time he published at Boston a volume of prose sketches and poems, among which are an interesting account of his journeys over the prairies, and some fine poetry, written at Santa Fe and among the mountains and forests of Mexico. In the preface to it, he says: "What I have written has been a transcript of my own feelings—too much so, perhaps, for the purposes of fame. Writing has always been to me a communion with my own soul. These poems were composed in desertion and loneliness, and sometimes in places of fear and danger. My only sources of thought and imagery have been my own mind, and Nature, who has appeared to me generally in desolate guise and utter dreariness, and not unfrequently in sublimity."

His "Hymns to the Gods," published afterward, were composed at an early age, in Fairhaven, and principally while he was surrounded by pupils, in the school-room. They are bold, spirited, scholarly and imaginative, and their diction is appropriate and poetical, though in some instances marred by imperfect and double rhymes. Of his minor pieces, "Spring" and "To the Mocking-bird," are the best. I have heard praise bestowed on "Ariel," a poem much longer than these, published in 1835, but as it appeared in a periodical which had but a brief existence, I have not been able to obtain a copy of it. In "Fantasma," in which, I suppose, he intended to shadow forth his own "eventful history," he speaks of one who

"Was young,  
And had not known the bent of his own mind,  
Until the mighty spell of COLERIDGE woke  
Its hidden powers,"

and in some of his poems there is a cast of thought similar to that which pervades many of the works of this poet, though nothing that amounts to imitation. His early struggles, and subsequent wanderings and observations furnished him with the subjects, thoughts, and imagery of many of his pieces, and they therefore leave on the mind an impression of nature and truth. He still writes occasionally for the literary magazines, but none of his later poems seem to be equal to those which I have quoted in this work.

## HYMNS TO THE GODS.

## NO. I.—TO NEPTUNE.

Gon of the mighty deep! wherever now  
The waves beneath thy brazen axles bow—  
Whether thy strong, proud steeds, wind-wing'd  
and wild,

Trample the storm-vex'd waters round them piled,  
Swift as the lightning-flashes, that reveal  
The quick gyrations of each brazen wheel;  
While round and under thee, with hideous roar,  
The broad Atlantic, with thy scourging sore,  
Thundering, like antique Chaos in his spasms,  
In heaving mountains and deep-yawning chasms,  
Fluctuates endlessly; while, through the gloom,  
Their glossy sides and thick manes fleck'd with foam,  
Career thy steeds, neighing with frantic glee  
In fierce response to the tumultuous sea,—  
Whether thy coursers now career below,  
Where, amid storm-wrecks, hoary sea-plants grow,  
Broad-leaved, and fanning with a ceaseless motion  
The pale, cold tenants of the abysmal ocean—  
O, come! our altars waiting for thee stand,  
Smoking with incense on the level strand!

Perhaps thou lettest now thy horses roam  
Upon some quiet plain; no wind-toss'd foam  
Is now upon their limbs, but leisurely  
They tread with silver feet the sleeping sea,  
Fanning the waves with slowly-floating manes,  
Like mist in sunlight; haply, silver strains  
From clamorous trumpets round thy chariot ring,  
And green-robed sea-gods unto thee, their king,  
Chant, loud in praise: Apollo now doth gaze  
With loving looks upon thee, and his rays  
Light up thy steeds' wild eyes: a pleasant warmth  
Is felt upon the sea, where fierce, cold storm  
Has just been rushing, and the noisy winds,  
That Eolus now within their prison binds,  
Flying with misty wings: perhaps, below  
Thou liest in green caves, where bright things glow  
With myriad colours—many a monster cumb'rs  
The sand a-near thee, while old Triton slumbers  
As idly as his wont, and bright eyes peep  
Upon thee every way, as thou dost sleep.

Perhaps thou liest on some Indian isle,  
Under a waving tree, where many a mile  
Stretches a sunny shore, with golden sands  
Heaped up in many shapes by naiads' hands,  
And, blushing as the waves come rippling on,  
Shaking the sunlight from them as they run  
And curl upon the beach—like molten gold  
Thick-set with jewellery most rare and old—  
And sea-nymphs sit, and, with small, delicate shells,  
Make thee sweet melody: as in deep dells  
We hear, of summer nights, by fireside,  
The while they dance within some quiet shade,  
Sounding their silver flutes most low and sweet,  
In strange but beautiful tones, that their light feet  
May dance upon the bright and misty dew  
In better time: all wanton airs that blow  
But lately over spire trees, now are here,  
Waving their wings, all colour-laden, near  
The bright and laughing sea. O, wilt thou rise,  
And come with them to our new sacrifice!

## NO. II.—TO APOLLO.

Bright-hair'd Apollo!—thou who ever art  
A blessing to the world—whose mighty heart  
Forever pours out love, and light, and life  
Thou, at whose glance all things of earth are  
With happiness; to whom, in early spring,  
Bright flowers raise up their heads, where'er  
On the steep mountain-side, or in the vale  
Are nestled calmly. Thou at whom the poor  
And weary earth looks up, when winter flows  
With patient gaze: thou for whom wind-stings are  
Put on fresh leaves, and drink deep of the dew  
That glitters in thine eye: thou in whose sight  
And hottest rays the eagle fills his eye  
With quenchless fire, and far, far up on high  
Screams out his joy to thee: by all the names  
That thou dost bear—whether thy golden hair  
Purpure, or Sol, or golden-hair'd Apollo  
Cynthian or Pythian—if thou dost follow  
The fleeing night, O, hear

Our hymn to thee, and smilingly draw near!

O, most high poet! thou whose great heart's eye  
Pours itself out on mountain and deep dale  
Thou who dost touch them with thy golden lyre  
And make them for a poet's theme most sweet  
Thou who dost make the poet's eye peer  
Great beauty everywhere—in the slow breeze  
Of the unquiet sea, or in the war  
Of its unnumber'd waters: on the shore  
Of pleasant streams, upon the jagged cliff  
Of savage mountain, where the black clouds  
Full of strange lightning; or upon the brow  
Of silent night, that solemnly and slow  
Comes on the earth; O, thou! whose influence  
Touches all things with beauty, makes each man  
Double delight, tinges with thine own heart  
Each thing thou meetest; thou who ever art  
Living in beauty—nay, who art, in truth,  
Beauty embodied—hear, while all our youth  
With earnest calling cry!

Answer our hymn, and come to us, most kind!

O, thou! who strikest off the golden lyre  
In strange disguise, and with a wondrous fire  
Sweepst its strings upon the sunny glair,  
While dances to thee many a village maid,  
Docking her hair with wild flowers, or a wreath  
Of thine own laurel, while, reclined beneath  
Some ancient oak, with swords at thy good breast  
As though thou wert of this our world! a man  
Thou lokest on them in the darkening wood  
While fairs come forth, and, with their dances  
Fit round among the trees with merry leas,  
Like their god, Pan; and from fir thickets  
Come up the satyrs, joining the wild crew,  
And capering for thy pleasure: from each vale  
And oak, and beech, the wood-nymphs oft peer  
To see the revelry, while merry about  
And noisy laughter rings about the wood,  
And thy lyre cheers the darken'd solitude—

O, come! while we do sound  
Our flutes and pleasant-pealing lyres around!

O, most high prophet!—thou that showest us  
Deep-hidden knowledge: thou that from the sea

Bringest futurity, that it comes by  
In visible shape, passing before the eye  
Shrouded in visions: thou in whose high power  
Are health and sickness: thou who oft dost shower  
Great plagues upon the nations, with hot breath  
Scorching away their souls, and sending death  
Like fiery mist amid them; or again,  
Like the sweet breeze that comes with summer rain,  
Touching the soul with joy, thou sendest out  
Bright health among the people, who about  
With dewy feet and fanning wings doth step,  
And touch each poor, pale cheek with startling lip,  
Filling it with rich blood, that leaps anew  
Out from the shrivell'd heart, and courses through  
The long-forsaken veins!—O, thou, whose name  
Is sung by all, let us, too, dare to claim

Thy holy presence here!

Hear us, bright god, and come in beauty near!

O, thou, the lover of the springing bow!  
Who ever in the gloomy woods dost throw  
Thine arrows to the mark, like the keen flight  
Of those thine arrows that with midday light  
Thou proudly pointest; thou from whom grim bears  
And lordly lions flee, with strange, wild fears,  
And hide among the mountains: thou whose cry  
Sounds often in the woods, where whirl and fly  
The time-worn leaves—when, with a merry train,  
BACCHUS is on the hills, and on the plain  
The full-arm'd CERES—when upon the sea  
The brine-gods sound their horns, and merrily  
The whole earth rings with pleasure: then thy voice  
Stills into silence every stirring noise,  
With utmost sweetness pealing on the hills,  
And in the echo of the dancing rills,  
And o'er the sea, and on the busy plain,  
And on the air, until all voices wane

Before its influence—

O, come, great god, be ever our defence!

By that most gloomy day, when with a cry  
Young HYACINTH fell down, and his dark eye  
Was fill'd with dimming blood—when on a bed  
Of his own flowers he laid his wounded head,  
Breathing deep sighs; by those heart-cherish'd eyes  
Of long-loved HYACINTH—by all the sighs  
That thou, O, young APOLLO, then didst pour  
On every gloomy hill and desolate shore,  
Weeping at thy great soul, and making dull  
Thy ever-quenchless eye, till men were full  
Of strange forebodings for thy lustre dimm'd,  
And many a chant in many a fane was hymn'd  
Unto the pale-eyed sun; the satyrs stay'd  
Long time in the dull woods, then on the glade  
They came and look'd for thee; and all in vain  
Poor DIAN sought thy love, and did complain  
For want of light and life;—by all thy grief,  
O, bright APOLLO! hear, and give relief

To us who cry to thee—

O, come, and let us now thy glory see!

NO. III.—TO VENUS.

O, thou, most lovely and most beautiful!  
Whether thy doves now lovingly do lull

Thy bright eyes to soft slumbering upon  
Some dreamy south wind: whether thou hast gone  
Upon the heaven now, or if thou art  
Within some floating cloud, and on its heart  
Pourest rich-tinted joy; whether thy wheels  
Are touching on the sun-forsaken fields,  
And brushing off the dew from bending grass,  
Leaving the poor green blades to look, alas!  
With dim eyes at the moon—(ah! so dost thou  
Full oft quench brightness!)—VENUS, whether now  
Thou passest o'er the sea, while each light wing  
Of thy fair doves is wet, while sea-maids bring  
Sweet odours for thee—(ah! how foolish they!  
They have not felt thy smart!)—  
They know not, while in ocean-caves they play,  
How strong thou art.

Where'er thou art, O, VENUS! hear our song—  
Kind goddess, hear! for unto thee belong  
All pleasant offerings: bright doves coo to thee,  
The while they twine their necks with quiet glee  
Among the morning leaves; thine are all sounds  
Of pleasure on the earth; and where abounds  
Most happiness; for thee we ever look;  
Among the leaves, in dimly-lighted nook,  
Most often hidest thou, where winds may wave  
Thy sunny curls, and cool airs fondly lave  
Thy beaming brow, and ruffle the white wings  
Of thy tired doves; and where his love-song sings,  
With lightsome eyes, some little, strange, sweet bird,  
With notes that never but by thee are heard—  
O, in such scene, most bright, thou liest now  
And, with half-open eye,  
Drinkest in beauty—O, most fair, that thou  
Wouldst hear our cry!

O, thou, through whom all things upon the earth  
Grow brighter: thou for whom even laughing mirth  
Lengthens his note; thou whom the joyous bird  
Singeth continuously; whose name is heard  
In every pleasant sound: at whose warm glance  
All things look brighter: for whom wine doth dance  
More merrily within the brimming vase,  
To meet thy lip: thou, at whose quiet pace  
Joy leaps on faster, with a louder laugh,  
And Sorrow tosses to the sea his staff,  
And pushes back the hair from his dim eyes,  
To look again upon forgotten skies;  
While Avarice forgets to count his gold,  
Yea, unto thee his wither'd hand doth hold,  
Fill'd with that heart-blood: thou, to whose high  
All things are made to bow, [might  
Come thou to us, and turn thy looks of light  
Upon us now!

O, hear, great goddess! thou whom all obey;  
At whose desire rough satyrs leave their play,  
And gather wild-flowers, decking the bright hair  
Of her they love, and oft blackberries bear  
To shame them at her eyes: O, thou! to whom  
They leap in awkward mood, within the gloom  
Of darkening oak trees, or at lightsome noon  
Sing unto thee, upon their pipes, a tune [power  
Of wondrous languishment: thou whose great  
Brings up the sea-maids from each ocean-bower,  
With many an idle song, to sing to thee,  
And bright locks flowing half above the sea

And gleaming eyes, as if in distant caves  
They spied their lovers—(so among the waves  
Small bubbles flit, mocking the kindly sun,  
With little, laughing brightness)—  
O, come, and ere our festival be done,  
Our new loves bless!

O, thou who once didst weep, and with sad tears  
Bedew the pitying woods!—by those great fears  
That haunted thee when thy beloved lay  
With dark eyes drown'd in death—by that dull day  
When poor ANOVIS fell, with many a moan,  
Among the leaves, and sadly and alone  
Breathed out his spirit—O, do thou look on  
All maidens who, for too great love, grow wan,  
And pity them: come to us when night brings  
Her first faint stars, and let us hear the wings  
Of thy most beauteous and bright-eyed doves  
Stirring the breathless air; let all thy loves  
Be flying round thy ear, with pleasant songs  
Moving upon their lips: come! each maid longs  
For thy fair presence—goddess of rich love!

Come on the odorous air;  
And, as thy light wheels roll, from us remove  
All love-sick care!

Lo, we have many kinds of incense here  
To offer thee, and sunny wine and clear,  
Fit for young BACCUS: flowers we have here too,  
That we have gather'd when the morning dew  
Was moist upon them; myrtle-wreaths we bear,  
To place upon thy bright, luxuriant hair,  
And shade thy temples too; 'tis now the time  
Of all fair beauty: thou who lovest the clime  
Of our dear Cyprus, where sweet flowers blow  
With honey in their cups, and with a glow  
Like thine own cheek, raising their modest heads  
To be refresh'd with the transparent beads  
Of silver dew: behold, this April night,  
Our altars burn for thee; lo, on the light  
We pour out incense from each golden vase;  
O, goddess, hear our words!  
And hither turn, with thine own matchless grace,  
Thy white-wing'd birds.

NO. IV.—TO DIANA.

Most graceful goddess!—whether now thou art  
Hunting the dun deer in the silent heart  
Of some old, quiet wood, or on the side  
Of some high mountain, and, most eager-eyed,  
Dashing upon the chase, with bended bow  
And arrow at the string, and with a glow  
Of wondrous beauty on thy cheek, and feet  
Like thine own silver moon—yea, and as fleet  
As her best beams—and quiver at the back,  
Rattling to all thy steppings: if some track  
In distant Thessaly thou followest up,  
Brushing the dews from many a flower-cup  
And quiet leaf, and listening to the lay  
Of thy good hounds, while in the deep woods they,  
Swoong-limb'd and swift, leap on with eager bounds,  
And with their long, deep note each lull resounds,  
Making thee music:—goddess, hear our cry,  
And let us worship thee, while far and high  
Goes up thy brother—while his light is full  
Upon the earth: for, when the night-winds lull

The world to sleep, then to the lightless sky  
DIAN must go, with silver robes of dew,  
And sunward eye.

Perhaps thou liest on some shady spot  
Among the trees, while frighten'd brants hear at  
The deep bay of thy hounds; but, dropping down  
Upon green grass, and leaves all wet and brown,  
Thou pillowest thy delicate head upon  
Some ancient mossy root, where wood-winds rest  
Wildly about thee, and thy fair nymphs pass  
Thy death-wing'd arrows, or thy hair anoint  
With Lydian odours, and thy strong hounds lie  
Lazily on the earth, and watch thine eye.  
And watch thine arrows, while thou hast a cress  
Perchance, in some deep-bosom'd, shaded grove  
Thou bathest now, where even thy hunter  
Cannot look on thee—where dark shades rest  
Fall on the water, making it most cool,  
Like winds from the broad sea, or like some pool  
In deep, dark cavern: hanging branches dip  
Their locks into the stream, or slowly drip  
With tear-drops of rich dew: before no eyes  
But those of flitting wind-gods, each nymph lies  
Into the deep, cool, running stream, and there  
Thou pillowest thyself upon its breast,  
O queen, most fair!

By all thine hours of pleasure—when thou wast  
Upon tall Latmos, moveless, still, and lost  
In boundless pleasure, ever gazing on  
Thy bright-eyed youth, whether the unweary sea  
Was lighting the deep sea, or at mid-noon  
Careering through the sky—by every tone  
And voice of joy that thrill'd about the chorch  
Of thy deep heart, when thou didst hear his voice  
In that cool, shady grot, where thou hadst rest  
And placed ERYXION; where fair hands had us  
All beauty to shine forth; where thy fair maid  
Had brought up shells for thee, and from the cave  
All sunny flowers, with precious stones and gems  
Of utmost beauty, pearly diadems  
Of many sea-gods; birds were there, that sang  
Ever most sweetly; living waters rang  
Their changes to all time, to soothe the soul  
Of thy ERYXION: pleasant breezes stole  
With light feet through the cave, that they stole  
His dewy lips:—O, by those hours of bliss  
That thou didst then enjoy, come to us now  
And beautiful DIANA—take us now  
Under thy care!

NO. IV.—TO MERCURY.

O, winz'd messenger! if thy light feet  
Are in the star-paved halls where high gods rest  
Where the rich nectar thou dost take and sip  
At idly-pleasant leisure, while thy lip  
Utters rich eloquence, until thy foe,  
Jealous herself, doth her long hate forego,  
And hangs upon thine accents: VAPOR comes  
And aims her looks at thee with winning woe,  
And wise MINERVA's cup stands idly by  
The while thou speakest. Whether up on high  
Thou wing'st thy way—or dost but now stand  
Thy pinions like the eagle, while a whirl



Of air takes place about thee—if thy wings  
Are over the broad sea, where Afric flings  
His hot breath on the waters; by the shore  
Of Araby the blest, or in the roar  
Of crashing northern ice—O, turn, and urge  
Thy winged course to us! Leave the rough surge,  
Or icy mountain-height, or city proud,  
Or haughty temple, or dim wood down bow'd  
With weaken'd age,

And come to us, thou young and mighty sage!

Thou who invisibly dost ever stand  
Near each high orator; and, hand in hand  
With the gold-robed Apollo, touch the tongue  
Of every poet; on whom men have hung  
With strange enchantment, when in dark disguise  
Thou hast descended from cloud-curtain'd skies,  
And lifted up thy voice, to teach bold men  
Thy world-arousing art: O, thou! that, when  
The ocean was untrack'd, didst teach them send  
Great ships upon it: thou who dost extend  
In storm a calm protection to the hopes  
Of the fair merchant: thou who on the slopes  
Of Mount Cyllene first madest sound the lyre  
And many-toned harp with childish fire,  
And thine own beauty sounding in the caves  
A strange, new tune, unlike the ruder staves  
That PAN had utter'd—while each wondering  
nymph

Came out from tree and mountain, and pure lymph  
Of mountain-stream, to drink each rolling note  
That o'er the listening woods did run and float

With fine, clear tone,  
Like silver trumpets o'er still waters blown:

O, matchless artist! thou of wondrous skill,  
Who didst in ages past the wide earth fill  
With every usefulness: thou who dost teach  
Quick-witted thieves the miser's gold to reach,  
And rob him of his sleep for many a night,  
Getting thee curses: O, mischievous sprite!  
Thou Rogue-god MERCURY! ever glad to cheat  
All gods and men; with mute and noiseless feet  
Going in search of mischief; now to steal  
The fiery spear of MARS, now clog the wheel  
Of bright APOLLO's car, that it may crawl  
Most slowly upward: thou whom wrestlers call,  
Whether they strive upon the level green  
At dewy nightfall, under the dim screen  
Of ancient oak, or at the sacred games  
In fierce contest: thou whom each then names  
In half-thought prayer, when the quick breath is  
drawn

For the last struggle: thou whom on the lawn  
The victor praises, making unto thee  
Offering for his proud honours—let us be  
Under thy care:

O, winged messenger, hear, hear our prayer!

NO. VI.—TO BACCHUS.

Where art thou, BACCHUS! On the vine-spread hills  
Of some rich country, where the red wine fills  
The cluster'd grapes—staining thy lips all red  
With generous liquor—pouring on thy head  
The odorous wine, and ever holding up  
Unto the smiling sun thy brimming cup,

And filling it with light! Or doth thy car,  
Under the blaze of the far northern star,  
Roll over Thracia's hills, while all around  
Are shouting Bacchanals, and every sound  
Of merry revelry, while distant men  
Start at thy noisings! Or in shady glen  
Reclinest thou, beneath green ivy leaves,  
And idlest off the day, while each Faun weaves  
Green garlands for thee, sipping the rich bowl  
That thou hast given him—while the loud roll  
Of thy all-conquering wheels is heard no more,  
And thy strong tigers have lain down before  
Thy grape-stain'd feet!

O, BACCHUS! come and meet  
Thy worshippers, the while, with merry lore  
Of ancient song, thy godhead they do greet!

O, thou who lovest pleasure! at whose heart  
Rich wine is always felt; who hast a part  
In all air-swelling mirth; who in the dance  
Of merry maidens join'st, where the glance  
Of bright black eyes, or white and twinkling feet  
Of joyous fair ones, doth thy quick eyes greet  
Upon some summer-green: Maker of joy  
To all care-troubled men! who dost destroy  
The piercing pangs of grief; for whom the maids  
Weave ivy garlands, and in pleasant glades  
Hang up thy image, and with beaming looks  
Go dancing round, while shepherds with their crooks  
Join the glad company, and pass about,  
With merry laugh and many a gleesome shout,  
Staining with rich, dark grapes each little cheek  
They most do love; and then, with sudden freak,  
Taking the willing hand, and dancing on  
About the green mound: O, thou merry son  
Of lofty Jove!

Where thou dost rove  
Among the grape-vines, come, ere day is done,  
And let us too thy sunny influence prove!

Where art thou, conqueror! before whom fell  
The jewell'd kings of Ind, when the strong swell  
Of thy great multitudes came on them, and  
Thou hadst thy thyrsus in thy red, right hand,  
Shaking it over them, till every soul  
Grew faint as with wild lightning; when the roll  
Of thy great chariot-wheels was on the neck  
Of many a conqueror, when thou didst check  
Thy tigers and thy lynxes at the shore  
Of the broad ocean, and didst still the roar,  
Pouring a sparkling and most pleasant wine  
Into its waters; when the dashing brine  
Toss'd up new odours, and a pleasant scent  
Upon its breath, and many who were spent  
With weary sickness, breathed of life anew,  
When wine-inspired breezes on them blew;—  
BACCHUS! who bringest all men to thy feet!  
Wine-god! with brow of light, and smiles most  
Make this our earth [sweet!

A sharer in thy mirth—  
Let us rejoice thy wine-dew'd hair to greet,  
And chant to thee, who gavest young Joy his  
birth.

Come to our ceremony! lo, we rear  
An altar of bright turf unto thee here



And crown it with the vine and pleasant leaf  
Of clinging ivy: Come, and drive sad Grief  
Far from us! lo, we pour thy turf upon  
Full cups of wine, bidding the westering sun  
Fill the good air with odour; see, a mist  
Is rising from the sun-touch'd wine!—(ah! hie!—  
Alas! 'twas not his cry!)—with all thy train  
Of laughing Satyrs, pouring out a strain  
Of utmost shrillness on the noisy pipe—  
O, come!—with eye and lip of beauty, ripe  
And wondrous rare—O! let us hear thy wheels  
Coming upon the hills, while twilight steals  
Upon us quietly—while the dark night  
Is hinder'd from her course by the fierce light  
Of thy wild tigers' eyes;—O! let us see  
The revelry of thy wild company,  
With all thy train;  
And, ere night comes again,  
We'll pass o'er many a hill and vale with thee,  
Raising to thee a loudly-joyous strain.

## NO. VII.—TO SOMNUS.

O, thou, the leaden-eyed! with drooping lid  
Hanging upon thy sight, and eye half-hid  
By matted hair: that, with a constant train  
Of empty dreams, all shadowless and vain  
As the dim wind, dost sleep in thy dark cave  
With poppies at the mouth, which night-wind wave,  
Sending their breathings downward—on thy bed,  
Thine only throne, with darkness overspread,  
And curtains black as are the eyes of night:  
Thou, who dost come at time of waning light  
And sleep among the woods, where night doth hide  
And tremble at the sun, and shadows glide  
Among the waving tree-tops; if now there  
Thou sleepest in a current of cool air,  
Within some nook, amid thick flowers and moss,  
Gray-colour'd as thine eyes, while thy dreams toss  
Their fantasies about the silent earth,

In waywardness of mirth—

O, come! and hear the hymn that we are chanting  
Amid the star-light through the thick leaves slanting.

Thou lover of the banks of idle streams  
Overshaded by broad oaks, with scatter'd gleams  
From the few stars upon them; of the shore  
Of the broad sea, with silence hovering o'er;  
The great moon hanging out her lamps to gild  
The murmuring waves with hues all pure and mild,  
Where thou dost lie upon the sounding sands,  
While winds come dancing on from southern lands  
With dreams upon their backs, and unseen waves  
Of colours in their hands: thou, in the caves  
Of the star-lighted clouds, on summer eves  
Reclining lazily, while Silence leaves  
Her influence about thee: in the sea  
That best, hearing the mon stony  
Of waves far-off above thee, like the wings  
Of passing dreams, while the great ocean swings

His bulk above thy sand-supported head—

As thou'ldst upon his bed  
Some giant with an illeness of motion  
So swings the still and sleep-enchant'd ocean.  
Thou who dost bless the weary with thy touch,  
And in sweet Agony relax his clutch

Upon the bleeding fibres of the heart;  
Pale Disappointment lose her constant smart,  
And Sorrow dry her tears, and cease to weep  
Her life away, and gain new cheer in sleep  
Thou who dost bless the birds, in every place  
Where they have sung their songs with woman's  
grace

Throughout the day, and now, with drooping wing  
Amid the leaves receive thy welcoming:—  
Come with thy crowd of dreams, O, thou! to whom  
All noise is most abhor'd, and in this gloom,  
Beneath the shaded brightness of the sky,  
Where are no sounds but as the winds go by,—  
Here touch our eyes, great Somnus! with thy magic.  
Ah! here thou art, with touch most mild and sweet,  
And we forget our hymn, and sink away.

And here, until broad day  
Come up into the sky, with fire-streams leaping.  
Will we recline, beneath the vine-leaves now;—

## NO. VIII.—TO CERES.

Goddess of bounty! at whose spring-time call  
When on the dewy earth thy first tones fall  
Pierces the ground each young and tender blade,  
And wonders at the sun; each dull, gray ear  
Is shining with new grass; from each child's bed  
Where they had lain enchanted and dull of head  
The birds come forth, and sing for joy to thee  
Among the springing leaves; and, fast and free,  
The rivers toss their chains up to the sun,  
And through their grassy banks leapingly run,  
When thou hast touch'd them: thou who ever art  
The goddess of all beauty: thou whose heart  
Is ever in the sunny meads and fields;  
To whom the laughing earth looks up and yields  
Her waving treasures: thou that in thy car,  
With winged dragons, when the morning star  
Sheds his cold light, touchest the morning trees  
Until they spread their blossoms to the breeze.—

O, pour thy light

Of truth and joy upon our souls this night,  
And grant to us all plenty and good cheer!

O, thou, the goddess of the rustling corn!  
Thou to whom reapers sing, and on the lawn  
Pile up their baskets with the full-ear'd wheat,  
While maidens come, with little dancing feet,  
And bring thee poppies, weaving thee a crown  
Of simple beauty, bending their heads down  
To garland thy full baskets: at whose side,  
Among the sheaves of wheat, doth Bacchus ride  
With bright and sparkling eyes, and feet and mirth  
All wine-stained from the warm and sunny south  
Perhaps one arm about thy neck he twines,  
While in his car ye ride among the vines,  
And with the other hand he gathers up  
The rich, full grapes, and holds the glowing cup  
Unto thy lips—and then he throws it by,  
And crowns thee with bright leaves to shade thee  
So it may gaze with richer love and light  
Upon his beaming brow: If thy swift flight  
Be on some hill

Of vine-hung Thrace—O, come, while night is  
still,

And greet with heaping arms our gladden'd sight!

Lo! the small stars, above the silver wave,  
 Come wandering up the sky, and kindly lave  
 The thin clouds with their light, like floating sparks  
 Of diamonds in the air; or spirit barks,  
 With unseen riders, wheeling in the sky.  
 Lo! a soft mist of light is rising high,  
 Like silver shining through a tint of red,  
 And soon the queened moon her love will shed,  
 Like pearl-mist, on the earth and on the sea,  
 Where thou shalt cross to view our mystery.  
 Lo! we have torches here for thee, and urns,  
 Where incense with a floating odour burns,  
 And altars piled with various fruits and flowers,  
 And ears of corn, gather'd at early hours,  
 And odours fresh from India, with a heap  
 Of many-colour'd poppies:—Lo! we keep  
 Our silent watch for thee, sitting before  
 Thy ready altars, till to our lone shore  
 Thy chariot wheels  
 Shall come, while ocean to the burden reels,  
 And utters to the sky a stifled roar.

#### TO THE PLANET JUPITER.

Thou art, in truth, a fair and kingly star,  
 Planet! whose silver crest now gleams afar  
 Upon the edge of yonder eastern hill,  
 That, night-like, seems a third of heaven to fill.  
 Thou art most worthy of a poet's lore,  
 His worship—as a thing to bend before;  
 And yet thou smilest as if I might sing,  
 Weak as I am—my lyre unused to ring  
 Among the thousand harps which fill the world.  
 The sun's last fire upon the sky has curl'd,  
 And on the clouds, and now thou hast arisen,  
 And in the east thine eye of love doth glisten—  
 Thou, whom the ancients took to be a king,  
 And that of gods; and, as thou wert a spring  
 Of inspiration, I would soar and drink,  
 While yet thou art upon the mountain's brink.  
 Who bid men say that thou, O silver peer,  
 Wast to the moon a servitor, anear  
 To sit, and watch her eye for messages,  
 Like to the other fair and silver bees  
 That swarm around her when she sits her throne?  
 What of the moon? She bringeth storm alone,  
 At new, and full, and every other time; [rhyme,  
 She turns men's brains, and so she makes them  
 And rave, and sigh away their weary life;  
 And shall she be of young adorers rife,  
 And thou have none? Nay, one will sing to thee,  
 And turn his eye to thee, and bend the knee.  
 Lo! on the marge of the dim western plain,  
 The star of love doth even yet remain—  
 She of the ocean-foam—and watch thy look,  
 As one might gaze upon an antique book,  
 When he doth sit and read, at deep, dead night,  
 Stealing from Time his hours. Ah, sweet delay!  
 And now she sinks to follow fleeting day,  
 Contented with thy glance of answering love:  
 And where she worships can I thoughtless prove?  
 Now as thou risest higher into sight,  
 Marking the water with a line of light,  
 On wave and ripple quietly aslant,

Thy influences steal upon the heart,  
 With a sweet force and unresisted art,  
 Like the still growth of some unceasing plant.  
 The mother, watching by her sleeping child,  
 Blesses thee, when thy light, so still and mild,  
 Falls through the casement on her babe's pale face.  
 And tinges it with a benignant grace,  
 Like the white shadow of an angel's wing.  
 The sick man, who has lain for many a day,  
 And wasted like a lightless flower away,  
 He blesses thee, O Jovr! when thou dost shine  
 Upon his face, with influence divine,  
 Soothing his thin, blue eyelids into sleep.  
 The child its constant murmuring will keep,  
 Within the nurse's arms, till thou dost glad  
 His eyes, and then he sleeps. The thin, and sad,  
 And patient student closes up his books  
 A space or so, to gain from thy kind looks  
 Refreshment. Men, in dungeons pent,  
 Climb to the window, and, with head upbent,  
 Gaze they at thee. The timid deer awake,  
 And, 'neath thine eye, their nightly rambles make,  
 Whistling their joy to thee. The speckled trout  
 From underneath his rock comes shooting out,  
 And turns his eye to thee, and loves thy light,  
 And sleeps within it. The gray water plant  
 Looks up to thee beseechingly aslant,  
 And thou dost feed it there, beneath the wave.  
 Even the tortoise crawls from out his cave,  
 And feeds wherever, on the dewy grass,  
 Thy light hath linger'd. Thou canst even pass  
 To water-depths, and make the coral-fly  
 Work happier, when flatter'd by thine eye.  
 Thou touchest not the roughest heart in vain;  
 Even the sturdy sailor, and the swain,  
 Bless thee, whene'er they see thy lustrous eye  
 Open amid the clouds, stilling the sky.  
 The lover praises thee, and to thy light  
 Compares his love, thus tender and thus bright;  
 And tells his mistress thou dost kindly mock  
 Her gentle eye. Thou dost the heart unlock  
 Which Care and Wo have render'd comfortless,  
 And teachest it thy influence to bless,  
 And even for a time its grief to brave.  
 The madman, that beneath the moon doth rave,  
 Looks to thy orb, and is again himself.  
 The miser stops from counting out his pelf,  
 When through the barred windows comes thy lull—  
 And even he, he thinks thee beautiful.  
 O! while thy silver arrows pierce the air,  
 And while beneath thee, the dim forests, where  
 The wind sleeps, and the snowy mountains tall  
 Are still as death—O! bring me back again  
 The bold and happy heart that bless'd me, when  
 My youth was green; ere home and hope were veil'd  
 In desolation! Then my cheek was paled,  
 But not with care. For, late at night, and long,  
 I toil'd, that I might gain myself among  
 Old tomes, a knowledge; and in truth I did:  
 I studied long, and things the wise had hid  
 In their quaint books, I learn'd; and then I thought  
 The poet's art was mine; and so I wrought  
 My boyish feelings into words, and spread  
 Them out before the world—and I was fed  
 With praise, and with a name. Alas! to him,

Whose eye and heart must soon or late grow dim,  
 Toiling with poverty, or evils worse,  
 This gift of poetry is but a curse,  
 Unfitting it amid the world to brood,  
 And toil and jostle for a livelihood.  
 The feverish passion of the soul hath been  
 My bane. O Jove! couldst thou but wean  
 Me back to boyhood for a space, it were  
 Indeed a gift. There was a sudden stir,  
 Thousands of years ago, upon the sea;  
 The waters foam'd, and parted hastily,  
 As though a giant left his azure home,  
 And Delos woke, and did to light up come  
 Within that Grecian sea. LATONA had,  
 Till then, been wandering, listlessly and sad,  
 About the earth, and through the hollow vast  
 Of water, follow'd by the angry haste  
 Of furious JESO. Many a weary day,  
 Above the shaggy hills where, groaning, lay  
 EXCELIORUS and TYPHON, she had roam'd,  
 And over volcanoes, where fire upfoam'd;  
 And sometimes in the forests she had lurk'd,  
 Where the fierce serpent through the herbage work'd,  
 Over gray weeds, and tiger-trampled flowers,  
 And where the lion hid in tangled bowers,  
 And where the panther, with his dappled skin,  
 Made day like night with his deep moaning din:  
 All things were there to fright the gentle soul—  
 The hedgehog, that across the path did roll,  
 Gray eagles, fang'd like cats, old vultures, bald,  
 Wild hawks and restless owls, whose cry appall'd,  
 Black bats and speckled tortoises, that snap,  
 And scorpions, hiding underneath gray stones,  
 With here and there old piles of human bones  
 Of the first men that found out what was war,  
 Brass heads of arrows, rusted scimitar,  
 Old crescent, shield, and edgeless battle-axe,  
 And near them skulls, with wide and gaping cracks,  
 Too old and dry for worms to dwell within;  
 Only the restless spider there did spin,  
 And made his house. And then she down would lay  
 Her restless head, among dry leaves, and faint,  
 And close her eyes till thou wouldst come and paint  
 Her visage with thy light; and then the blood  
 Would stir again about her heart, endued,  
 By thy kind look, with life again, and speed;  
 And then wouldst thou her gentle spirit feed  
 With new-wing'd hopes, and sunny fantasies,  
 And, looking piercingly amid the trees,  
 Drive from her path all those unwelcome sights.  
 Then would she rise, and o'er the flower-blights,  
 And through the tiger-peopled solitudes,  
 And odorous brakes, and panther-guarded woods,  
 Would keep her way until she reach'd the edge  
 Of the blue sea, and then, on some high ledge  
 Of thunder-blacken'd rocks, would sit and look  
 Into thine eye, nor fear lest from some nook  
 Should rise the hideous shapes that JESO ruled,  
 And persecute her. Once her feet she cool'd  
 Upon a long and narrow beach. The brine  
 Had mark'd, as with an endless serpent-spine,  
 The sanded shore with a long line of shells,  
 Like those the Nereids weave, within the cells  
 Of their queen THETIS—such they pile around  
 The feet of cross old NEMES, having found

That this will gain his grace, and such they bring  
 To the quaint PAPHOS, as an offering.  
 When they would have him tell their fate, and who  
 Shall first embrace them with a lover's glow.  
 And there LATONA stepp'd along the marge  
 Of the slow waves, and when one came more large  
 And wet her feet, she tingled, as when JESO  
 Gave her the first, all-burning kiss of love.  
 Still on she kept, pacing along the sand,  
 And on the shells, and now and then would stand  
 And let her long and golden hair outfloat  
 Upon the waves—when, lo! the sudden note  
 Of the fierce, hissing dragon met her ear.  
 She shudder'd then, and, all-powers'd with fear,  
 Rush'd wildly through the hollow-sounding vast  
 Into the deep, deep sea; and then she pass'd  
 Through many wonders—coral-rafter'd caves,  
 Deep, far below the noise of upper waves—  
 Sea-flowers, that floated into golden hair,  
 Like misty silk—fishes, whose eyes did glare,  
 And some surpassing lovely—fleshless eyes  
 Of old behemoths—flasks of board'd wine  
 Among the timbers of old, shatter'd ships—  
 Goblets of gold, that had not touch'd the lips  
 Of men a thousand years. And then she lay  
 Her down, amid the ever-changing spray,  
 And wish'd, and begg'd to die; and then it was  
 That voice of thine the deities that awe,  
 Lifted to light beneath the Grecian shores  
 That rich and lustrous Delian paradise,  
 And placed LATONA there, while yet asleep,  
 With parted lip, and respiration deep,  
 And open palm; and when at length she woke,  
 She found herself beneath a shadowy oak,  
 Huge and majestic; from its boughs look'd out  
 All birds, whose timid nature 't is to doubt  
 And fear mankind. The dove, with patient eye  
 Earnestly did his artful nest devise,  
 And was most busy under sheltering leaves;  
 The thrush, that loves to sit upon gray eaves  
 Amid old ivy, she, too, sang and built;  
 And mock-bird songs rang out like hail-shots  
 Among the leaves, or on the velvet grass;  
 The bees did all around their store amass,  
 Or down depended from a swinging bough,  
 In tangled swarms. Above her dazzling brow  
 The lustrous humming-bird was whirling; and  
 So near, that she might reach it with her hand.  
 Lay a gray lizard—such do notice give  
 When a foul serpent comes, and there do live  
 By the permission of the roughest bird;  
 Just at her feet, with mild eyes up-inclined,  
 A snowy antelope crop'd off the heels  
 From hanging limbs; and in the sottish  
 No noise disturb'd the birds, except the dim  
 Voice of a fount, that, from the grassy trim,  
 Rain'd upon violets its liquid light,  
 And visible love; also, the murmur slight  
 Of waves, that softly sang their anthem, and  
 Took gently on the soft and noiseless sand,  
 As gentle children in sick-chambers grieve,  
 And go on tiptoe. Here, at call of eve,  
 When thou didst rise above the barred east,  
 Toiling with light LATONA's snowy breast  
 And gentle eyes, and when the happy earth

Sent up its dews to thee—then she gave birth  
 Unto APOLLO and the lustrous DIAN;  
 And when the wings of morn commenced to fan  
 The darkness from the east, afar there rose,  
 Within the thick and odour-dropping forests, [est,  
 Where moss was grayest and dim caves were hoar—  
 Afar there rose the known and dreadful hiss  
 Of the pursuing dragon. Agonies  
 Grew on LATONA's soul; and she had fled,  
 And tried again the ocean's pervious bed,  
 Had not APOLLO, young and bright APOLLO,  
 Restrained from the dim and perilous hollow,  
 And ask'd what meant the noise. "It is, O child!  
 The hideous dragon that hath aye defiled  
 My peace and quiet, sent by heaven's queen  
 To slay her rival, me." Upon the green  
 And mossy grass there lay a nervous bow,  
 And heavy arrows, eagle-wing'd, which thou,  
 O JOVE! hadst placed within APOLLO's reach.  
 These grasping, the young god stood in the breach  
 Of circling trees, with eye that fiercely glanced,  
 Nostril expanded, lip press'd, foot advanced,  
 And arrow at the string; when, lo! the coil  
 Of the fierce snake came on with winding toil,  
 And vast gyrations, crushing down the branches,  
 With noise as when a hungry tiger cranches  
 Huge bones: and then APOLLO drew his bow  
 Full at the eye—nor ended with one blow:  
 Dart after dart he hurl'd from off the string—  
 All at the eye—until a lifeless thing  
 The dragon lay. Thus the young sun-god slew  
 Old JENO's scaly snake: and then he threw  
 (So strong was he) the monster in the sea;  
 And sharks came round and ate voraciously,  
 Lashing the waters into bloody foam,  
 By their fierce fights. LATONA, then, might roam  
 In earth, air, sea, or heaven, void of dread;  
 For even JENO badly might have sped  
 With her bright children, whom thou soon didst set  
 To rule the sun and moon, as they do yet.  
 Thou! who didst then their destiny control,  
 I here would woo thee, till into my soul  
 Thy light might sink. O JOVE! I am full sure  
 None bear unto thy star a love more pure  
 Than I; thou hast been, everywhere, to me  
 A source of inspiration. I should be  
 Sleepless, could I not first behold thine orb  
 Rise in the west; then doth my heart absorb,  
 Like other withering flowers, thy light and life;  
 For that neglect, which cutteth like a knife,  
 I never have from thee, unless the lake  
 Of heaven be clouded. Planet! thou wouldst make  
 Me, as thou didst thine ancient worshippers,  
 A poet; but, alas! whatever stirs  
 My tongue and pen, they both are faint and weak:  
 APOLLO hath not, in some gracious freak,  
 Given to me the spirit of his lyre,  
 Or touch'd my heart with his ethereal fire  
 And glorious essence: thus, whate'er I sing  
 Is weak and poor, and may but humbly ring  
 Above the waves of Time's far-booming sea.  
 All I can give is small; thou wilt not scorn  
 A heart: I give no golden sheaves of corn;  
 I burn to thee no rich and odorous gums;  
 I offer up to thee no hecatombs,

And build no altars: 't is a heart alone;  
 Such as it is, I give it—'t is thy own.

### TO THE MOCKING-BIRD.

THOU glorious mocker of the world! I hear  
 Thy many voices ringing through the glooms  
 Of these green solitudes—and all the clear,  
 Bright joyance of their song enthralls the ear  
 And floods the heart. Over the sphered tombs  
 Of vanish'd nations rolls thy music tide.  
 No light from history's starlike page illumines  
 The memory of those nations—they have died.  
 None cares for them but thou, and thou mayst sing,  
 Perhaps, o'er me—as now thy song doth ring  
 Over their bones by whom thou once wast deified.

Thou scorner of all cities! Thou dost leave  
 The world's turmoil and never-ceasing din,  
 Where one from others no existence weaves,  
 Where the old sighs, the young turns gray and  
 grieves,  
 Where misery gnaws the maiden's heart within:  
 And thou dost flee into the broad, green woods,  
 And with thy soul of music thou dost win  
 Their heart to harmony—no jar intrudes,  
 Upon thy sounding melody. O, where,  
 Amid the sweet musicians of the air,  
 Is one so dear as thee to these old solitudes?

Ha! what a burst was that! the Æolian strain  
 Goes floating through the tangled passages  
 Of the lone woods—and now it comes again—  
 A multitudinous melody—like a rain  
 Of glossy music under echoing trees,  
 Over a ringing lake; it wraps the soul  
 With a bright harmony of happiness—  
 Even as a gem is wrapt, when round it roll  
 Their waves of brilliant flame—till we become,  
 E'en with the excess of our deep pleasure, dumb,  
 And pant like some swift runner clinging to the goal.

I would, sweet bird, that I might live with thee,  
 Amid the eloquent grandeur of the shades,  
 Alone with nature—but it may not be;  
 I have to struggle with the tumbling sea  
 Of human life, until existence fades  
 Into death's darkness. Thou wilt sing and soar  
 Through the thick woods and shadow-checker'd  
 glades,

While naught of sorrow casts a dimness o'er  
 The brilliance of thy heart—but I must wear  
 As now, my garmenting of pain and care—  
 As penitents of old their galling sackcloth wore.

Yet why complain?—What though fond hopes  
 deferr'd [gloom!  
 Have overshadow'd Youth's green paths with  
 Still, joy's rich music is not all unheard,—  
 There is a voice sweeter than thine, sweet bird,  
 To welcome me, within my humble home;—  
 There is an eye with love's devotion bright,  
 The darkness of existence to illumine! [blight  
 Then why complain?—When death shall cast his  
 Over the spirit, then my bones shall rest  
 Beneath these trees—and from thy swelling breast,  
 O'er them thy song shall pour like a rich flood of light.

## TO SPRING.

O thou delicious Spring!  
Nursed in the lap of thin and subtle showers,  
Which fall from clouds that lift their snowy wing  
From odorous beds of light-enfolded flowers,  
And from enlambled bowers,  
That over grassy walks their greenness fling,  
Come, gentle Spring!

Thou lover of young wind,  
That cometh from the invisible upper sea (blind,  
Beneath the sky, which clouds, its white foam,  
And, settling in the trees deliciously  
Makes young leaves dance with glee,  
Even in the teeth of that old, sober hind,  
Winter unkind,

Come to us for thou art  
Like the fine love of children, gentle Spring!  
Touching the sacred feeling of the heart,  
Or like a virgin's pleasant welcoming;  
And thou dost ever bring  
A tide of gentle but restless art  
Upon the heart.

Red Autumn from the south  
Contends with thee also what may he show?  
What are his purple-stain'd and rosy mouth,  
And brown'd cheeks, to thy soft feet of snow,  
And timid, pleasant glow  
Giving earth-piercing flowers their primal growth,  
And greenest youth

Gay Summer conquers thee;  
And yet he has no beauty such as thine;  
What is his ever-streaming, fiery sea,  
To the pure glory that with thee doth shine?  
Thou season most divine,  
What may his dull and lifeless minstrelsy  
Compare with thee!

Come, sit upon the hills,  
And bid the waking streams leap down their side,  
And green the vales with their slight-sounding  
And when the stars upon the sky shall glide, [rills;  
And crescent Dian ride,  
I too will breathe of thy delicious thrills,  
On grassy hills.

Alas! bright Spring, not long  
Shall I enjoy thy pleasant influence;  
For thou shalt die the summer heat among,  
Subdued to vapour in his fire intense,  
And, gone forever hence,  
Exist no more: no more to earth belong,  
Except in song.

So I who sing shall die:  
Worn unto death perchance, by care and sorrow;  
And, fainting thus with an unconscious sigh,  
Bid unto this poor body a good-morrow,  
Which now sometimes I borrow,  
And breathe of joyance keener and more high,  
Ceasing to sigh!

## LINES WRITTEN ON THE ROCKY MOUNTAIN.

The deep, transparent sky is full  
Of many thousand glittering lights—  
Unnumber'd stars that calmly rule  
The dark dominions of the night.  
The mild, bright moon has spread her  
Out of the gray and boundless plain,  
And all around the white snowy glaciers,  
Where frost, and ice, and silence reign—  
While ages roll away, and they unchanged remain

These mountains, piercing the blue sky  
With their eternal cones of ice;  
The torrents dashing from on high,  
O'er rock and crag and precipice  
Change not, but still remain as erst,  
Unwasting, deathless, and sublime,  
And will remain while lightnings quiver,  
Or stars the heavy sennate cluster,  
Or rolls the thunder-chariot of eternal Time.

It is not so with all—I change,  
And waste as with a living death,  
Like one that hath become a stranger,  
Unwelcome guest, and lingereth  
Among the memories of the past,  
Where he is a forgotten name;  
For Time hath greater power to blast  
The hopes, the feelings, and the fame,  
To make the passions fierce, or their first savage  
to tame.

The wind comes rushing swift by me,  
Pouring its madness on my brow;  
Such was mine state—so proudly free,  
And yet, alas! how alter'd now?  
Yet, while I gaze upon yon plain,  
These mountains, this eternal sky,  
The scenes of boyhood come again,  
And pass before the vacant eye,  
Still wearing something of their ancient brilliancy.

Yet why complain?—for what is wrong,  
False friends, cold heartedness, deceit,  
And life already made too long.  
To one who walks with bleeding feet  
Over its paths—it will but make  
Death sweeter when it comes at last—  
And though the trampled heart may ache,  
Its agony of pain is past,  
And calmness gathers there, while life is ebbing  
fast.

Perhaps, when I have pass'd away,  
Like the sad echo of a dream,  
There may be some one found to say  
A word that might like arrow come,  
That I would have—our children's time,  
One kindly and regretting thought—  
Grant me but that!—and even here,  
Here, in this lone, unpeopled spot,  
To breathe away this life of pain, I murmur not.



# WILLIS GAYLORD CLARK.

(Born, 1810. Died, 1841.)

WILLIS GAYLORD CLARK was born at Otisco, an agricultural town in central New York, in the year 1810. His father had been a soldier in the revolutionary army, and his services had won for him tributes of acknowledgment from the government. He had read much, and was fond of philosophical speculations; and in his son he found an earnest and ready pupil. The teachings of the father, and the classical inculcations of the Reverend GEORGE COLTON, a maternal relative, laid a firm foundation for the acquirements which afterward gave grace and vigour to his writings.

At an early age, stimulated by the splendid scenery outspread on every side around him, CLARK began to feel the poetic impulse. He painted the beauties of Nature with singular fidelity, and in numbers most musical; and as he grew older, a solemnity and gentle sadness of thought pervaded his verse, and evidenced his desire to gather from the scenes and images it reflected, lessons of morality.

When he was about twenty years of age he repaired to Philadelphia, where his reputation as a poet had already preceded him, and under the auspices of his friend, the Reverend Doctor ELY, commenced a weekly miscellany similar in design to the "Mirror," then and now published in New York. This work was abandoned after a brief period, and CLARK assumed, with the Reverend Doctor BRANTLEY, an eminent Baptist clergyman, now President of the College of South Carolina, the charge of the "Columbian Star," a religious and literary periodical, of high character, in which he printed many brief poems of considerable merit, a few of which were afterward included in a small volume with a more elaborate work entitled "The Spirit of Life," originally prepared as an exercise at a collegiate exhibition, and distinguished for the melody of its versification and the rare felicity of its illustrations.

After a long association with the reverend editor of the "Columbian Star," CLARK was solicited to take charge of the "Philadelphia Gazette," one of the oldest and most respectable journals in Pennsylvania. He ultimately became its proprietor, and from that time until his death continued to conduct it. In 1836 he was married to ANNE POYNTELL CALDCLEUGH, the daughter of one of the wealthiest citizens of Philadelphia, and a woman of great personal beauty, rare accomplishments, and an affectionate disposition, who fell a victim to that most terrible disease of our climate, consumption, in the meridian of her youth and happiness, leaving her husband a prey to the deepest melancholy. In the following verses, written soon after this bereavement, his emotions are depicted with unaffected feeling:

'Tis an autumnal eve—the low winds, sighing  
To wet leaves, rustling as they hasten by;

The eddying gusts to tossing boughs replying,  
And ebon darkness filling all the sky,—  
The moon, pale mistress, pall'd in solemn vapour,  
The rack, swift-wandering through the void above,  
As I, a mourner by my lonely taper,  
Send back to faded hours the plaint of love.

Blossoms of peace, once in my pathway springing,  
Where have your brightness and your splendour gone?  
And thou, whose voice to me came sweet as singing,  
What region holds thee, in the vast unknown?  
What star far brighter than the rest contains thee,  
Beloved, departed—empress of my heart?  
What bond of full beatitude enchains thee,—  
In realms unveil'd by pen, or prophet's art?

Ah! loved and lost! In these autumnal hours,  
When fairy colours deck the painted tree,  
When the vast woodlands seem a sea of flowers,  
O! then my soul, exulting, bounds to thee!  
Springs, as to clasp thee yet in this existence,  
Yet to behold thee at my lonely side;  
But the fond vision melts at once to distance,  
And my sad heart gives echo—she has died!

Yes! when the morning of her years was brightest,  
That angel-presence into dust went down,—  
While yet with rosy dreams her rest was lightest,  
Death for the olive wove the cypress-crown,—  
Sleep, which no waking knows, o'ercame her bosom,  
O'ercame her large, bright, spiritual eyes;  
Spared in her bower connubial one fair blossom—  
Then bore her spirit to the upper skies.

There let me meet her, when, life's struggles over,  
The pure in love and thought their faith renew,—  
Where man's forgiving and redeeming Lover  
Spreads out his paradise to every view.  
Let the dim Autumn, with its leaves descending,  
Howl on the winter's verge!—yet spring will come:  
So my freed soul, no more 'gainst fate contending,  
With all it loveth shall regain its home!

From this time his health gradually declined, and his friends perceived that the same disease which had robbed him of the "light of his existence," would soon deprive them also of his fellowship. Though his illness was of long duration, he was himself unaware of its character, and when I last saw him, a few weeks before his death, he was rejoicing at the return of spring, and confident that he would soon be well enough to walk about the town or to go into the country. He continued to write for his paper until the last day of his life, the twelfth of June, 1841.

His metrical writings are all distinguished for a graceful and elegant diction, thoughts morally and poetically beautiful, and chaste and appropriate imagery. The sadness which pervades them is not the gloom of misanthropy, but a gentle religious melancholy; and while they portray the changes of life and nature, they point to another and a purer world, for which our affections are chastened, and our desires made perfect by suffering in this.

The qualities of his prose are essentially different from those of his poetry. Occasionally he



poured forth grave thoughts in eloquent and fervent language, but far more often delighted his readers by passages of irresistible humour and wit. His perception of the ludicrous was acute, and his jests and "cranks and wanton wiles" evinced the fulness of his powers and the benevolence of his feelings. The tales and essays which he found leisure to write for the New York "Knickerbocker Magazine,"—a monthly miscellany of high reputation edited by his only and twin brother, Mr. LEWIS GAYLORD CLARK—and especially a series of amusing papers

under the quaint title of "Ollapodiana,"—be remembered as affording abundant evidence of the qualities I have enumerated.

In person Mr. CLARK was of the middle size, his form was erect and manly, and his countenance pleasing and expressive. In ordinary intercourse he was cheerful and animated, and was studious to conform to the conventional rules of society. Warm-hearted, confiding, and generous, he was a true friend, and by those who knew him intimately he was much loved.

### A LAMENT.

THERE is a voice I shall hear no more—  
There are tones whose music for me is o'er,  
Sweet as the odours of spring were they,—  
Precious and rich—but they died away;  
They came like peace to my heart and ear—  
Never again will they murmur here;  
They have gone like the blush of a summer morn,  
Like a crimson cloud through the sunset borne.

There were eyes, that late were lit up for me,  
Whose kindly glance was a joy to see;  
They reveal'd the thoughts of a trusting heart,  
Untouch'd by sorrow, untaught by art;  
Whose affections were fresh as a stream of spring,  
When birds in the vernal branches sing;  
They were fill'd with love that hath pass'd with them,  
And my lyre is breathing their requiem.

I remember a brow, whose serene repose  
Seem'd to lend a beauty to cheeks of rose;  
And lips, I remember, whose dewy smile,  
As I mused on their eloquent power the while,  
Sent a thrill to my bosom, and bless'd my brain  
With raptures that never may dawn again;  
Amidst musical accents, those smiles were shed—  
Alas! for the doom of the early dead!

Alas! for the clod that is resting now  
On those slumbering eyes—on that fated brow,  
Wo for the cheek that hath ceased to bloom—  
For the lips that are dumb, in the noisome tomb;  
Their melody broken, their fragrance gone,  
Their aspect cold as the Parian stone;  
Alas, for the hopes that with thee have died—  
O, loved one!—would I were by thy side!

Yet the joy of grief it is mine to bear;  
I hear thy voice in the twilight air;  
Thy smile, of sweetness untold, I see  
When the visions of evening are borne to me;  
Thy kiss on my dreaming lip is warm—  
My arm embraceth thy graceful form;  
I wake in a world that is sad and drear,  
To feel in my bosom—thou art not here.

O! once the summer with thee was bright;  
The day, like thine eyes, wore a holy light.  
There was bliss in existence when thou wert nigh,  
There was balm in the evening's rosy sigh;  
Thou on earth was an Eden, and thou its guest—  
A Saviour of blessings was in my breast;  
My heart was full of a sense of love,  
And all my thoughts to heaven above.

Now, thou art gone to that voiceless hall  
Where my budding raptures have perished all  
To that tranquil and solemn place of rest,  
Where the earth lies damp on the silent breast  
Thy bright locks all in the vault are hid—  
Thy brow is conceal'd by the coffin lid:—  
All that was lovely to me is there—  
Mournful is life, and a load to bear!

### MEMORY.

'Tis sweet to remember! I would not forget  
The charm which the past o'er the present exert  
For all the gay visions that Fancy may weave  
In her web of illusion, that shines to deceive  
We know not the future—the past we have lost  
Its cherish'd enjoyments the bosom can not  
Its raptures anew o'er our pulses may roll  
When thoughts of the morrow fall cold on the soul

'Tis sweet to remember! when storms are a-brew  
To see in the rainbow the promise of God  
The day may be darken'd, but far in the west  
In vermilion and gold, sinks the sun to his rest  
With smiles like the morning he passeth away  
Thus the beams of delight on the spirit may stay  
When in calm reminiscence we gather the flowers  
Which love scatter'd round us in happier hours

'Tis sweet to remember! When friends are no more  
When their coldness and carelessness shake our  
mind:

Then, to draw back the veil which envelopes  
Where delectable prospects in beauty expand  
To smell the green fields, the fresh waters run  
Whose once fairy music enchanted the ear,  
To drink in the smiles that delighted us then  
To list the fond voices of childhood again—  
O, this the sad heart, like a reed that is bent  
Bends up, when the banquet of hope is spent

'Tis sweet to remember! And naught can be  
The balm-breathing comfort, the glory, the  
Which spring from that fountain, to gladden  
way.

When the changeful and faithless desert  
I would not forget!—though my thoughts  
be dark.

O'er the ocean of life I look back from my bed  
And I see the lost Eden, where once I was led  
A type and a promise of heavenly rest.

## SONG OF MAY.

THE spring's scented buds all around me are swelling:  
 There are songs in the stream—there is health  
 in the gale;

A sense of delight in each bosom is dwelling,  
 As float the pure daybeams o'er mountain and  
 vale;

The desolate reign of old winter is broken—  
 The verdure is fresh upon every tree;  
 Of Nature's revival the charm, and a token  
 Of love, O thou Spirit of Beauty, to thee!

The sun looketh forth from the halls of the morning,  
 And flushes the clouds that begirt his career;  
 He welcomes the gladness and glory, returning  
 To rest on the promise and hope of the year:  
 He fills with delight all the balm-breathing flowers;  
 He mounts to the zenith and laughs on the wave;  
 He wakes into music the green forest-bowers,  
 And gilds the gay plains which the broad rivers  
 lave.

The young bird is out on his delicate pinion—  
 He timidly sails in the infinite sky;  
 A greeting to May, and her fairy dominion,  
 He pours on the west-winds that fragrantly sigh;  
 Around and above, there are quiet and pleasure—  
 The woodlands are singing, the heaven is bright;  
 The fields are unfolding their emerald treasure,  
 And man's genial spirit is soaring in light.

Alas! for my weary and care-haunted bosom!  
 The spells of the spring-time arouse it no more;  
 The song in the wildwood, the sheen in the blossom,  
 The fresh-swelling fountain—their magic is o'er!  
 When I list to the stream, when I look on the flowers,  
 They tell of the Past with so mournful a tone,  
 That I call up the throngs of my long vanish'd hours,  
 And sigh that their transports are over and gone.

From the far-spreading earth and the limitless heaven  
 There have vanish'd an eloquent glory and gleam;  
 To my sad mind no more is the influence given,  
 Which coloureth life with the hues of a dream;  
 The bloom-purpled landscape its loveliness keepeth;  
 I deem that a light as of old gilds the wave;  
 But the eye of my spirit in weariness sleepeth,  
 Or sees but my youth, and the visions it gave.

Yet it is not that age on my years hath descended—  
 'Tis not that its snow-wreaths encircle my brow;  
 But the newness and sweetness of being are ended:  
 I feel not their love-kindling witchery now;  
 The shadows of death o'er my path have been  
 sweeping—

There are those who have loved me debarr'd  
 from the day;  
 The green turf is bright where in peace they are  
 sleeping,  
 And on wings of remembrance my soul is away.

It is shut to the glow of this present existence—  
 It hears, from the Past, a funereal strain;  
 And it eagerly turns to the high-seeming distance,  
 Where the last blooms of earth will be garner'd  
 again:

Where no mildew the soft damask-rose cheek shall  
 nourish,

Where grief bears no longer the poisonous sting;  
 Where pitiless Death no dark sceptre can flourish,  
 Or stain with his blight the luxuriant spring.

It is thus that the hopes which to others are given  
 Fall cold on my heart in this rich month of May;  
 I hear the clear anthems that ring through the  
 heaven—

I drink the bland airs that enliven the day;  
 And if gentle Nature, her festival keeping,  
 Delights not my bosom, ah! do not condemn;  
 O'er the lost and the lovely my spirit is weeping,  
 For my heart's fondest raptures are buried with  
 them.

## DEATH OF THE FIRST-BORN.

YOUNG mother, he is gone!  
 His dimpled cheek no more will touch thy breast;  
 No more the music-tone  
 Float from his lips, to thine all fondly press'd;  
 His smile and happy laugh are lost to thee:  
 Earth must his mother and his pillow be.

His was the morning hour,  
 And he hath pass'd in beauty from the day,  
 A bud, not yet a flower,  
 Torn, in its sweetness, from the parent spray;  
 The death-wind swept him to his soft repose,  
 As frost, in spring-time, blights the early rose.

Never on earth again  
 Will his rich accents charm thy listening ear,  
 Like some Æolian strain,  
 Breathing at eventide serene and clear;  
 His voice is choked in dust, and on his eyes  
 The unbroken seal of peace and silence lies.

And from thy yearning heart,  
 Whose inmost core was warm with love for him,  
 A gladness must depart,  
 And those kind eyes with many tears be dim;  
 While lonely memories, an unceasing train,  
 Will turn the raptures of the past to pain.

Yet, mourner, while the day  
 Rolls like the darkness of a funeral by,  
 And hope forbids one ray  
 To stream athwart the grief-discolour'd sky;  
 There breaks upon thy sorrow's evening gloom  
 A trembling lustre from beyond the tomb.

'Tis from the better land!  
 There, bathed in radiance that around them springs,  
 Thy loved one's wings expand;  
 As with the choiring cherubim he sings,  
 And all the glory of that God can see,  
 Who said, on earth, to children, "Come to me."

Mother, thy child is bless'd:  
 And though his presence may be lost to thee,  
 And vacant leave thy breast,  
 And miss'd, a sweet load from thy parent knee;  
 Though tones familiar from thine ear have pass'd,  
 Thou'lt meet thy first-born with his Lord at last.

## SUMMER.

THE Spring's gay promise melted into thee,  
 Fair Summer! and thy gentle reign is here;  
 The emerald robes are on each leafy tree;  
 In the blue sky thy voice is rich and clear;  
 And the free brooks have songs to bless thy reign—  
 They leap in music midst thy bright domain.

The gales, that wander from the unclouded west,  
 Are burden'd with the breath of countless fields;  
 They teem with incense from the green earth's breast  
 That up to heaven its grateful odour yields;  
 Bearing sweet hymns of praise from many a bird,  
 By nature's aspect into rapture stirr'd.

In such a scene the sun-illumin'd heart  
 Bounds like a prisoner in his narrow cell,  
 When through its bars the morning glories dart,  
 And forest-anthems in his hearing swell—  
 And, like the heaving of the voiceful sea,  
 His panting bosom labours to be free.

Thus, gazing on thy void and sapphire sky,  
 O, Summer! in my inmost soul arise  
 Uplifted thoughts, to which the woods reply,  
 And the bland air with its soft melodies;—  
 Till basking in some vision's glorious ray,  
 I long for eagle's plumes to flee away.

I long to cast this cumbrous clay aside,  
 And the impure, unholy thoughts that cling  
 To the sad bosom, torn with care and pride;  
 I would soar upward, on unfetter'd wing,  
 Far through the chambers of the peaceful skies,  
 Where the high fount of Summer's brightness lies!

## THE EARLY DEAD.

If it be sad to mark the bow'd with age  
 Sink in the halls of the remorseless tomb,  
 Closing the changes of life's pilgrimage  
 In the still darkness of its mouldering gloom:  
 O! what a shadow o'er the heart is flung,  
 When peals the requiem of the loved and young!

They to whose bosoms, like the dawn of spring  
 To the unfolding bud and scented rose,  
 Comes the pure freshness age can never bring,  
 And fills the spirit with a rich repose,  
 How shall we lay them in their final rest,  
 How pile the cloas upon their wasting breast?

Life openeth brightly to their ardent gaze;  
 A glorious pomp sits on the gorgeous sky;  
 O'er the broad world hope's smile incessant plays,  
 And scenes of beauty win the enchanted eye:  
 How sad to break the vision, and to fold  
 Each lifeless form in earth's embracing mould!

Yet this is life! To mark from day to day,  
 Youth, in the freshness of its morning prime,  
 Pass, like the anthem of a breeze away,  
 Sinking in waves of death ere chill'd by time!  
 Ere yet dark years on the warm cheek had shed  
 Autumnal mellow o'er the rose-like red!

And yet what mourner, though the pensive eye  
 Be dimly thoughtful in its burning tears,

But should with rapture gaze upon the sky—  
 Through whose far depths the spirit's wings  
 There gleams eternal o'er their ways are flung.  
 Who fade from earth while yet their years are young.

## THE SIGNS OF GOD.

I walk'd the Spring as she pass'd along,  
 With her eye of light, and her lip of song,  
 While she stole in peace o'er the green earth's floor,  
 While the streams sprang out from their secret door,  
 The birds bent low to the breeze's sigh,  
 And their breath went forth in the scented air,  
 When the fields look'd fresh in their sweetest bloom,  
 And the young dew-slept on the new-born foam.  
 The scene was changed. It was Autumn's day,  
 A frost had discolour'd the summer bow,  
 The blast wail'd sad mid the wither'd leaves,  
 The reaper stood musing by gather'd sheaves,  
 The mellow pomp of the rainbow was o'er,  
 Was stirr'd by the sound of the rising sea,  
 And I knew by the cloud—by the willow's sigh—  
 That Winter drew near with his stormy sigh.

I stood by the ocean; its waters roll'd  
 In their changeful beauty of sapphire and gold,  
 And day look'd down with its radiant smile,  
 Where the blue waves danced round a stately pile,  
 The ships went forth on the trackless sea,  
 Their white wings play'd in the joyous breeze,  
 Their prows rushed on mid the parted foam,  
 While the wanderer was wrapp'd in a dream of home.  
 The mountain arose with its lofty brow,  
 While its shadow was sleeping in vales below,  
 The mist like a garland of glory lay,  
 Where its proud heights soar'd in the air away,  
 The eagle was there on his tireless wing,  
 And his shriek went up like an offering,  
 And he seem'd, in his sunward flight, to sing  
 A chant of thanksgiving—a hymn of praise.  
 I look'd on the arch of the midnight sky,  
 With its deep and unsearchable mysteries,  
 The moon, mid an eloquent multitude  
 Of unnumber'd stars, her career pursued  
 A charm of sleep on the city fell,  
 All sounds lay hush'd in that brooding spell,  
 By babbling brooks were the birds at rest,  
 And the wild-bird dream'd on his downy nest.  
 I stood where the deepening tempest pass'd,  
 The strong trees groan'd in the sounding blast,  
 The murmuring deep with its wrecks was o'er,  
 The clouds o'ershadow'd the mighty sun,  
 The low reeds bent by the streamlet's side,  
 And hills to the thunder-peal replied;  
 The lightning burst forth on its fearful way,  
 While the heavens were lit in its red array,  
 And hath man the power, with his pride and will,  
 To arouse all nature with storms at will?  
 Hath he power to colour the summer-day,  
 To allay the tempest when the hills are grey?  
 Can he waken the spring with her frost's kiss,  
 Can the sun grow dim by his lightest wish?  
 Will he come again when death's vale is o'er,  
 Who then shall dare murmur—*There is more*—

## EUTHANASIA.

ME THINKS, when on the languid eye  
Life's autumn scenes grow dim;  
When evening's shadows veil the sky,  
And Pleasure's syren hymn  
Grows fainter on the tuneless ear,  
Like echoes from another sphere,  
Or dream of seraphim,  
It were not sad to cast away  
This dull and cumbrous load of clay.

It were not sad to feel the heart  
Grow passionless and cold;  
To feel those longings to depart  
That cheer'd the good of old;  
To clasp the faith which looks on high,  
Which fires the Christian's dying eye,  
And makes the curtain-fold  
That falls upon his wasting breast  
The door that leads to endless rest.

It were not lonely thus to lie  
On that triumphant bed,  
Till the pure spirit mounts on high,  
By white-wing'd seraphs led:  
Where glories earth may never know  
O'er "many mansions" lingering glow,  
In peerless lustre shed;  
It were not lonely thus to soar,  
Where sin and grief can sting no more.

And, though the way to such a goal  
Lies through the clouded tomb,  
If on the free, unfetter'd soul  
There rest no stains of gloom,  
How should its aspirations rise  
Far through the blue, unpillar'd skies,  
Up, to its final home!  
Beyond the journeyings of the sun,  
Where streams of living waters run.

## AN INVITATION.

"They that seek me early shall find me."

ONE, while the blossoms of thy years are brightest,  
Thou youthful wanderer in a flowery maze,  
One, while the restless heart is bounding lightest,  
And joy's pure sunbeams tremble in thy ways;  
One, while sweet thoughts, like summer-buds un-  
folding,

Waken rich feelings in the careless breast,  
While yet thy hand the ephemeral wreath is hold-  
Come—and secure interminable rest! [ing,

Soon will the freshness of thy days be over,  
And thy free buoyancy of soul be flown;  
Pleasure will fold her wing, and friend and lover  
Will to the embraces of the worm have gone;  
Those who now love thee will have pass'd forever,  
Their looks of kindness will be lost to thee;  
Thou wilt need balm to heal thy spirit's fever,  
As thy sick heart broods over years to be!

One, while the morning of thy life is glowing,  
Ere the dim phantoms thou art chasing die;  
Re the gay spell which earth is round thee throw-  
Fades, like the crimson from a sunset sky; [ing

Life hath but shadows, save a promise given,  
Which lights the future with a fadeless ray;  
O, touch the sceptre!—win a hope in Heaven.  
Come, turn thy spirit from the world away!

Then will the crosses of this brief existence  
Seem airy nothings to thine ardent soul;—  
And, shining brightly in the forward distance,  
Will of thy patient race appear the goal:  
Home of the weary!—where, in peace reposing,  
The spirit lingers in unclouded bliss,  
Though o'er its dust the curtain'd grave is closing,  
Who would not, *early*, choose a lot like this?

## THE BURIAL-PLACE AT LAUREL HILL.\*

HERE the lamented dead in dust shall lie,  
Life's lingering languors o'er, its labours done,  
Where waving boughs, betwixt the earth and sky,  
Admit the farewell radiance of the sun.

Here the long concourse from the murmuring town,  
With funeral pace and slow, shall enter in,  
To lay the loved in tranquil silence down,  
No more to suffer, and no more to sin.

And in this hallow'd spot, where Nature showers  
Her summer smiles from fair and stainless skies,  
Affection's hand may strew her dewy flowers,  
Whose fragrant incense from the grave shall rise.

And here the impressive stone, engraved with words  
Which grief sententious gives to marble pale,  
Shall teach the heart; while waters, leaves, and birds  
Make cheerful music in the passing gale.

Say, wherefore should we weep, and wherefore pour  
On scented airs the unavailing sigh—  
While sun-bright waves are quivering to the shore,  
And landscapes blooming—that the loved must  
die!

There is an emblem in this peaceful scene;  
Soon rainbow colours on the woods will fall,  
And autumn gusts bereave the hills of green,  
As sinks the year to meet its cloudy pall.

Then, cold and pale, in distant vistas round,  
Disrobed and tuneless, all the woods will stand.  
While the chain'd streams are silent as the ground,  
As Death had numb'd them with his icy hand.

Yet, when the warm, soft winds shall rise in spring,  
Like struggling daybeams o'er a blasted heath,  
The bird return'd shall poise her golden wing,  
And liberal Nature break the spell of Death.

So, when the tomb's dull silence finds an end,  
The blessed dead to endless youth shall rise,  
And hear the archangel's thrilling summons blend  
Its tone with anthems from the upper skies.

There shall the good of earth be found at last,  
Where dazzling streams and vernal fields expand;  
Where Love her crown attains—her trials past—  
And, fill'd with rapture, hails the "better land!"

\* Near the city of Philadelphia.

## A CONTRAST.

It was the morning of a day in spring;  
The sun look'd gladness from the eastern sky;  
Birds were upon the trees and on the wing,  
And all the air was rich with melody; [high;  
The heaven—the calm, pure heaven, was bright on  
Earth laugh'd beneath in all its freshening green,  
The free blue streams sang as they wandered by,  
And many a sunny glade and flowery scene  
Gleam'd out, like thoughts of youth, life's troubled  
years between.

The rose's breath upon the south wind came,  
Oft as its whisperings the young branches stir'd,  
And flowers for which the poet hath no name;  
While, mid the blossoms of the grove, were heard  
The restless murmurs of the humming-bird;  
Waters were dancing in the mellow light;  
And joyous notes and many a cheerful word  
Stole on the charmed ear with such delight  
As wafts on soft, sweet tones of music heard at night.

The night-dews lay in the half-open'd flower,  
Like hopes that nestle in the youthful breast;  
And ruffled by the light airs of the hour,  
Awoke the pure lake from its glassy rest:  
Slow blending with the blue and distant west,  
Lay the dim woodlands, and the quiet gleam  
Of amber-clouds, like islands of the blest—  
Glorious and bright, and changing like a dream,  
And lessening fast away beneath the intenser beam.

Songs were amid the valleys far and wide,  
And on the green slopes and the mountains high:  
While, from the springing flowers on every side,  
Upon his painted wings, the butterfly  
Roam'd, a gay blossom of the sunny sky;  
The visible smile of joy was on the scene;  
'Twas a bright vision, but too soon to die!  
Spring may not linger in her robes of green—  
Autumn, in storm and shade shall quench the sum-  
mer sheen.

I came again. 'Twas Autumn's stormy hour:  
The voice of winds was in the faded wood;  
The sere leaves, rustling in deserted bower,  
Were hur'd in eddies to the moaning flood:  
Dark clouds were in the west—and red as blood,  
The sun shone through the hazy atmosphere;  
While torrent voices broke the solitude,  
Where, straying lonely, as with steps of fear,  
I mark'd the deepening gloom which shrouds the  
dying year.

The ruffled lake heaved wildly; near the shore  
It bore the red leaves of the shaken tree,  
Shed in the violent north wind's restless roar,  
Emblems of man upon life's stormy sea!  
Pale autumn leaves! once to the breezes free  
They waved in spring and summer's golden prime;  
Now, even as clouds or dew how fast they flee;  
Weak, changing like the flowers in autumn's clime,  
As man sinks down in death, chill'd by the touch  
of time!

I mark'd the picture—'twas the changeful scene  
Which life holds up to the observant eye:

Its spring, and summer, and its bowers of green  
The streaming sunlight of its morning day  
And the dark clouds of death, which hush the  
For oft, when life is fresh and hope is strong  
Shall early sorrow breathe the unbidden song  
While age to death moves peacefully along  
As on the singer's lip expires the faded song

## THE FADED ONE.

Gone to the slumber which may know no wail  
Till the loud requiem of the world shall be  
Gone! where no sound thy still repose shall break  
In a lone mansion through long years to be  
Where the sweet gales that herald bud and bloom  
Pour not their music nor their fragrant dew  
A seal is set upon thy budding bosom,  
A bond of loneliness—a spell of death!

Yet 'twas but yesterday that all before thee  
Shone in the freshness of life's morning  
Joy's radiant smile was playing briefly o'er thee  
And thy light feet impress'd but vernal dew  
The restless spirit charm'd thy sweet emotion  
Making all beautiful in youth's pleasant dream  
While gladsome hope illumed the onward gleam  
And lit with sunbeams thy expectant dream.

How have the garlands of thy childhood wither'd  
And hope's false anthem died upon the ear  
Death's cloudy tempests o'er thy way have gather'd  
And his stern bolts have burst in fury there  
On thy pale forehead sleeps the shade of care  
Youth's braided wreath lies stain'd in grief's tears  
Yet looking upward in its grief to Heaven, O  
Love should not mourn thee, save in hope's  
trust.

## A REMEMBRANCE.

I see thee still! thou art not dead,  
Though dust is mingling with thy form:  
The broken sunbeam hath not shed  
The final rainbow on the storm:  
In visions of the midnight deep,  
Thine accents through my bosom thrum,  
'Till joy's fond impulse bids me weep—  
For, wrapt in thought I see thee still!

I see thee still,—that cheek of rose,—  
Those lips, with dewy fragrance wet,  
That forehead in serene repose,—  
Those soul-lit eyes—I see them yet!  
Sweet seraph! Sure thou art not dead,—  
Thou grarest still this earthly sphere,  
An influence still is round me shed,  
Like thine,—and yet thou art not here!

Farewell, beloved! To mortal sight,  
Thy vermeil cheek no more may bloom,  
No more thy smiles inspire delight,  
For thou art garner'd in the tomb  
Rich harvest for that ruthless power  
Which hath no bound to mar his wit—  
Yet, as in hope's unclouded hour,  
Throned in my heart, I see thee still.



## PARK BENJAMIN.

[Born, 1809.]

THE paternal ancestors of Mr. BENJAMIN came to New England at an early period from Wales. His father, who was a merchant, resided many years at Demerara, in British Guiana, where he acquired a large fortune. There the subject of this notice was born in the year 1809. When he was about three years old, in consequence of a severe illness he was brought to this country, under the care of a faithful female guardian, and here, except during a few brief periods, he has since resided. The improper medical treatment to which he had been subjected in Demerara prevented his complete restoration under the more skilful physicians of New England, and he has been lame from his childhood; but I believe his general health has been uniformly good for many years.

While a boy he was sent to an excellent school in the rural village of Colchester, in Connecticut. At twelve he was removed to New Haven, where he resided three years in his father's family, after which he was sent to a private boarding school near Boston, in which he remained until he entered Harvard College, in 1825. He left this venerable institution before the close of his second academic year, in consequence of a protracted and painful illness, and on his recovery entered Washington College, at Hartford, then under the presidency of the Right Reverend THOMAS C. BROWNELL, now Bishop of Connecticut. He was graduated in 1829, with the highest honours of his class.

In 1830, Mr. BENJAMIN entered the Law School at Cambridge, at that time conducted by Mr. Justice STORY and Professor ASHmun. He pursued his legal studies with much industry for a considerable period at this seminary, but finished the acquirement of his profession at New Haven, under Chief Justice DAGGETT and Professor HITCHCOCK. He was admitted to the Connecticut bar in 1833, and removing soon after to Boston, the residence of his relatives and friends, he was admitted to the courts of Massachusetts, as attorney and counsellor at law and solicitor in chancery.

His disposition to devote his time to literature prevented his entering upon the practice of his profession, and on the death of EDWIN BUCKINGHAM, one of its original editors, I believe he became connected with the "New England Magazine." In 1836 that periodical was joined to the "American Monthly Magazine," published in New York, and edited by CHARLES F. HOFFMAN, and Mr. BENJAMIN was soon after induced to go to reside permanently in that city. By unfortunate investments, and the calamities in which so many were involved in that period, he had lost most of his patrimonial property, and the remainder

of it he now invested in a publishing establishment; but the commercial distress of the time, by which many of the wealthiest houses were overthrown, prevented the realization of his expectations, and the business was abandoned. He purchased, I believe, near the close of the year 1837, the "American Monthly Magazine," and for about two years conducted it with much ability; but by giving to some of the later numbers of it a political character, its prosperity was destroyed, and he relinquished it to become associated with Mr. HORACE GREELEY in the editorship of the "New Yorker," a popular weekly periodical, devoted to literature and politics. In 1840 several weekly gazettes of unprecedented size were established in New York, and rapidly attained a great circulation. With the most prominent of these he was connected, and his writings contributed largely to its success.

In both prose and verse Mr. BENJAMIN has been a very prolific author. His rhythmical compositions would fill many volumes. They are generally short. "A Poem on the Contemplation of Nature," read before the classes of Washington College, on the day of his graduation; "Poetry, a Satire," published in 1843, and "Infatuation, a Satire," published in 1845, are the longest of his printed works. He has written several dramatic pieces, of which only fragments have been given to the public.

There have not been many successful American satires. TRUMBULL's "Progress of Dulness" and "McFingal," are the best that had been produced at the close of the Revolution. FRENCH, HOPKINS, DWIGHT, ALSOP, CLIFFTON, and others, attempted this kind of writing with various success, but none of them equalled TRUMBULL. More recently FESSENDEN, VERPLANCK, PIERPONT, HALLECK, HOLMES, WARD, OSBORN, and BENJAMIN, have essayed it. HALLECK's "Fanny" and "Epistles" are witty, spirited and playful, but local in their application. The "Vision of Rubeta" has felicitous passages, and shows that its author is a scholar, but it is cumbrous and occasionally coarse. Mr. BENJAMIN's satires are lively, pointed, and free from malignity or licentiousness.

In some of his shorter poems, Mr. BENJAMIN has shown a quick perception of the ridiculous; in others, warm affections and a meditative spirit; and in more, gayety. His poems are adorned with apposite and pretty fancies, and seem generally to be expressive of actual feelings. Some of his humorous pieces, as the sonnet entitled "Sport," which is quoted in the following pages, are happily expressed, but his style is generally more like that of an improvisator than an artist. He rarely makes use of the burnisher.



## GOLD.

"Gold is, in its last analysis, the sweat of the poor and the blood of the brave."—JOSEPH NAPOLÉON.

Waste treasure like water ye noble and great!  
Spend the wealth of the world to increase your estate;  
Pile up your temples of marble, and raise [tate;  
Columns and domes, that the people may gaze  
And wonder at beauty, so gorgeously shown  
By subjects more rich than the king on his throne.  
Lavish and squander—for why should ye save  
"The sweat of the poor and the blood of the brave?"

Pour wine into goblets, all crusted with gems—  
Wear pearls on you collars and pearls on your  
Let dia nouds in splendid profusion outvie [bems;  
The myrral stars of a tropical sky!  
Though from the night of the fathomless mine  
These may be dug at your banquet to shine,  
Little care ye for the chains of the slave,  
"The sweat of the poor and the blood of the brave."

Behold, as y ur gates stand the feeble and old,  
Let them burn in the sunshine and freeze in the cold;  
Let them starve: though morsel, a drop will impart  
New vigour and warmth to the limb and the heart:  
You taste not their anguish, you feel not their pain,  
Your heads are not bare to the wind and the rain—  
Must wretches like these of your charity crave  
"The sweat of the poor and the blood of the brave?"

An army goes out in the morn's early light,  
Ten thousand gay soldiers equipp'd for the fight;  
An army comes home at the closing of day;  
O, where are her banners, their goodly array!  
Ye widows and orphans, bewail not so loud—  
Your groans may murther the feast of the proud;  
To win for their store, did the wild battle rave,  
"The sweat of the poor and the blood of the brave."

Gold! gold! in it's the curse of mankind,  
Thy fetters are forged for the soul and the mind:  
The limbs may be free as the wings of a bird,  
And the mind be the slave of a look and a word.  
To gain thee, men barter eternity's crown,  
Yield honour, affection, and lasting renown,  
And mingle like foam with life's swift-rushing wave  
"The sweat of the poor and the blood of the brave."

## UPON SEEING A PORTRAIT

OF A LADY, LIVED BY GIOVANNI C. TRONSON.

Turne is a sweetness in those upturn'd eyes,  
A tearful smile—such as fancy lends  
To th' Madonna—on a soft surprise,  
As if thou saw'st strange beauties in the air;  
Pre-chaunce a bird, whose little pinion bends  
To the same breeze that lifts that flowing hair.  
And, O, that lip, and cheek, and forehead fair,  
Beaming on the canvas—that bright smile,  
Gilding a mellow rufous over all!  
Nay, dost thou strive, young artist, to beguile  
The power of his reason, and to thrall  
His every sense in meshes of delight—  
When thou, unconscious, mad'st thephant in bright  
So e'en thing real lives, which thus can charm the  
sight!

## THE STORMY PETREL.

THIS is the bird that sweeps o'er the sea—  
Fearless and rapid and strong to be;  
He never forsakes the billowy roar,  
To dwell in calm on the tranquil shore.  
Nave when his mate from the tempest's dark  
Protects her young in the splinter'd ark.

Birds of the sea, they rejoice in storms  
On the top of the wave you may see them:—  
They run and dive, and they whirl and fly  
Where the glittering foam spray breaks:—  
And against the force of the strongest gale,  
Like phantom ships they soar and sail.

All over the ocean, far from land,  
When the storm-king roars dark and grand,  
The mariner sees the petrel move  
The fathomless waves with steady foot,  
And a tireless wing and a dauntless breast,  
Without a home or a hope of rest.

So, mad the contest and toil of life,  
My soul! when the billows of rage and strife  
Are tossing high, and the heavenly blue  
Is shrouded by vapours of sorrow's hue—  
Like the petrel wheeling o'er foam and spray  
Onward and upward pursue thy way!

## THE NAUTILUS.

THE Nautilus ever loves to glide  
Upon the crest of the radiant tide,  
When the sky is clear and the wave is bright,  
Look over the sea for a lovely sight.  
You may watch, and watch for many a mile  
And never see Nautilus all the while.  
Till, just as your patience is nearly lost,  
Lo! there is a bark in the sunlight tost!

"Sail ho!" and whither away so fast?  
What a curious thing she has rig'd for a mast  
"Ahoy! ahoy! don't you hear our hail?"  
How the breeze is swelling her generous sail!  
The good ship Nautilus—yes, 'tis she!  
Sailing over the gold of the placid sea;  
And though she will never drag anchor,  
I could tell her hull with the glance of an eye.

Now, I wonder where Nautilus can be born—  
Or does she always sail round and round,  
With the fair queen and her court on board,  
And mariner-sprites, a glittering horde?  
Does she roam and roam till the evening breeze?  
And where does she go in the deep midnight?  
So crazy a vessel could hardly sail,  
Or weather the blow of "a fine, stiff gale."

O the selfsame hand that bides the chain  
Which the ocean binds to the rocky main—  
Which guards from the wreck when the tempest  
raves,

And the stout ship reels on the surging wave—  
Directs the course of the little bark,  
And in the light of the shadowy dark,  
And near the shore or far at sea,  
Makes safe a billowy path for thee?

## TO ONE BELOVED.

## I.

YEARS, years have pass'd,  
 sweetest, since I heard thy voice's tone,  
 thou wouldst be mine and mine alone;  
 Dark years have cast  
 shadows on me, and my brow no more  
 with the happy light that once it wore.

My heart is sere,  
 as toss'd upon the autumnal gale;  
 My rose-hues of my life are pale,  
 Its garden drear,  
 ever deserted, for my singing bird  
 its dim retreats no more is heard.

O, trust them not  
 say that I have long forgotten thee,  
 now thou art not dear to me!  
 Though far my lot  
 mine, and though Time's onward rolling tide  
 ever bear me, dearest, to thy side.

I would forget,  
 strive in vain—in dreams, in dreams  
 reliance of thy glance upon me beams:—  
 No star has met  
 me for years whose beauty doth not shine,  
 whose look of speechless love is not like thine!

The evening air—  
 sweetness of the floweret's fragrant death—  
 not so sweetly to me as thy breath;  
 The moonlight fair  
 why waste sleeps not with sweeter ray,  
 why clear memory on my heart's decay.

I love thee still—  
 shall love thee ever, and above  
 earthly objects with undying love.  
 The mountain-rill  
 with no surer flow, the far, bright sea,  
 my unchanged affection flows to thee.

## II.

A year has flown,  
 thy best angel, since to thee I strung  
 my poetic lyre—since last I sung,  
 In faltering tone,  
 as undying: though in all my dreams  
 thine smiles have linger'd, like the stars in streams.

On ruffled wing,  
 storm-toss'd bird, that year has sped away  
 as shadow'd past, and not a day  
 To me could bring  
 thy joys like those I knew of yore,  
 morn, and noon, and night, a sorrow bore.

Alas, for Time!  
 his sickle reaps the harvest fair  
 of those that blossom'd in the summer air  
 Of youth's sweet clime;  
 leaves to bloom the deeply-rooted tree  
 thou hast planted, deathless Memory!

Beneath its shade  
 I and muse alone—while daylight dies,  
 leaving its dolphin hues in western skies,  
 And when they fade.

And when the moon, of fairy stars the queen,  
 Waves her transparent wand o'er all the scene;

I seek the vale,  
 And, while inhaling the moss-rose's breath,—  
 (Less sweet than thine, unmatch'd ELIZABETH!)

A vision, pale  
 As the far robes of seraphs in the night,  
 Rises before me with supernal light.

I seek the mount,  
 And there, in closest commune with the blue,  
 Thy spiritual glances meet my view.

I seek the fount:  
 And thou art my EMBRIMA, and the glade  
 Encircling it around is holier made.

I seek the brook:  
 And, in the silver shout of waters, hear  
 Thy merry, melting tones salute mine ear:  
 And, in the look  
 Of lilies floating from the flowery land,  
 See something soft and stainless as thy hand.

All things convey  
 A likeness of my early, only love—  
 All fairest things around, below, above:  
 The foamy spray  
 Over the billow, and the bedded pearls,  
 And the light flag the lighter breeze unfurls.

For, in the grace  
 As well as in the beauty of the sea,  
 I find a true similitude to thee;  
 And I can trace  
 Thine image in the loveliness that dwells  
 Mid inland forests and sequester'd dells.

I am thine own,  
 My dearest, though thou never mayst be mine;  
 I would not if I could the band untwine  
 Around me thrown—  
 Since first I breathed to thee that word of fire—  
 Re-echo'd now, how feebly! by my lyre.

Love, constant love!  
 Age cannot quench it—like the primal ray  
 From the vast fountain that supplies the day,  
 Far, far above  
 Our cloud-encircled region, it will flow  
 As pure and as eternal in its glow.

O, when I die  
 (If until then thou mayst not drop a tear)  
 Weep then for one to whom thou wert most dear;  
 To whom thy sigh,  
 Denied in life, in death, if fondly given,  
 Will seem the sweetest incense-air of heaven!

## III.

Dost thou not turn,  
 Fairest and sweetest, from the flowery way  
 On which thy feet are treading every day,  
 And seek to learn  
 Tidings, sometimes, of him who loved thee well—  
 More than his pen can write or tongue can tell!

Gaze not thine eyes  
 (O, wild and lustrous eyes, ye were my fate!)  
 Upon the lines he fashion'd not of late,  
 But when the skies

Of joy were over him, and he was bless'd  
That he could sing of treasures he possess'd!

Treasures more dear  
Than gold in ingots, or barbaric piles  
Of pearls and diamonds, thy most precious smiles!  
Bring, bring me here,  
O, ruthless Time, some of those treasures now,  
And print a hundred wrinkles on my brow.

Make me grow old  
Before my years are many—take away  
Health, youth, ambition—let my strength decay,  
My mind be sold  
To be the slave of some strange, barren lore—  
Only those treasures to my heart restore!

Ah! I implore  
A boon that cannot be, a blessing flown  
Unto a realm so distant from my own,  
That, could I soar  
On eagle's wings, it still would be afar,  
As if I strove by flight to reach a star!

The future vast  
Before me lifts majestic steep on high,  
Which I must stand upon before I die!  
For, in the past  
Love buried lies; and nothing lives but fame  
To speak unto the coming age my race and name.

### THE TIRED HUNTER.

Rest thee, old hunter! the evening cool  
Will sweetly breathe on thy heated brow,  
Thy dogs will lap of the shady pool;  
Thou art very weary—O, rest thee now!  
Thou hast wander'd far through mazy woods,  
Thou hast trodden the bright-plumed birds' retreat,  
Thou hast broken in on their solitudes,—  
O, give some rest to thy tired feet!

There's not a nook in the forest wide  
Nor a leafy dell unknown to thee;  
Thy step has been where no sounds, beside  
The rustle of wings in the sheltering tree,  
The sharp, clear cry of the startled game,  
The wind's low murmur, the tempest's roar,  
The bay that follow'd thy gun's sure aim,  
Or thy whistle shrill, were heard before.

Then rest thee!—thy wife in her cottage-door,  
Shading her eyes from the sun's keen ray,  
Peers into the forest beyond the moor,  
To hail thy coming ere fall of day;—  
But thou art a score of miles from home,  
And the hues of the kindling autumn leaves  
Grow brown in the shadow of evening's dome,  
And swing to the rush of the freshening breeze.

Thou must even rest! for thou canst not tread  
Till you star in the zenith of midnight glows,  
And a supphre light over earth is spread,  
The place where thy wife and babes repose.  
Rest thee a while—and then journey on  
Through the wide forest, and over the moor:  
Then call to thy dogs, and fire thy gun,  
And a taper will gleam from thy cottage-door!

### THE DEPARTED.

The departed! the departed!  
They visit us in dreams,  
And they glide above our memories  
Like shadows over streams;  
But where the cheerful lights of home  
In constant lustre burn,  
The departed, the departed  
Can never more return!

The good, the brave, the beautiful,  
How dreamless is their sleep,  
Where rolls the dirge-like music  
Of the ever-tossing deep!  
Or where the hurrying night-winds  
Pale winter's robes have spread  
Above their narrow palaces,  
In the cities of the dead!

I look around and feel the awe  
Of one who walks alone  
Among the wrecks of former days,  
In mournful ruin strown;  
I start to hear the stirring sounds  
Among the cypress trees,  
For the voice of the departed  
Is borne upon the breeze.

That solemn voice! it mingles with  
Each free and careless strain;  
I scarce can think earth's minstrelsy  
Will cheer my heart again.  
The melody of summer waves,  
The thrilling notes of birds,  
Can never be so dear to me  
As their remember'd words.

I sometimes dream their pleasant tones  
Still on me sweetly fall,  
Their tones of love I faintly hear  
My name in sadness call.  
I know that they are happy,  
With their angel-plumage on,  
But my heart is very desolate  
To think that they are gone.

### I AM NOT OLD.

I am not old—though years have cast  
Their shadows on my way;  
I am not old—though youth has pass'd  
On rapid wings away.  
For in my heart a fountain flows,  
And round it pleasant thoughts repose;  
And sympathies and feelings high,  
Spring like the stars on evening's sky.

I am not old—Time may have set  
"His signet on my brow,"  
And some faint furrows there have met,  
Which care may deepen now;  
Yet love, fond love, a chaplet weaves  
Of fresh, young buds and verdant leaves;  
And still in fancy I can twine  
Thoughts, sweet as flowers, that once were mine.

## THE DOVE'S ERRAND.

Under cover of the night,  
Feather'd darling, take your flight!  
Lest some cruel archer fling  
Arrow at your tender wing,  
And your white, unspotted side  
Be with crimson colour died:—  
For with men who know not love  
You and I are living, Dove.

Now I bind a perfumed letter  
Round your neck with silken fetter;  
Bear it safely, bear it well,  
Over mountain, lake, and dell.  
While the darkness is profound  
You may fly along the ground,  
But when morning's herald sings,  
Mount ye on sublimer wings;  
High in heaven pursue your way  
Till the fading light of day,  
From the palace of the west,  
Tints with fleckering gold your breast,  
Shielded from the gaze of men,  
You may stoop to earth again.

Stay, then, feather'd darling, stay,  
Pause, and look along your way:  
Well I know how fast you fly,  
And the keenness of your eye.  
By the time the second eve  
Comes, your journey you'll achieve,  
And above a gentle vale  
Will on easy pinion sail.  
In that vale, with dwellings strown,  
One is standing all alone:  
White it rises mid the leaves,  
Woodbines clamber o'er its eaves,  
And the honeysuckle falls  
Pendant on its silent walls.  
'Tis a cottage, small and fair  
As a cloud in summer air.

By a lattice, wreathed with flowers  
Such as link the dancing hours,  
Sitting in the twilight shade,  
Envied dove, behold a maid!  
Locks escaped from sunny band,  
Cheeks reclined on snowy hand,  
Looking sadly to the sky,  
She will meet your searching eye.  
Fear not, doubt not, timid dove,  
You have found the home of love!  
She will fold you to her breast—  
Seraphs have not purer rest;  
She your weary plumes will kiss—  
Seraphs have not sweeter bliss!  
Tremble not, my dove, nor start,  
Should you feel her throbbing heart;  
Joy has made her bright eye dim—  
Well she knows you came from *him*,  
Him she loves. O, luckless star!  
He from her must dwell afar.

From your neck her fingers fine  
Will the silken string untwine;  
Reading then the words I trace,  
Blushes will suffuse her face;

To her lips the lines she'll press,  
And again *my* dove caress.  
Mine, yes, mine—O, would that I  
Could on rapid pinions fly!  
Then I should not send you, dove,  
On an errand to my love:  
For I'd brave the sharpest gale,  
And along the tempest sail;  
Caring not for danger near,  
Hurrying heedless, void of fear,  
But to hear one tender word,  
Breathed for me, my happy bird!

At the early dawn of day,  
She will send you on your way,  
Twining with another fetter  
Round your neck another letter.  
Speed ye, then, O, swiftly speed,  
Like a prisoner newly freed:  
O'er the mountain, o'er the vale,  
Homeward, homeward, swiftly sail!  
Never, never poise a plume,  
Though beneath you Edens bloom:  
Never, never think of rest,  
Till night's shadow turns your breast  
From pure white to mottled gray,  
And the stars are round your way,—  
Love's bright beacons, they will shine,  
Dove, to show your home and mine!

## "HOW CHEERY ARE THE MARINERS!"

How cheery are the mariners—  
Those lovers of the sea!  
Their hearts are like its yesty waves,  
As bounding and as free.  
They whistle when the storm-bird wheels  
In circles round the mast;  
And sing when deep in foam the ship  
Ploughs onward to the blast.

What care the mariners for gales?  
There's music in their roar,  
When wide the berth along the lee,  
And leagues of room before.  
Let billows toss to mountain heights,  
Or sink to chasms low,  
The vessel stout will ride it out,  
Nor reel beneath the blow.

With streamers down and canvass furl'd,  
The gallant hull will float  
Securely, as on inland lake  
A silken-tassell'd boat;  
And sound asleep some mariners,  
And some with watchful eyes,  
Will fearless be of dangers dark  
That roll along the skies.

God keep those cheery mariners!  
And temper all the gales  
That sweep against the rocky coast  
To their storm-shatter'd sails;  
And men on shore will bless the ship  
That could so guided be,  
Safe in the hollow of His hand,  
To brave the mighty sea!

### LINES SPOKEN BY A BLIND BOY.

THE bird, that never tried his wing,  
Can blithely hop and sweetly sing,  
Though prison'd in a narrow cage,  
Till his bright feathers droop with age.  
So I, while never bless'd with sight,  
Shut out from heaven's surrounding light,  
Life's hours, and days, and years enjoy,—  
Though blind, a merry-hearted boy.

That captive bird may never float  
Through heaven, or pour his thrilling note  
Mid shady groves, by pleasant streams  
That sparkle in the soft moonbeams;  
But he may gayly flutter round  
Within his prison's scanty bound,  
And give his soul to song, for he  
Ne'er longs to taste sweet liberty.

O! may I not as happy dwell  
Within my unillumin'd cell?  
May I not leap, and sing, and play,  
And turn my constant night to day?  
I never saw the sky, the sea,  
The earth was never green to me:  
Then why, O, why should I repine  
For blessings that were never mine!

Think not that blindness makes me sad,  
My thoughts, like yours, are often glad.  
Parents I have, who love me well,  
Their different voices I can tell.  
Though far away from them, I hear,  
In dreams, their music meet my ear.  
Is there a star so dear above  
As the low voice of one you love?

I never saw my father's face,  
Yet on his forehead when I place  
My hand, and feel the wrinkles there,  
Left less by time than anxious care,  
I fear the world has sights of woe,  
To knit the brows of manhood so,—  
I sit upon my father's knee:  
He'd love me less if I could see.

I never saw my mother smile:  
Her gentle tones my heart beguile.  
They fall like distant melody,  
They are so mild and sweet to me.  
She murmurs not—my mother dear!  
Though sometimes I have kiss'd the tear  
From her soft cheek, to tell the joy  
One smiling word would give her boy.

Right merry was I every day!  
Fearless to run about and play  
With sisters, brothers, friends, and all,—  
To answer to their sudden call,  
To join the ring, to speed the chase,  
To find each playmate's hiding-place,  
And pass my hand across his brow,  
To tell him I could do it now!

Yet though delightful flew the hours,  
So pass'd in childhood's peaceful bowers,  
When all were gone to school but I,  
I used to sit at home and sigh;

And though I never long'd to view  
The earth so green, the sky so blue,  
I thought I'd give the world to look  
Along the pages of a book.

Now, since I've learn'd to read and write,  
My heart is fill'd with new delight;  
And music too,—can there be found  
A sight so beautiful as sound?  
Tell me, kind friends, in one short word,  
Am I not like a captive bird?  
I live in song, and peace, and joy,—  
Though blind, a merry-hearted boy.

### THE ELYSIAN ISLE.

"It arose before them, the most beautiful island in a world."—*IRVING'S Columbus*

It was a sweet and pleasant isle—  
As fair as isle could be;  
And the wave that kiss'd its sandy shore  
Was the wave of the Indian sea.

It seem'd an emerald set by Heaven  
On the ocean's dazzling brow—  
And where it glow'd long ages past,  
It glows as greenly now.

I've wander'd oft in its valleys bright,  
Through the gloom of its leafy bowers,  
And breathed the breath of its spicy gales  
And the scent of its countless flowers.

I've seen its bird with the crimson wing  
Float under the clear, blue sky;  
I've heard the notes of its mocking-bird  
On the evening waters die.

In the starry noon of its brilliant night,  
When the world was hush'd in sleep—  
I dream'd of the shipwreck'd gems that lie  
On the floor of the soundless deep.

And I gather'd the shells that buried were  
In the heart of its silver sands,  
And toss'd them back on the running wave,  
To be caught by viewless hands.

There are sister-spirits that dwell in the air,  
Of the spirits that dwell in the air;  
And they never visit our northern clime,  
Where the coast is bleak and bare:

But around the shores of the Indian isle  
They revel and sing alone—  
Though I saw them not, I heard by night  
Their low, mysterious tone.

Elysian isle! I may never view  
Thy birds and roses more,  
Nor meet the kiss of thy loving breeze  
As it seeks thy jewell'd shore.

Yet thou art treasured in my heart  
As in thine own deep sea;  
And, in all my dreams of the spirits' home  
Dear isle, I picture thee!

## A GREAT NAME.

TIME! thou destroyest the relics of the past,  
 And hidest all the footprints of thy march  
 On shatter'd column and on crumbled arch,  
 By moss and ivy growing green and fast.  
 Hurl'd into fragments by the tempest-blast,  
 The Rhodian monster lies; the obelisk,  
 That with sharp line divided the broad disc  
 Of Egypt's sun, down to the sands was cast:  
 And where these stood, no remnant-trophy stands,  
 And even the art is lost by which they rose:  
 Thus, with the monuments of other lands,  
 The place that knew them now no longer knows.  
 Yet triumph not, O, Time; strong towers decay,  
 But a great name shall never pass away!

## INDOLENCE.

THERE is no type of indolence like this:—  
 A ship in harbour, not a signal flying,  
 The wave unstirr'd about her huge sides lying,  
 No breeze her drooping pennant-flag to kiss,  
 Or move the smallest rope that hangs aloft:  
 Sailors recumbent, listless, stretch'd around  
 Upon the polish'd deck or canvass—soft  
 To his tough limbs that scarce have ever found  
 A bed more tender, since his mother's knee  
 The stripling left to tempt the changeful sea.  
 Some are asleep, some whistle, try to sing,  
 Some gape, and wonder when the ship will sail,  
 Some 'damn' the calm and wish it was a gale;  
 But every lubber there is lazy as a king.

## SPORT.

To see a fellow of a summer's morning,  
 With a large foxhound of a slumberous eye  
 And a slim gun, go slowly lounging by,  
 About to give the feather'd bipeds warning,  
 That probably they may be shot hereafter,  
 Excites in me a quiet kind of laughter;  
 For, though I am no lover of the sport  
 Of harmless murder, yet it is to me  
 Almost the funniest thing on earth to see  
 A corpulent person, breathing with a snort,  
 Go on a shooting frolic all alone;  
 For well I know that when he's out of town,  
 He and his dog and gun will all lie down,  
 And undestructive sleep till game and light are flown.

## M. I.

BORN in the north, and rear'd in tropic lands:  
 Her mind has all the vigour of a tree,  
 Sprung from a rocky soil beside the sea,  
 And all the sweetness of a rose that stands  
 In the soft sunshine on some shelter'd lea.  
 She seems all life, and light, and love to me!  
 No winter lingers in her glowing smile,  
 No coldness in her deep, melodious words,  
 But all the warmth of her dear Indian isle,  
 And all the music of its tuneful birds.  
 With her conversing of my native bowers,  
 In the far south, I feel the genial air  
 Of some delicious morn, and taste those flowers,  
 Which, like herself, are bright above compare.

## TO MY SISTER.

SISTER! dear sister, I am getting old:  
 My hair is thinner, and the cheerful light  
 That glisten'd in mine eyes is not as bright,  
 Though while on thee I look, 'tis never cold.  
 My hand is not so steady while I pen  
 These simple words to tell how warm and clear  
 Flows my heart's fountain toward thee, sister dear!  
 For years I've lived among my fellow-men, [joys,  
 Shared their deep passions, known their griefs and  
 And found Pride, Power, and Fame but gilded  
 And, sailing far upon Ambition's waves, [toys;  
 Beheld brave mariners on a troubled sea, [graves.  
 Meet, what they fear'd not—shipwreck and their  
 My spirit seeks its haven, dear, with thee!

## TO ———.

'Tis Winter now—but Spring will blossom soon,  
 And flowers will lean to the embracing air—  
 And the young buds will vie with them to share  
 Each zephyr's soft caress; and when the Moon  
 Bends her new silver bow, as if to fling  
 Her arrowy lustre through some vapour's wing,  
 The streamlets will return the glance of night  
 From their pure, gliding mirrors, set by Spring  
 Deep in rich frames of clustering chrysolite,  
 Instead of Winter's crumbled sparks of white.  
 So, dearest! shall our loves, though frozen now  
 By cold unkindness, bloom like buds and flowers,  
 Like fountain's flash, for Hope with smiling brow  
 Tells of a Spring, whose sweets shall all be ours!

## TO ———.

LADY, farewell! my heart no more to thee  
 Bends like the Parsee to the dawning sun;  
 No more thy beauty lights the world for me,  
 Or tints with gold the moments as they run.  
 A cloud is on the landscape, and the beams  
 That made the valleys so divinely fair,  
 And scatter'd diamonds on the gliding streams,  
 And crown'd the mountains in their azure air—  
 Are veil'd forever!—Lady, fare thee well!  
 Sadly as one who longeth for a sound  
 To break the stillness of a deep profound,  
 I turn and strike my frail, poetic shell:—  
 Listen! it is the last; for thee alone  
 My heart no more shall wake its sorrowing tone.

## TO A LADY WITH A BOUQUET.

FLOWERS are love's truest language; they betray,  
 Like the divining rods of Magi old,  
 Where priceless wealth lies buried, not of gold,  
 But love—strong love, that never can decay!  
 I send thee flowers, O dearest! and I deem  
 That from their petals thou wilt hear sweet words,  
 Whose music, clearer than the voice of birds,  
 When breathed to thee alone, perchance, may seem  
 All eloquent of feelings unexpress'd.  
 O, wreath them in those tresses of dark hair!  
 Let them repose upon thy forehead fair,  
 And on thy bosom's yielding snow be press'd!  
 Thus shall thy fondness for my flowers reveal  
 The love that maiden coyness would conceal!



# RALPH HOYT.

[Born about 1810.]

REV. RALPH HOYT was born in the city of New York, of which he is a resident, in the second lustrum of the present century. After passing several years as a teacher, and as a writer for the gazettes, he studied theology, and was ordained a presbyter of the Protestant Episcopal church in 1842. Verse is but an epilogue, though a natural one, in the life of a clergyman devoted to the active pursuit of good. Mr. HOYT may have written much, but he has acknowledged little. He is known chiefly by "The Chaunt of Life and other Poems," published in 1844, and by the second portion of "The Chaunt of Life," etc., which

appeared in the summer of 1845. The "Chaunt of Life" is chiefly occupied with passages of personal sentiment and reflection. The pieces entitled "Snow" and "The World for Sale," in his first volume, attracted more attention, and the author was led to pursue the vein, in "New" and "Old," which were subsequently written. A single natural current of feeling runs through them, and the versification grows out of the subject, and the work clings to us as something written from the bosom of the author. A few such pieces have thus prolonged a reputation, while writers of greater effort have been forgotten.

## OLD.

By the wayside, on a mossy stone,  
Sat a hoary pilgrim sadly musing;  
Oft I marked him sitting there alone,  
All the landscape like a page perusing;  
Poor, unknown—  
By the wayside, on a mossy stone.  
Buckled knee and shoe, and broad-rimm'd hat,  
Coat as ancient as the form 'twas folding,  
Silver buttons, queue, and crimp'd cravat,  
Oaken staff, his feeble hand upholding,  
There he sat!  
Buckled knee and shoe, and broad-rimm'd hat.  
Seem'd it pitiful he should sit there,  
No one sympathising, no one heeding,  
None to love him for his thin gray hair,  
And the furrows all so mutely pleading,  
Age, and care:  
Seem'd it pitiful he should sit there.  
It was summer, and we went to school,  
Dapper country lads, and little maidens,  
Taught the motto of the "Dunce's Stool,"  
Its grave import still my fancy ladens,  
"HERE'S A FOOL!"  
It was summer, and we went to school.  
When the stranger seem'd to mark our play,  
Some of us were joyous, some sad-hearted,  
I remember well,—too well, that day!  
Oftentimes the tears unbidden started,  
Would not stay!  
When the stranger seem'd to mark our play.  
One sweet spirit broke the silent spell,  
Ah! to me her name was always heaven!  
She besought him all his grief to tell,  
(I was then thirteen, and she eleven.)  
I can't!  
One sweet spirit broke the silent spell.

Angel, said he sadly, I am old;  
Earthly hope no longer hath a morrow,  
Yet, why I sit here thou shalt be told,  
Then his eye betray'd a pearl of sorrow,  
Down it roll'd!  
Angel, said he sadly, I am old!  
I have totter'd here to look once more  
On the pleasant scene where I delighted  
In the careless, happy days of yore,  
Ere the garden of my heart was blighted  
To the core!  
I have totter'd here to look once more!  
All the picture now to me how dear!  
E'en this gray old rock where I am seated,  
Is a jewel worth my journey here;  
Ah, that such a scene must be completed  
With a tear!  
All the picture now to me how dear!  
Old stone school-house!—it is still the same!  
There's the very step I so oft mounted;  
There's the window creaking in its frame,  
And the notches that I cut and counted  
For the game;  
Old stone school-house!—it is still the same!  
In the cottage, yonder, I was born;  
Long my happy home—that humble dwelling;  
There the fields of clover, wheat, and corn,  
There the spring, with limped nectar swelling,  
Ah, forlorn!  
In the cottage, yonder, I was born.  
Those two gate-way sycamores you see,  
Then were planted, just so far asunder  
That long well-pole from the path to free,  
And the wagon to pass safely under;  
Nearer—here!  
Those two gate-way sycamores you see!

There's the orchard where we used to climb  
 When my mates and I were boys together,  
 Thinking nothing of the flight of time,  
 Fearing naught but work and rainy weather;  
     Past its prime!  
 There's the orchard where we used to climb!

There, the rude, three-corner'd chestnut rails,  
 Round the pasture where the flocks were graz-  
     ing,  
 Where, so sly, I used to watch for quails  
 In the crops of buckwheat we were raising,  
     'Traps and trails,—  
 There, the rude, three-corner'd chestnut rails.

There's the mill that ground our yellow grain;  
 Pond, and river still serenely flowing;  
 Cot, there nestling in the shaded lane,  
 Where the lily of my heart was blowing,  
     MARY JANE!  
 There's the mill that ground our yellow grain!

There's the gate on which I used to swing,  
 Brook, and bridge, and barn, and old red stable;  
 But alas! no more the morn shall bring  
     That dear group around my father's table;  
     Taken wing!  
 There's the gate on which I used to swing!

I am fleeing!—all I loved are fled!  
 Yon green meadow was our place for playing;  
 That old tree can tell of sweet things said,  
 When around it Jane and I were straying:  
     She is dead!  
 I am fleeing!—all I loved are fled!

Yon white spire, a pencil on the sky,  
 Tracing silently life's changeful story,  
 So familiar to my dim old eye,  
     Points me to seven that are now in glory  
     There on high!  
 Yon white spire, a pencil on the sky!

Oft the aisle of that old church we trod,  
 Guided thither by an angel mother;  
 Now she sleeps beneath its sacred sod,  
     Sire and sisters, and my little brother;  
     Gone to God!  
 Oft the aisle of that old church we trod!

There I heard of wisdom's pleasant ways,  
 Bless the holy lesson!—but, ah, never  
 Shall I hear again those songs of praise,  
     Those sweet voices,—silent now for ever!  
     Peaceful days!  
 There I heard of wisdom's pleasant ways!

There my Mary blest me with her hand,  
 When our souls drank in the nuptial blessing,  
 Ere she hasten'd to the spirit-land;  
     Yonder turf her gentle bosom pressing;  
     Broken band!  
 There my Mary blest me with her hand!

I have come to see that grave once more,  
 And the sacred place where we delighted,  
 Where we worshipp'd in the days of yore,

Ere the garden of my heart was blighted  
     To the core!  
 I have come to see that grave once more.

Angel, said he sadly, I am old!  
 Earthly hope no longer hath a morrow;  
 Now, why I sit here thou hast been told:  
     In his eye another pearl of sorrow,  
     Down it rolled!  
 Angel, said he sadly, I am old!

By the wayside, on a mossy stone,  
 Sat the hoary pilgrim, sadly musing;  
 Still I marked him, sitting there alone,  
     All the landscape, like a page, perusing;  
     Poor, unknown,  
 By the wayside, on a mossy stone!

## NEW.

STILL sighs the world for something new,  
     For something new;  
 Imploring me, imploring you,  
     Some Will-o'-wisp to help pursue;  
 Ah, hapless world, what will it do!  
     Imploring me, imploring you,  
     For something new!

Each pleasure, tasted, fades away,  
     It fades away;  
 Nor you, nor I can bid it stay,  
     A dew-drop trembling on a spray;  
 A rainbow at the close of day;  
     Nor you, nor I can bid it stay;  
     It fades away.

Fill up life's chalice to the brim;  
     Up to the brim;  
 'Tis only a capricious whim;  
     A dreamy phantom, flitting dim,  
 Inconstant still for Her, or Him;  
     'Tis only a capricious whim,  
     Up to the brim!

## SHE.

She, young and fair, expects delight;  
     Expects delight;  
 Forsooth, because the morn is bright,  
     She deems it never will be night,  
 That youth hath not a wing for flight,  
     Forsooth, because the morn is bright,  
     Expects delight!

The rose, once gather'd, cannot please,  
     It cannot please;  
 Ah, simple maid, a rose to seize,  
     That only blooms to tempt and tease:  
 With thorns to rob the heart of ease;  
     Ah, simple maid, a rose to seize;  
     It cannot please!

'Tis winter, but she pines for spring;  
     She pines for spring;  
 No bliss its frost and follies bring;  
     A bird of passage on the wing;

Unhappy, discontented thing;  
No bliss its frost and follies bring;  
She pines for spring!

Delicious May, and azure skies;  
And azure skies;  
With flowers of paradisaal dyes;  
Now, maiden, happy be and wise:  
Ah, June can only charm her eyes  
With flowers of paradisaal dyes,  
And azure skies!

The glowing, tranquil summertime;  
The summertime;  
Too listless in a maiden's prime,  
Dull, melancholy pantomime;  
Oh, for a gay autumnal clime:  
Too listless in a maiden's prime,  
The summertime!

October! with earth's richest store;  
Earth's richest store;  
Alas! insipid as before;  
Days, months, and seasons, o'er and o'er,  
Remotest lands their treasures pour;  
Alas, insipid as before,  
Earth's richest store!

Love nestles in that gentle breast;  
That gentle breast;  
Ah, love will never let it rest;  
The cruel, sly, ungrateful guest;  
A viper in a linnet's nest,  
Ah, love will never let it rest;  
That gentle breast!

Could she embark on Fashion's tide;  
On fashion's tide;  
How gaily might a maiden glide;—  
Contentment, innocence, and pride,  
All stranded upon either side;—  
How gaily might a maiden glide,  
On fashion's tide!

Ah, maiden, time will make thee smart:  
Will make thee smart;  
Some new, and keen, and poison'd dart,  
Will pierce at last that restless heart;  
Youth, friends, and beauty will depart;  
Some new, and keen, and poisoned dart,  
Will make thee smart!

So pants for change the fickle fair;  
The fickle fair;  
A feather, floating in the air,  
Still wafted here, and wafted there,  
No charm, no hazard worth her care;  
A feather floating in the air,  
The fickle fair!

EE.

How sad his lot, the hapless swain;  
The hapless swain;  
With care, and toil, in heat and rain,  
To speed the plough or harvest-wain;

Still reaping only fields of gain,  
With care, and toil, in heat and rain;  
The hapless swain!

Youth, weary youth, 'twill soon be past;  
'Twill soon be past;  
His MANHOOD's happiness shall last;  
Renown, and riches, far and fast,  
Their potent charms shall round him cast,  
His Manhood's happiness shall last.—  
'Twill soon be past!

Now toiling up ambition's steep;  
Ambition's steep;  
The rugged path is hard to keep;  
The spring how far! the well how deep!  
Ah me! in folly's bower asleep!  
The rugged path is hard to keep;  
Ambition's steep!

The dream fulfilled! rank, fortune, fame;  
Rank, fortune, fame;  
Vain fuel for celestial flame!  
He wins and wears a glittering name,  
Yet sighs his longing soul the same;  
Vain fuel for celestial flame,  
Rank, fortune, fame!

Sweet beauty aims with Cupid's bow;  
With Cupid's bow;  
Can she transfix him now!—ah, no!  
Amid the fairest flowers that blow,  
The torment but alights—to go:  
Can she transfix him now!—ah, no,  
With Cupid's bow!

Indulgent heav'n, O grant but this,  
O grant but this,  
The boon shall be enough of bliss,  
A home, with true affection's kiss,  
To mend what'er may hap amiss,  
O grant but this!

The Eden won:—insatiate still;  
Insatiate still;—  
A wider, fairer range, he will;  
Some mountain higher than his hill;  
Some prospect fancy's map to fill;  
A wider, fairer range, he will;  
Insatiate still!

From maid to matron, son to sire;  
From son to sire,  
Each bosom burns with quenchless fire,  
Where life's vain phantasies expire  
In some new phoenix of desire;  
Each bosom burns with quenchless fire,  
From son to sire!

Still sighs the world for something new:  
For something new;  
Imploring me, imploring you  
Some Will-o'-wisp to help pursue.  
Ah hapless world, what will it do;  
Imploring me, imploring you,  
For something new!

## SALE.

THE WORLD FOR SALE!—Hang out the sign;  
 Call every traveller here to me;  
 Who'll buy this brave estate of mine,  
 And set me from earth's bondage free:—  
 'Tis going!—Yes, I mean to fling  
 The bauble from my soul away;  
 I'll sell it, whatsoe'r it bring;—  
 The World at Auction here to-day!

It is a glorious thing to see,—  
 Ah, it has cheated me so sore!  
 It is not what it seems to be:  
 For sale! It shall be mine no more.  
 Come, turn it o'er and view it well;—  
 I would not have you purchase dear;  
 'Tis going—going!—I must sell!  
 Who bids?—Who'll buy the Splendid 'Tear?

Here's WEALTH in glittering heaps of gold,—  
 Who bids?—But let me tell you fair,  
 A baser lot was never sold;—  
 Who'll buy the heavy heaps of care?  
 And here, spread out in broad domain,  
 A goodly landscape all may trace;  
 Hall—cottage—tree—field—hill and plain;  
 Who'll buy himself a burial place!

Here's LOVE, the dreamy potent spell  
 That beauty flings around the heart;  
 I know its power, alas! too well;—  
 'Tis going—Love and I must part!  
 Must part!—What can I more with Love!  
 All over the enchanter's reign;  
 Who'll buy the plumeless, dying dove,—  
 An hour of bliss,—an age of pain!

And FRIENDSHIP,—rarest gem of earth,—  
 (Who e'er hath found the jewel his?)  
 Frail, fickle, false and little worth,—  
 Who bids for Friendship—as it is!  
 'Tis going—going!—Hear the call:  
 Once, twice, and thrice!—'Tis very low!  
 'Twas once my hope, my stay, my all,—  
 But now the broken staff must go!

FAME! hold the brilliant meteor high;  
 How dazzling every gilded name!  
 Ye millions, now's the time to buy!—  
 How much for Fame! How much for Fame!  
 Hear how it thunders!—Would you stand  
 On high Olympus, far renown'd,—  
 Now purchase, and a world command!—  
 And be with a world's curses crown'd!

Sweet star of HOPE! with ray to shine  
 In every sad foreboding breast,  
 Save this desponding one of mine,—  
 Who bids for man's last friend and best!  
 Ah, were not mine a bankrupt life,  
 This treasure should my soul sustain;  
 But Hope and I are now at strife,  
 Nor ever may unite again.

And SONG!—For sale my tuneless lute;  
 Sweet solace, mine no more to hold;  
 The chords that charmed my soul are mute,  
 I cannot wake the notes of old!

Or e'en were mine a wizard shell,  
 Could chain a world in raptures high;  
 Yet now a sad farewell!—farewell!—  
 Must on its last faint echoes die.

Ambition, fashion, show, and pride,—  
 I part from all for ever now;  
 Grief, in an overwhelming tide,  
 Has taught my haughty heart to bow.  
 Poor heart! distracted, ah, so long,—  
 And still its aching throb to bear;—  
 How broken, that was once so strong;  
 How heavy, once so free from care.

No more for me life's fitful dream;—  
 Bright vision, vanishing away!  
 My bark requires a deeper stream;  
 My sinking soul a surer stay.  
 By Death, stern sheriff! all bereft,  
 I weep, yet humbly kiss the rod,  
 The best of all I still have left,—  
 My Faith, my Bible, and my God.

## SNOW.

THE blessed morn is come again;  
 The early gray  
 Taps at the slumberer's window-pane,  
 And seems to say  
 "Break, break from the enchanter's chain,  
 Away,—away!"

'Tis winter, yet there is no sound  
 Along the air,  
 Of winds upon their battle-ground,  
 But gently there,  
 The snow is falling,—all around  
 How fair—how fair!

The jocund fields would masquerade;  
 Fantastic scene!  
 Tree, shrub, and lawn, and lonely glade  
 Have cast their green,  
 And join'd the revel, all array'd  
 So white and clean.

E'en the old posts, that hold the bars  
 And the old gate,  
 Forgetful of their wintry wars  
 And age sedate,  
 High-capp'd, and plumed, like white hussars,  
 Stand there in state.

The drifts are hanging by the sill,  
 The eaves, the door;  
 The hay-stack has become a hill;  
 All cover'd o'er  
 The wagon, loaded for the mill  
 The eve before.

Maria brings the water-pail,—  
 But where's the well!  
 Like magic of a fairy tale,  
 Most strange to tell,  
 All vanish'd,—curb, and crank, and rail;—  
 How deep it fell!

The wood-pile too is playing hide ;  
 The axe—the log—  
 The kennel of that friend so tried—  
 (The old watch-dog.)  
 The grindstone standing by its side,  
 All now incog.

The bustling cock looks out aghast  
 From his high shed ;  
 No spot to scratch him a repast,  
 Up curves his head,  
 Starts the dull hamlet with a blast,  
 And back to bed.

The barn-yard gentry, musing, chime  
 Their morning moan ;  
 Like Memnon's music of old time—  
 That voice of stone !  
 So marbled they—and so sublime  
 Their solemn tone.

Good Ruth has called the younker folk  
 To dress below ;  
 Full welcome was the word she spoke,  
 Down, down they go,  
 The cottage quietude is broke,—  
 The snow!—the snow !

Now rises from around the fire  
 A pleasant strain ;  
 Ye giddy sons of mirth, retire !  
 And ye profane !—  
 A hymn to the Eternal Sire  
 Goes up again.

The patriarchal Book divine,  
 Upon the knee,  
 Opens where the genius of Judah shine,—  
 (Sweet minstrelsie !)  
 How soars each heart with each fair line,  
 O God ! to Thee !

Around the altar low they bend,  
 Devout in prayer ;  
 As snows upon the roof descend,  
 So angels there  
 Guard o'er that household, to defend  
 With gentle care.

Now sings the kettle o'er the blaze ;  
 The buckwheat leaps ;  
 Rare Mocha, worth an Arab's praise,  
 Sweet Nusan steeps ;  
 The old round stand lur nod obeys,  
 And out it leaps.

Unerring passages declare  
 The banquet near ;  
 Soon, busy appetites are there ;

And disappear  
 The glories of the ample fare,  
 With thanks sincere.

Now let the busy day begin :—  
 Out rolls the churn :  
 Forth hastes the farm-boy, and brings in  
 The brush to burn ;—  
 Sweep, shovel, scotch, cut, knot, and spin,  
 Till night's return.

To drive his threshing John must har :  
 His sturdy shoe  
 Can all the subtle damp defy :  
 How wades he through !  
 While dainty milkmaids, slow and shy,  
 His track pursue.

Each to the hour's allotted care :  
 To shell the corn ;  
 The broken harness to repair ;  
 The sleigh to adorn ;  
 So cheerful—tranquil—easy—dear,  
 The WINTER MORN.

#### EXTRACT FROM THE CHAUNT 7 LIFE.

Give me to love my fellow, and in love,  
 If with none other grace is blessed my state,  
 Sweet key-note of soft cadences above,  
 Sole star of solace in life's night of pain.  
 Chief gem of Eden, fractured in that fall  
 That ruin'd two fond hearts, and turn'd it all  
 Rehever ! be thy kindly spirit mine ;  
 That pearl of Paradise to me restore,  
 Pure, fervent, fearless, lasting, love divine,  
 Profound as ocean, broad as sun and shore,  
 While Man I sing, free, subject, and content,  
 O' for a soul, as ample as the theme !

Sad psalm I have sung, by Sorrow led  
 Along the mournful shades that o'erspread  
 Where, by a stream that warping eyes have seen  
 Low chaunted I my melancholy lay,  
 In pensive concord with the motherless wail  
 Of sighing wanderers in that lonely vale.  
 Ah, hide not those whom we meanest hard to see  
 The heart must hover where its bosom weep  
 I saw the great, the wise, the gifted slay,  
 With humbler multitudes compass'd in woe.  
 No penury, no wealth commands relief  
 No serf, no sovereign in the realm of grief

# JAMES FREEMAN CLARKE.

[Born about 1810.]

MR. CLARKE is a native of Boston. He is a grandson of the Reverend JAMES FREEMAN, D. D., for many years minister of King's Chapel, in that city, and was from his childhood designed for the church. He was educated in the university and in the divinity-school at Cambridge, and on being

admitted to orders, went to Louisville, Kentucky, where he resided several years, and conducted with much ability a monthly miscellany of religion and letters, entitled "The Western Messenger." In 1846 he published a poem delivered before the Phi Beta Kappa Society

## HYMN AND PRAYER.

INFINITE Spirit! who art round us ever,  
In whom we float, as motes in summer-sky,  
May neither life nor death the sweet bond sever,  
Which joins us to our unseen Friend on high.

Unseen—yet not unfelt—if any thought  
Has raised our mind from earth, or pure desire,  
A generous act, or noble purpose brought,  
It is thy breath, O Lord, which fans the fire.

To me, the meanest of thy creatures, kneeling,  
Conscious of weakness, ignorance, sin, and shame,  
Give such a force of holy thought and feeling,  
That I may live to glorify thy name;

That I may conquer base desire and passion,  
That I may rise o'er selfish thought and will,  
O'ercome the world's allurements, threat, and fashion,  
Walk humbly, softly, leaning on thee still.

I am unworthy. Yet, for their dear sake  
I ask, whose roots planted in me are found;  
For precious vines are propp'd by rudest stake,  
And heavenly roses fed in darkest ground.

Beneath my leaves, though early fallen and faded,  
Young plants are warm'd,—they drink my  
branches' dew:  
Let them not, Lord, by me be Upas-shaded;  
Make me, for their sake, firm, and pure, and true.

For their sake, too, the faithful, wise, and bold,  
Whose generous love has been my pride and stay,  
Those who have found in me some trace of gold,  
For their sake purify my lead and clay.

And let not all the pains and toil be wasted,  
Spent on my youth by saints now gone to rest;  
Nor that deep sorrow my Redeemer tasted,  
When on his soul the guilt of man was press'd.

Tender and sensitive, he braved the storm,  
That we might fly a well-deserved fate,  
Pour'd out his soul in supplication warm,  
Look'd with his eyes of love on eyes of hate.

Let all this goodness by my mind be seen,  
Let all this mercy on my heart be seal'd!  
Lord, if thou wilt, thy power can make me clean:  
O, speak the word—thy servant shall be heal'd.

## THE POET.

He touch'd the earth, a soul of flame,  
His bearing proud, his spirit high;  
Fill'd with the heavens from whence he came,  
He smiled upon man's destiny.

Yet smiled as one who knows no fear,  
And felt a secret strength within,  
Who wonder'd at the pitying tear  
Shed over human loss and sin.

Lit by an inward, brighter light  
Than aught that round about him shone,  
He walk'd erect through shades of night;  
Clear was his pathway—but how lone!

Men gaze in wonder and in awe  
Upon a form so like to theirs,  
Worship the presence, yet withdraw  
And carry elsewhere warmer prayers.

Yet when the glorious pilgrim-guest,  
Forgetting once his strange estate,  
Unloosed the lyre from off his breast,  
And strung its chords to human fate;

And, gayly snatching some rude air,  
Carroll'd by idle, passing tongue,  
Gave back the notes that linger'd there,  
And in Heaven's tones earth's low lay sung;

Then warmly grasp'd the hand that sought  
To thank him with a brother's soul,  
And when the generous wine was brought,  
Shared in the feast and quaff'd the bowl;

Men laid their hearts low at his feet,  
And sunn'd their being in his light,  
Press'd on his way his steps to greet,  
And in his love forgot his might.

And when, a wanderer long on earth,  
On him its shadow also fell,  
And dimm'd the lustre of a birth  
Whose day-spring was from Heaven's own well;

They cherish'd e'en the tears he shed,  
Their woes were hallow'd by his wo,  
Humanity, half cold and dead,  
Had been revived in genius' glow.



## JACOB'S WELL.\*

HERE, after JACOB parted from his brother,  
 His daughters linger'd round this well, new-made;  
 Here, seventeen centuries after, came another,  
 And talk'd with JESUS, wondering and afraid.  
 Here, other centuries past, the emperor's mother  
 Shelter'd its waters with a temple's shade.  
 Here, mid the fallen fragments, as of old,  
 The girl her pitcher dips within its waters cold.

And JACOB'S race grew strong for many an hour,  
 Then torn beneath the Roman eagle lay;  
 The Roman's vast and earth-controlling power  
 Has crumbled like these shafts and stones away;  
 But still the waters, fed by dew and shower,  
 Come up, as ever, to the light of day,  
 And still the maid bends downward with her urn,  
 Well pleased to see its glass her lovely face return.

And those few words of truth, first utter'd here,  
 Have sunk into the human soul and heart;  
 A spiritual faith dawns bright and clear,  
 Dark creeds and ancient mysteries depart;  
 The hour for God's true worshippers draws near;  
 Then mourn not o'er the wrecks of earthly art:  
 Kingdoms may fall, and human works decay,  
*Nature* moves on unchanged—*Truths* never pass away.

## THE VIOLET.†

WHEN April's warmth unlocks the clod,  
 Soften'd by gentle showers,  
 The violet pierces through the sod,  
 And blossoms, first of flowers;  
 So may I give my heart to God  
 In childhood's early hours.

Some plants, in gardens only found,  
 Are raised with pains and care:  
 God scatters *violets* all around,  
*They* blossom everywhere;  
 Thus may my love to *all* abound,  
 And all my fragrance share.

Some scentless flowers stand straight and high,  
 With pride and haughtiness:  
 But violets perfume land and sky,  
 Although they promise less.  
 Let me, with all humility,  
 Do more than I profess.

Sweet flower, be thou a type to me  
 Of blameless joy and mirth,  
 Of widely-scatter'd sympathy,  
 Embracing all God's earth—  
 Of early-blooming piety,  
 And unpretending worth.

\* Suggested by a sketch of Jacob's Well, and Mount Gerizim.

† Written for a little girl to speak on May-day, in the character of the Violet.

## TO A BUNCH OF FLOWERS.

LITTLE firstlings of the year!  
 Have you come my room to cheer?  
 You are dry and parch'd, I think;  
 Stand within this glass and drink;  
 Stand beside me on the table,  
 'Mong my books—if I am able,  
 I will find a vacant space  
 For your bashfulness and grace;  
 Learned tasks and serious duty  
 Shall be lighten'd by your beauty.  
 Pure affection's sweetest token,  
 Choicest hint of love unspoken,  
 Friendship in your help rejoices,  
 Uttering her mysterious voices.  
 You are gifts the poor may offer—  
 Wealth can find no better proffer:  
 For you tell of tastes refined,  
 Thoughtful heart and spirit kind.  
 Gift of gold or jewel-dresses  
 Ostentatious thought confuses;  
 Simplest mind this boon may give,  
 Modesty herself receive.  
 For lovely woman you were meant  
 The just and natural ornament,  
 Sleeping on her bosom fair,  
 Hiding in her raven hair,  
 Or, peeping out mid golden curls,  
 You outshine barbaric pearls;  
 Yet you lead no thought astray,  
 Feed not pride nor vain display,  
 Nor disturb her sisters' rest,  
 Waking envy in their breast.  
 Let the rich, with heart elate,  
 Pile their board with costly plate;  
 Richer ornaments are ours,  
 We will dress our homes with flowers.  
 Yet no terror need we feel  
 Lest the thief break through to steal.  
 Ye are playthings for the child,  
 Gifts of love for maiden mild,  
 Comfort for the aged eye,  
 For the poor, cheap luxury.  
 Though your life is but a day,  
 Precious things, dear flowers, you say,  
 Telling that the Being good  
 Who supplies our daily food,  
 Deems it needful to supply  
 Daily food for heart and eye.  
 So, though your life is but a day,  
 We grieve not at your swift decay;  
 He, who smiles in your bright faces,  
 Sends us more to take your places;  
 'Tis for this ye fade on even,  
 That He may renew the boon;  
 That kindness often may repeat  
 These mute messages so sweet:  
 That Love to plainer speech may get,  
 Conning oft his alphabet;  
 That beauty may be rain'd from heaven,  
 New with every morn and even,  
 With freshest fragrance sunrise greeting:  
 Therefore are ye, flowers, so fleeting.

# JAMES ALDRICH.

[Born, 1810.]

JAMES ALDRICH was born near the Hudson, in county of Suffolk, on the tenth of July, 1810. received his education partly in Orange county, partly in the city of New York, where, early in life, he became actively engaged in mercantile business. In 1846 he was married to MATILDA,

daughter of Mr. JOHN B. LYON, of Newport, Rhode Island, and in the same year relinquished the occupation of a merchant. He has since devoted his attention entirely to literature; and has edited two or three popular periodicals. He resides in New York.

## MORN AT SEA.

CLEARLY, with mental eye,  
Here the first slanted ray of sunlight springs,  
The morn with golden-fringed wings  
Up-pointed to the sky.

In youth's divinest glow,  
He stands upon a wandering cloud of dew,  
Those skirts are sun-illumed with every hue  
Worn by God's covenant bow!

The child of light and air!  
On land or wave, where'er her pinions move,  
The shapes of earth are clothed in hues of love  
And truth, divinely fair.

Athwart this wide abyss,  
The homeward way impatiently I drift;  
The night she bear me now where sweet flowers lift  
Their eyelids to her kiss!

Her smile hath overspread  
The heaven-reflecting sea, that evermore  
Rolling solemn knells from shore to shore  
For its uncoffin'd dead.

Most like an angel-friend,  
The noiseless footsteps, which no impress leave,  
She comes in gentleness to those who grieve,  
Bidding the long night end.

How joyfully will hail,  
The reënliven'd hearts, her presence fair,  
The hapless shipwreck'd, patient in despair,  
Watching a far-off sail.

Vain all affection's arts  
To cheer the sick man through the night have been:  
To his casement goes, and, looking in,  
Death's shadow thence departs.

How many, far from home,  
Mourning, like me, beneath unfriendly skies,  
Mourning o'er affection's broken ties,  
Have pray'd for her to come.

Lone voyager on time's sea!  
When my dull night of being shall be past,  
May I waken to a morn, at last,  
Welcome as this to me!

## A DEATH-BED.

Her suffering ended with the day,  
Yet lived she at its close,  
And breathed the long, long night away,  
In statue-like repose.

But when the sun, in all his state,  
Illumed the eastern skies,  
She pass'd through Glory's morning-gate,  
And walk'd in Paradise!

## MY MOTHER'S GRAVE.

In beauty lingers on the hills  
The death-smile of the dying day;  
And twilight in my heart instils  
The softness of its rosy ray.  
I watch the river's peaceful flow,  
Here, standing by my mother's grave,  
And feel my dreams of glory go,  
Like weeds upon its sluggish wave.

God gives us ministers of love,  
Which we regard not, being near;  
Death takes them from us—then we feel  
That angels have been with us here!  
As mother, sister, friend, or wife,  
They guide us, cheer us, soothe our pain;  
And when the grave has closed between  
Our hearts and theirs, we love—in vain!

Would, mother! thou couldst hear me tell  
How oft, amid my brief career,  
For sins and follies loved too well,  
Hath fallen the free, repentant tear.  
And, in the waywardness of youth,  
How better thoughts have given to me  
Contempt for error, love for truth,  
Mid sweet remembrances of thee.

The harvest of my youth is done,  
And manhood, come with all its cares,  
Finds, garner'd up within my heart,  
For every flower a thousand tares.  
Dear mother! couldst thou know my thoughts,  
Whilst bending o'er this holy shrine,  
The depth of feeling in my breast,  
Thou wouldst not blush to call me thine!

## A SPRING-DAY WALK.

ASKED, the city's ceaseless hum,  
The haunts of sensual life, adieu!  
Green fields, and silent glens! we come,  
To spend this bright spring-day with you.  
Whether the hills and vales shall gleam  
With beauty, is for us to choose;  
For leaf and blossom, rock and stream,  
Are colour'd with the spirit's hues.  
Here, to the seeking soul, is brought  
A nobler view of human fate,  
And higher feeling, higher thought,  
And glimpses of a higher state.  
Through change of time, on sea and shore,  
Serenely nature smiles away;  
Yon infinite blue sky bends o'er  
Our world, as at the primal day.

The self-renewing earth is moved  
With youthful life each circling year;  
And flowers that 'Ere's' daughter loved  
At Enna, now are blooming here.  
Glad nature will this truth reveal,  
That time is ours and we are His;  
O, friends, my friends! what joy to feel  
That He our loving father is!

## TO ONE FAR AWAY.

SWIFTER far than swallow's flight,  
Homeward o'er the twilight sea;  
Swifter than the morning light,  
Flashing o'er the pathless sea,  
Dearest! in the lonely night  
Memory flies away to thee!  
Stronger far than is desire;  
Firm as truth itself can be;  
Deeper than earth's central fire;  
Boundless as the circling sea;  
Yet as mute as broken lyre,  
Is my love, dear wife, for thee!  
Sweeter far than music's gain,  
Or than note of fame can be  
Unto one who long in vain  
Treads the paths of chivalry—  
Are my dreams, in which again  
My fond arms encircle thee!

## BEATRICE.

EXTRICATE me by mortal passion,  
Thou seem'st of heavenly birth,  
Pure as the effluence of a star  
Just reach'd our distant earth!  
Gave Fancy's pencil never  
To an ideal fair  
Such spiritual expression  
As thy sweet features wear.  
An inward light to guide thee  
Unto thy soul's given,  
Pure and serene as its divine  
Signal in heaven.  
Type of the ransom'd Perseus!  
How gladly, hand in hand,  
To some new world I'd fly with thee  
From off this mortal strand.

## LINES.

UNDERWAS this marble cold,  
Lies a fair girl turn'd to mould;  
One whose life was like a star,  
Without toil or rest to mar  
Its divinest harmony,  
Its God-given serenity.  
One, whose form of youthful grace,  
One, whose eloquence of face  
Match'd the rarest gem of thought  
By the antique sculptors wrought;  
Yet her outward charms were less  
Than her winning gentleness,  
Her maiden purity of heart,  
Which, without the aid of art,  
Did a colder heart inspire  
Love, that was not all desire.  
Spart forms with starry eyes,  
That seem to come from Paradise,  
Beings of ethereal birth,  
Near us glide sometimes on earth.  
Like glimmering moonbeams did I see  
Glancing down through allys' grove.  
Of such was she who lies beneath  
This silent effigy of grief.  
Who is she? when I recall  
One sweet word by her let fall—  
One sweet word but half-express'd—  
Downcast eyes told all the rest,  
To think beneath this marble cold  
Lies that fair girl turn'd to mould.

## THE DREAMING GIRL.

SHE floats upon a sea of mood,  
In fancy's boat of amethyst;  
A dreaming girl, with her fair cheek  
Supported by a snow-white arm,  
In the calm joy of innocence,  
Sustained by some unearthly charm.  
The clusters of her dusky hair  
Are floating on her bosom fair,  
Like early darkness stealing o'er  
The amber tints that daylight gave.  
Or, like the shadow of a cloud  
Upon a fainting summer-wave.  
Is it a spirit of joy or pain  
Sails on the river of her brain?  
For, lo! the crimson on her cheek  
Faints and glows like a dying flame.  
Her heart is beating loud and quick—  
Is not love that spirit's name?  
Upwaking from her blissful sleep,  
She starts with fear too wild to weep  
Through the trailing honey-suckle,  
All night breathing odorous light,  
Which her lattice dandy curtains  
The moon peeps in with his bright eye.  
Perfume loved when it is reach'd,  
Pleasure hardly felt ere reach'd,  
Is the happy maiden's vision,  
That doth on her memory gleam.  
And her heart leaps up with gladness—  
That bliss was nothing but a dream.



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Such spiritual expression  
 As thy sweet features wear,  
 An inward light to guide thee  
 Unto thy soul is given,  
 Pure and serene as its divine  
 Original in heaven,  
 Type of the ransom'd Parents!  
 How gladly, hand in hand,  
 To some new world I'd fly with thee  
 From off this mortal strand.

All night dreaming untroubled sleep  
 Which her lattice dimly curtains,  
 The moon peeps in with his bright eye  
 Perfume loved when it is vanish'd,  
 Pleasure hardly felt ere vanish'd,  
 Is the happy maiden's vision,  
 That doth on her memory gleam,  
 And her heart leaps up with gladness—  
 That bliss was nothing but a dream.







## WILLIAM H. C. HOSMER.

[Born about 1810.]

MR. HOSMER is a native of Avon, in Western New York. His maternal ancestors were the first settlers among the Senecas, whose language he learned in infancy, and with whose mythology, traditions and customs he has ever since been familiar. His principal poetical works are, "Yonnon-dio, or the Warriors of the Genessee, a Tale of the Seventeenth Century," and "Legends of the Senecas," in both of which he has given striking and authentic sketches of Indian life and character,

and fresh and natural descriptions of American scenery. Mr. Hosmer's poems are not well constructed; his narrative sometimes moves heavily; and his verse is not always harmonious; but in all he has written there are signs of careful study and genuine enthusiasm. The subjects and the spirit of his song are American, and his works are of the small number that could not have been produced in another country. Mr. Hosmer is a lawyer, and resides in Avon.

### EXTRACTS FROM "YONNONDIO."

#### A FOREST SCENE.

THE devious way on which they march'd  
By braided boughs was overarch'd;  
And right and left spread far away  
Fens only lit by fire-fly's ray:  
Dark with a tangled growth of vine,  
Black ash, huge water-oak and pine,  
Mix'd with red cedar, moss'd and old,  
Set firmly in the watery mould.  
*Here*, cover'd with a slime of green,  
Stagnant and turbid pools were seen,  
Edged round with wild aquatic weeds,  
Long-bladed flag and clustering reeds,  
Pond lilies, oily-leaved and pale,  
Red willow, and the alder frail;  
*There*, skeletons of groves gone by—  
Sad objects to poetic eye!—  
Like monarchs by the battle-blast  
Assail'd and overthrown at last,  
Wasted and worn in bough and stem,  
And robb'd of leaf-wrought diadem,  
Lay rotting in their barky mail,  
Indifferent to sun and gale.  
Deep hollows in the miry clay  
Mark'd where their roots once spread away,  
Now mix'd with many a rugged mound,  
Form'd when their fastenings were unbound,  
Or wrench'd, like gossamer, in twain,  
By the wild rushing hurricane.

#### WOODS BY MOONLIGHT.

ABOVE, the overhanging banks  
Were lined by trees in broken ranks,  
And moonlight falling gently down,  
Set with rich pearls each emerald crown;  
There tower'd, majestic and old,  
The dark-leaved hemlock from the mould;  
The spruce, unstirr'd by breath of air,  
Shaped like a parasol, was there,

And the huge pine full proudly bore  
His honours like a regal thing,  
His trunk, with mossy velvet hoar,  
Fit ermine for so wild a king.

#### MOCK INDIAN FIGHT.

LIKE cougar, mad with taste of blood,  
A warrior darted from the throng,  
While the dim arches of the wood  
Rang with their gathering song,—  
High overhead his hatchet raised,  
While lightning from his eye-balls blazed,  
Then buried in the solid oak  
Its glittering blade with rending stroke.  
Changed was the scene from measure slow,  
To frantic leap and deafening yell,  
And on imaginary foe  
A hundred weapons fell,  
Till hacked and splinter'd to the ground,  
In fragments lay the post around.  
Wild and more wild the tumult grew  
Amid the crazed, demoniac crew;  
Knives flash'd, and man to man opposed;  
Dark forms in mimic combat closed;  
Upwhirl'd in clouds the summer dust;  
Quick blows were aim'd, and furious thrust,  
With face convulsed the fallen gasp'd,  
And murderous hands the scalp-lock grasp'd;  
Some from the swathing board cut loose  
With seeming hate, the swart pappoose,  
Then raised it, struggling, by the heel,  
And pointed at its throat the steel;  
While others on the trampled ground,  
Limbs of the frantic mother bound,  
And her shrill cry with laughter drown'd.  
Feign'd was base flight and bold advance,  
Poised was the long, bone-headed lance;  
Stout arms the heavy war-club sway'd;  
Elastic bows sharp twanging made;  
And mock'd, with modulated tone,  
Was victor shout and dying groan.

## AN INDIAN MARCH.

BENEATH tall branches, gray with old  
 Their labyrinthine course they held,  
 While well the hindmost of the line,  
 From view conceal'd betraying sign;  
 Sending keen glances in the rear,  
 Lifting bow'd herb and grassy spear,  
 Or, doubling, when the oozy ground  
 Yielded beneath the slightest foot,  
 Like hunted foxes when the hound  
 And hunter are in hot pursuit.  
 The red-breast perch'd in arbour green,  
 Sad minstrel of the quiet scene,  
 While hymning, for the dying sun,  
 Strains like a broken-hearted one,  
 Raised not her mottled wing to fly,  
 As swept those silent warriors by;  
 The woodcock, in his moist retreat,  
 Heard not the falling of their feet;  
 On his dark roost the gray owl slept;  
 True with his drum the partridge kept;  
 Nor left the deer his watering-place,  
 So hush'd, so noiseless was their pace.

## A DESERTED HALL.

UPON the neglected arbour  
 Paves in the night-time bark,  
 And the bat and spider harbour  
 In its chambers drear and dark.  
 Weeds, about the door-stone growing,  
 Whisper of decay and blight—  
 On the hearth no ember glowing  
 Sheds a warm and cheerful light.  
 Near the ruin is a river,  
 And the waves while flowing on,  
 Fling the chips of crystal, ever  
 Recalling that word of mourning—*Go on!*  
 Where the place old poplars cluster,  
 And the leaves give out strange tones  
 When the moon flings paled lustre  
 On the rust and basement stones.

## AN ERRAND OF WAM-NUT-HAY.

PEERING upon the grassy sod  
 As if her feet with moss were shod,  
 A slender maid, Wam-nut-hay;  
 Nor ceased to list or look behind,  
 As if graves of outline undefined  
 Had by her darkly lay;  
 Nor was she plunged their depths within,  
 Nor with her foot pierced through her moccasin,  
 As if the black clouds, unscalded at last,  
 Had poured their contents, thick and fast,  
 Upon her locks and vesture slight,  
 As if with large drops her sight

The grizzly wolf was on the tramp  
 To gain the covert of his lair;  
 Fierce eyes glared on her from the swamp,  
 As if they ask'd her errand there,  
 The feather'd hermit of the dell,  
 Flew, hooting, to his taken cry;  
 And grape-vines, tied in leafy coil  
 To gray-arm'd giants of the soil,  
 Swung, like a vessel's board'd straddle,  
 Drifting beneath a bank of clouds,  
 From the pine's huge and quaking cone  
 Came sobbing an unearthly tone,  
 While trunks decay'd, of measure vast,  
 Fought for the last time with the blast,  
 And near her fell with crashing roar,  
 That shook the cumber'd forest floor.

## A FLORIDIAN SCENE.

WHERE Pablo to the broad St. John  
 His dark and briny tribute pays,  
 The wild deer leads her dappled train,  
 Of graceful limb and timid gaze,  
 Rich sunshine falls on wave and land,  
 The gull is screaming overhead,  
 And on a beach of whiten'd sand  
 Lie wreathy shells with lips of red.  
 The jessamine hangs golden flowers  
 On ancient oaks in moss array'd,  
 And proudly the palmetto towers,  
 While mock-birds warble in the shade,  
 Mounds, built by mortal hand, are low,  
 Green from the summit to the base,  
 Where, buried with the bow and spear,  
 Rest tribes, forgetful of the chase.  
 Cassado,\* nigh the ocean shore,  
 Is now a ruin, wild and lone,  
 And on her battlements no more  
 Is banner waved or trumpet blown,  
 These doughty cavaliers are gone  
 Who hurl'd defiance there to France,  
 While the bright waters of St. John  
 Reflected flash of sword and lance.

But when the light of dying day  
 Falls on the crumbling wrecks of time  
 And the wan features of decay  
 Wear a faded beauty, like the clime,  
 My fancy summons from the shroud  
 The knights of old Castile again,  
 And charging thousands shout aloud—  
 "St. Jago strikes to-day for Spain!"

When mystic voices, on the breeze  
 Tell of the rolling deep, sweep by  
 The spirits of the Yemasees,  
 Who ruled the land of yore, stern and free  
 For mortal marks, around whose feet  
 Their palm-rod'd lances, yet are seen,  
 And in the shadows of the wood  
 Their tall, funereal mounds are green.

\* An old Spanish fort.

## ISAAC McLELLAN, JR.

[Born about 1810.]

MR. McLELLAN is a native of the city of Portland. He was educated at Bowdoin College, in Maine, where he was graduated in 1826. He subsequently studied the law, and for a few years practised his profession in Boston. He has recently resided in the country, and devoted his

attention principally to agricultural pursuits. In the spring of 1830 he published "The Fall of the Indian;" in 1832, "The Year, and other Poems;" and in 1844 a third volume, comprising his later miscellaneous pieces in verse. His best compositions are lyrical.

### NEW ENGLAND'S DEAD.

NEW ENGLAND'S DEAD! New England's dead!

On every hill they lie;  
On every field of strife, made red  
By bloody victory.  
Each valley, where the battle pour'd  
Its red and awful tide,  
Beheld the brave New England sword  
With slaughter deeply dyed.  
Their bones are on the northern hill,  
And on the southern plain,  
By brook and river, lake and rill,  
And by the roaring main.  
The land is holy where they fought,  
And holy where they fell;  
For by their blood that land was bought,  
The land they loved so well.  
Then glory to that valiant band,  
The honour'd saviours of the land!  
O, few and weak their numbers were—  
A handful of brave men;  
But to their God they gave their prayer,  
And rush'd to battle then.  
The God of battles heard their cry,  
And sent to them the victory.  
They left the ploughshare in the mould,  
Their flocks and herds without a fold,  
The sickle in the unshorn grain,  
The corn, half-garner'd, on the plain,  
And muster'd, in their simple dress,  
For wrongs to seek a stern redress,  
To right those wrongs, come weal, come wo,  
To perish, or o'ercome their foe.  
And where are ye, O fearless men?  
And where are ye to-day?  
I call:—the hills reply again  
That ye have pass'd away;  
That on old Bunker's lonely height,  
In Trenton, and in Monmouth ground,  
The grass grows green, the harvest bright  
Above each soldier's mound.  
The bugle's wild and warlike blast  
Shall muster them no more;  
An army now might thunder past,  
And they heed not its roar.  
The starry flag, 'neath which they fought,  
In many a bloody day,  
From their old graves shall rouse them not,  
For they have pass'd away.

### THE DEATH OF NAPOLEON.\*

WILD was the night; yet a wilder night  
Hung round the soldier's pillow;  
In his bosom there waged a fiercer fight  
Than the fight on the wrathful billow.

A few fond mourners were kneeling by,  
The few that his stern heart cherish'd;  
They knew, by his glazed and unearthly eye,  
That life had nearly perish'd.

They knew by his awful and kingly look,  
By the order hastily spoken,  
That he dream'd of days when the nations shook,  
And the nations' hosts were broken.

He dream'd that the Frenchman's sword still slew,  
And triumph'd the Frenchman's "eagle;"  
And the struggling Austrian fled anew,  
Like the hare before the beagle.

The bearded Russian he scourged again,  
The Prussian's camp was routed,  
And again, on the hills of haughty Spain,  
His mighty armies shouted.

Over Egypt's sands, over Alpine snows,  
At the pyramids, at the mountain,  
Where the wave of the lordly Danube flows,  
And by the Italian fountain,

On the snowy cliffs, where mountain-streams  
Dash by the Switzer's dwelling,  
He led again, in his dying dreams,  
His hosts, the broad earth quelling.

Again Marengo's field was won,  
And Jena's bloody battle;  
Again the world was overrun,  
Made pale at his cannons' rattle.

He died at the close of that darksome day,  
A day that shall live in story:  
In the rocky land they placed his clay,  
"And left him alone with his glory."

\* "The 5th of May came amid wind and rain. NAPOLEON's passing spirit was deliriously engaged in a strife more terrible than the elements around. The words '*tête d'armée*,' (head of the army,) the last which escaped from his lips, intimated that his thoughts were watching the current of a heady fight. About eleven minutes before six in the evening, NAPOLEON expired."  
—SCOTT'S *Life of Napoleon*.

## THE NOTES OF THE BIRDS.

WELL do I love those various harmonies  
That ring so gayly in spring's budding woods,  
And in the thickets, and green, quiet haunts,  
And lonely copses of the summer-time,  
And in red autumn's ancient solitudes.

If thou art pain'd with the world's noisy stir,  
Or crazed with its mad tumults, and weigh'd down  
With any of the ills of human life;  
If thou art sick and weak, or mournest at the loss  
Of brethren gone to that far distant land  
To which we all do pass, gentle and poor,  
The gayest and the gravest, all alike;—  
Then turn into the peaceful woods, and hear  
The thrilling music of the forest-birds.

How rich the varied choir! The unquiet finch  
Calls from the distant hollows, and the wren  
Uttereth her sweet and mellow plaint at times,  
And the thrush mourneth where the kalnia hangs  
Its crimson-spotted cups, or chirps half-hid  
Amid the lowly dogwood's snowy flowers,  
And the blue jay flits by, from tree to tree,  
And, spreading its rich pinions, fills the ear  
With its shrill-sounding and unsteady cry.

With the sweet airs of spring, the robin comes;  
And in her simple song there seems to gush  
A strain of sorrow when she visiteth  
Her last year's wither'd nest. But when the gloom  
Of the deep twilight falls, she takes her perch  
Upon the red-stemm'd hazel's slender twig,  
That overhangs the brook, and suits her song  
To the slow rivulet's inconstant chime.

In the last days of autumn, when the corn  
Lies sweet and yellow in the harvest-field,  
And the gay company of reapers bind  
The bearded wheat in sheaves,—then peals abroad  
The blackbird's merry chant. I love to hear,  
Bold plunderer, thy mellow burst of song  
Float from thy watch-place on the mossy tree  
Close at the corn-field edge.

Lone whip-poor-will,  
There is much sweetness in thy fitful hymn,  
Heard in the drowsy watches of the night.  
 Ofttimes, when all the village lights are out,  
And the wide air is still, I hear thee chant  
Thy hollow dirge, like some recluse who takes  
His lodging in the wilderness of woods,  
And lifts his anthem when the world is still:  
And the dim, solemn night, that brings to man  
And to the herds, deep slumbers, and sweet dews  
To the red roses and the herbs, doth find  
No eye, save thine, a watcher in her halls.  
I hear thee oft at midnight, when the thrush  
And the green, roving linnet are at rest,  
And the blithe, twittering swallows have long ceased  
Their noisy note, and folded up their wings.

Far up some brook's still course, whose current  
mines  
The forest's blacken'd roots, and whose green  
marge  
Is seldom visited by human foot,  
The lonely heron sits, and harshly breaks  
The Sabbath-silence of the wilderness:  
And you may find her by some reedy pool,

Or brooding gloomily on the time-stain'd shore,  
Beside some misty and far-reaching lake.

Most awful is thy deep and heavy boom.  
Gray watcher of the waters! Thou art a king  
Of the blue lake; and all the winged birds  
Do fear the echo of thine angry cry.  
How bright thy savage eye! Thou lookest to  
And meet the shining fishes as they glide.  
And, poised thy gray wing, thy glossy breast  
Swift as an arrow strikes its roving prey.  
 Ofttimes I see thee, through the curling mist,  
Dart, like a spectre of the night, and hear  
Thy strange, bewildering call, like the wail  
Of one whose life is perishing in the sea.

And now, wouldst thou, O man, delight  
With earth's delicious sounds, or charm  
With beautiful creations! Then pass  
And find them midst those many-coloured  
That fill the glowing woods. The richest  
Lie in their splendid plumage, and their tones  
Are sweeter than the music of the lute,  
Or the harp's melody, or the notes that float  
So thrillingly from Beauty's ruby lip.

## LINES.

SUGGESTED BY A PICTURE BY WASHINGTON ALLSTON.

THE tender Twilight with a crimson cheek  
Leans on the breast of Eve. The wayward W  
Hath folded her fleet pinions, and gone down  
To slumber by the darken'd woods—the birds  
Have left their pastures, where the sward gre  
green

And lofty by the river's wady brink,  
And slow are winding home. Hark, from the  
Their tinkling bells sound through the dark  
And forest-openings, with a pleasant sound.  
While answering Echo, from the distant  
Sends back the music of the herdsman's  
How tenderly the trembling light yet plays  
O'er the far-waving foliage! Day's last  
Still lingers on the billowy waste of leaves,  
With a strange beauty—like the yellow  
That haunts the ocean, when the day goes  
Methinks, when'er earth's wearying  
Like winter shadows o'er the peaceful  
'T were sweet to turn from life, and pass  
With solemn footsteps, into Nature's vast  
And happy palaces, and lead a life  
Of peace in some green paradise like this.

The brazen trumpet and the loud war-drum  
Ne'er startled these green woods:—the r  
sword

Hath never gather'd its red harvest here!  
The peaceful summer-day hath never closed  
Around this quiet spot, and caught the glow  
Of War's rude pomp:—the humble dweller  
Hath never left his sickle in the field,  
To slay his fellow with unholy hand;  
The maddening voice of battle, the wild  
The thrilling murmuring of the dying man,  
And the shrill shriek of mortal agony,  
Have never broke its Sabbath-solitude.

## JONES VERY.

[Born about 1810.]

JONES VERY is a native of the city of Salem. In his youth he accompanied his father, who was a sea-captain, on several voyages to Europe; and he wrote his "Essay on Hamlet" with the more interest from having twice seen Elsinour. After his father's death, he prepared himself to enter college, and in 1832 became a student at Cambridge. He was graduated in 1836, and in the same year was appointed Greek tutor in the university. While he held this office, a religious enthusiasm took possession of his mind, which gradually produced so great a change in him, that his

friends withdrew him from Cambridge, and he returned to Salem, where he wrote most of the poems in the small collection of his writings published in 1839. His essays entitled "Epic Poetry," "Shakspeare," and "Hamlet," are fine specimens of learned and sympathetic criticism; and his sonnets, and other pieces of verse, are chaste, simple, and poetical, though they have little range of subjects and illustration. They are religious, and some of them are mystical, but they will be recognised by the true poet as the overflowings of a brother's soul.

### TO THE PAINTED COLUMBINE.

BRIGHT image of the early years

When glow'd my cheek as red as thou,  
And life's dark throng of cares and fears  
Were swift-wing'd shadows o'er my sunny brow!

Thou blushest from the painter's page,  
Robed in the mimic tints of art;  
But Nature's hand in youth's green age  
With fairer hues first traced thee on my heart.

The morning's blush, she made it thine,  
The morn's sweet breath, she gave it thee;  
And in thy look, my Columbine!  
Each fond-remember'd spot she bade me see.

I see the hill's far-gazing head,  
Where gay thou noddest in the gale;  
I hear light-bounding footsteps tread  
The grassy path that winds along the vale.

I hear the voice of woodland song  
Break from each bush and well-known tree,  
And, on light pinions borne along,  
Comes back the laugh from childhood's heart of glee.

O'er the dark rock the dashing brook,  
With look of anger, leaps again,  
And, hastening to each flowery nook,  
Its distant voice is heard far down the glen.

Fair child of art! thy charms decay,  
Touch'd by the wither'd hand of Time;  
And hush'd the music of that day,  
When my voice mingled with the streamlet's chime;

But on my heart thy cheek of bloom  
Shall live when Nature's smile has fled;  
And, rich with memory's sweet perfume,  
Shall o'er her grave thy tribute incense shed.

There shalt thou live and wake the glee  
That echoed on thy native hill;  
And when, loved flower! I think of thee,  
My infant feet will seem to seek thee still.

### LINES TO A WITHERED LEAF SEEN ON A POET'S TABLE.

POET'S hand has placed thee there,  
Autumn's brown and wither'd scroll!  
Though to outward eye not fair,  
Thou hast beauty for the soul;

Though no human pen has traced  
On that leaf its learned lore,  
Love divine the page has graced,—  
What can words discover more?

Not alone dim autumn's blast  
Echoes from yon tablet sear,—  
Distant music of the past  
Steals upon the poet's ear.

Voices sweet of summer-hours,  
Spring's soft whispers murmur by;  
Feather'd songs from leafy bowers  
Draw his listening soul on high.

### THE HEART.

THERE is a cup of sweet or bitter drink,  
Whose waters ever o'er the brim must well,  
Whence flow pure thoughts of love as angels  
think,

Or of its demon depths the tongue will tell;  
That cup can ne'er be cleansed from outward  
stains

While from within the tide forever flows;  
And soon it wearies out the fruitless pains  
The treacherous hand on such a task bestows;  
But ever bright its crystal sides appear,  
While runs the current from its outlet pure;  
And pilgrims hail its sparkling waters near,  
And stoop to drink the healing fountain sure.  
And bless the cup that cheers their fainting soul,  
While through this parching waste they seek their  
heavenly goal.



## TO THE CANARY-BIRD.

I CANNOT hear thy voice with others' ears,  
 Who make of thy lost liberty a gain;  
 And in thy tale of blighted hopes and fears  
 Feel not that every note is born with pain.  
 Alas! that with thy music's gentle swell (throng,  
 Past days of joy should through thy memory  
 And each to thee their words of sorrow tell,  
 While ravish'd sense forgets thee in thy song.  
 The heart that on the past and future feeds,  
 And pours in human words its thoughts divine,  
 Though at each birth the spirit inly bleeds,  
 Its song may charm the listening ear like thine,  
 And men with gilded cage and praise will try  
 To make the bard, like thee, forget his native sky.

## THY BEAUTY FADES.

THY beauty fades, and with it too my love,  
 For 'twas the self-same stalk that bore its flower;  
 Soft fell the rain, and breaking from above  
 The sun look'd out upon our nuptial hour;  
 And I had thought forever by thy side  
 With bursting buds of hope in youth to dwell;  
 But one by one Time strew'd thy petals wide,  
 And every hope's wan look a grief can tell:  
 For I had thoughtless lived beneath his sway,  
 Who like a tyrant dealeth with us all,  
 Crowning each rose, though rooted on decay,  
 With charms that shall the spirit's love enthral,  
 And for a season turn the soul's pure eyes (defies,  
 From virtue's changeless bloom, that time and death

## THE WIND-FLOWER.

THOU lookest up with meek, confiding eye  
 Upon the clouded smile of April's face,  
 Unharm'd though Winter stands uncertain by,  
 Eyeing with jealous glance each opening grace.  
 Thou trustest wisely! in thy faith array'd,  
 More glorious than than Israel's wisest king;  
 Such faith was His whom men to death betray'd,  
 As thine who hearest the timid voice of Spring.  
 While other flowers still hide them from her call  
 Along the river's brink and meadow bare,  
 Thee will I seek beside the stony wall,  
 And in thy trust with childlike heart would share,  
 O'erjoy'd that in thy early leaves I find  
 A lesson taught by Him who loved all human kind.

## ENOCH.

I look'd to find a man who walk'd with God,  
 Like the translated patriarch of old;—  
 Though glad he'd millions on his footstool trod,  
 Yet none with him did such sweet converse hold;  
 I heard the wind in low complaint go by,  
 That none its melodies like him could hear;  
 Day unto day spoke wisdom from on high,  
 Yet none like David turn'd a willing ear;  
 God walk'd alone unhonour'd through the earth;  
 For lean no heart-built temple open stood,  
 The soul, forgetful of her nobler birth,  
 Had hewn her lofty shrines of stone and wood,  
 And left unfinished and in ruins still  
 The only temple he delights to fill.

## MORNING.

THE light will never open sightless eyes,  
 It comes to those who willingly would see  
 And every object,—hill, and stream, and sea  
 Rejoice within the encircling line to be:  
 'Tis day,—the field is fill'd with busy life,  
 The shop resounds with noisy workmen's strife,  
 The traveller with his staff already staves  
 His yet unmeasured journey to begin:  
 The light breaks gently too within the house,  
 Yet there no eye awaits the crimson morn,  
 The forge and noisy anvil are at rest,  
 Nor men nor oxen tread the fields of corn,  
 Nor pilgrim lifts his staff,—it is no day  
 To those who find on earth their place to stay.

## NIGHT.

I thank thee, Father, that the night is near  
 When I this conscious being may resign,  
 Whose only task thy words of love to hear,  
 And in thy acts to find each act of mine,  
 A task too great to give a child like me,  
 The myriad-handed labours of the day,  
 Too many for my closing eyes to see,  
 Thy words too frequent for my tongue to say,  
 Yet when thou seest me hasten'd by thy way,  
 Each other gift more lovely then appears,  
 For dark-robed night comes hovering from above,  
 And all thine other gifts to me endears,  
 And while within her darken'd couch I sleep,  
 Thine eyes untired above will constant vigils keep.

## THE SPIRIT-LAND.

FATHER! thy wonders do not singly cease,  
 Nor far removed where feet have seldom trod;  
 Around us ever lies the enchanted land,  
 In marvels rich to thine own sons display'd,  
 In finding thee are all things round us seen,  
 In losing thee are all things lost to be;  
 Ears have we, but in vain strange voices hear,  
 And to our eyes the vision is denied;  
 We wander in the country far remote,  
 Mid tombs and ruin'd piles in death to dwell,  
 Or on the records of past greatness dwell,  
 And for a buried soul the living sell;  
 While on our path bewilder'd fall the night,  
 That never returns us to the folds of light.

## THE TREES OF LIFE.

FOR those who worship THEE there is no loss,  
 For all they do is but with THEE to dwell;  
 Now, while I take from THEE this passing bliss,  
 It is but of THY glorious name to tell,  
 Nor words nor measured sounds have I to say,  
 But in them both my soul doth ever flow,  
 They come as viewless as the unseen wind,  
 And tell thy noiseless steps where'er I go,  
 The trees that grow along thy living stream,  
 And from its springs refreshment ever draw,  
 Forever glittering in the morning beam,  
 They bend them o'er the river's grassy bank,  
 And as more high and wide their branches grow,  
 They look more fair within the depths below.

## THE ARK.

THERE is no change of time and place with THEE;  
 Where'er I go, with me 'tis still the same;  
 Within thy presence I rejoice to be,  
 And always hallow thy most holy name;  
 The world doth ever change; there is no peace  
 Among the shadows of its storm-vex'd breast;  
 With every breath the frothy waves increase,  
 They toss up mire and dirt, they cannot rest;  
 I thank THEE that within thy strong-built ark  
 My soul across the uncertain sea can sail,  
 And, though the night of death be long and dark,  
 My hopes in CHRIST shall reach within the veil;  
 And to the promised haven steady steer,  
 Whose rest to those who love is ever near.

## NATURE.

THE bubbling brook doth leap when I come by,  
 Because my feet find measure with its call;  
 The birds know when the friend they love is nigh,  
 For I am known to them, both great and small;  
 The flower that on the lovely hill-side grows  
 Expects me there when spring its bloom has given;  
 And many a tree and bush my wanderings knows,  
 And e'en the clouds and silent stars of heaven;  
 For he who with his Maker walks aright,  
 Shall be their lord as ADAM was before;  
 His ear shall catch each sound with new delight,  
 Each object wear the dress that then it wore;  
 And he, as when erect in soul he stood,  
 Hear from his FATHER's lips that all is good.

## THE TREE.

I love thee when thy swelling buds appear,  
 And one by one their tender leaves unfold,  
 As if they knew that warmer suns were near,  
 Nor longer sought to hide from winter's cold;  
 And when with darker growth thy leaves are seen  
 To veil from view the early robin's nest,  
 I love to lie beneath thy waving screen,  
 With limbs by summer's heat and toil oppress'd;  
 And when the autumn winds have stript thee bare,  
 And round thee lies the smooth, untrodden snow,  
 When naught is thine that made thee once so fair,  
 I love to watch thy shadowy form below,  
 And through thy leafless arms to look above  
 On stars that brighter beam when most we need  
 their love.

## THE SON.

FATHER, I wait thy word. The sun doth stand  
 Beneath the mingling line of night and day,  
 A listening servant, waiting thy command  
 To roll rejoicing on its silent way;  
 The tongue of time abides the appointed hour,  
 Till on our ear its solemn warnings fall;

The heavy cloud withholds the pelting shower,  
 Then every drop speeds onward at thy call;  
 The bird reposes on the yielding bough,  
 With breast unswollen by the tide of song;  
 So does my spirit wait thy presence now  
 To pour thy praise in quickening life along,  
 Chiding with voice divine man's lengthen'd sleep,  
 While round the unutter'd word and love their  
 vigils keep.

## THE ROBIN.

THOU need'st not flutter from thy half-built nest,  
 Whene'er thou hear'st man's hurrying feet go by,  
 Fearing his eye for harm may on thee rest,  
 Or he thy young unfinish'd cottage spy;  
 All will not heed thee on that swinging bough,  
 Nor care that round thy shelter spring the leaves,  
 Nor watch thee on the pool's wet margin now,  
 For clay to plaster straws thy cunning weaves;  
 All will not hear thy sweet out-pouring joy,  
 That with morn's stillness blends the voice of song,  
 For over-anxious cares their souls employ,  
 That else upon thy music borne along  
 And the light wings of heart-ascending prayer  
 Had learn'd that Heaven is pleased thy simple joys  
 to share.

## THE RAIL-ROAD.

THOU great proclaimer to the outward eye  
 Of what the spirit too would seek to tell,  
 Onward thou goest, appointed from on high  
 The other warnings of the Lord to swell;  
 Thou art the voice of one that through the world  
 Proclaims in startling tones, "Prepare the way;"  
 The lofty mountain from its seat is hurl'd,  
 The flinty rocks thine onward march obey;  
 The valleys, lifted from their lowly bed,  
 O'ertop the hills that on them frown'd before,  
 Thou passest where the living seldom tread,  
 Through forests dark, where tides beneath thee roar,  
 And bidd'st man's dwelling from thy track remove,  
 And would with warning voice his crooked paths  
 reprove.

## THE LATTER RAIN.

THE latter rain,—it falls in anxious haste  
 Upon the sun-dried fields and branches bare,  
 Loosening with searching drops the rigid waste  
 As if it would each root's lost strength repair;  
 But not a blade grows green as in the spring,  
 No swelling twig puts forth its thickening leaves;  
 The robins only mid the harvests sing,  
 Pecking the grain that scatters from the sheaves.  
 The rain falls still,—the fruit all ripen'd drops,  
 It pierces chestnut-burr and walnut-shell,  
 The furrow'd fields disclose the yellow crops,  
 Each bursting pod of talents used can tell,  
 And all that once received the early rain  
 Declare to man it was not sent in vain.

He sees the green meadow-grass hiding the lair,  
And his crag-throne spread naked to sun and to air;  
And his shriek is now answer'd, while sweeping  
along,

By the low of the herd and the husbandman's song;  
He has seen the wild red man off-swept by his force,  
And he sees dome and roof where those smokes  
once arose;

But his flaming eye dims not, his wing is unbow'd,  
Still drinks he the sunshine, still scales he the cloud!

An emblem of Freedom, stern, haughty, and high,  
Is the gray forest-eagle, that king of the sky!

It scorns the bright scenes, the gay places of earth—  
By the mountain and torrent it springs into birth;  
There rock'd by the wild wind, baptized in the foam,  
It is guarded and cherish'd, and there is its home!  
When its shadow steals black o'er the empires of  
kings,

Deep terror, deep heart-shaking terror it brings;  
Where wicked Oppression is arm'd for the weak,  
Then rustles its pinion, then echoes its shriek;  
Its eye flames with vengeance, it sweeps on its way,  
And its talons are bathed in the blood of its prey.  
O, that eagle of Freedom! when cloud upon cloud  
Swathed the sky of my own native land with a  
shroud,

When lightnings gleam'd fiercely, and thunder-  
bolts rung,

How proud to the tempest those pinions were flung!  
Though the wild blast of battle swept fierce  
through the air

With darkness and dread, still the eagle was there;  
Unquailing, still speeding, his swift flight was on,  
Till the rainbow of Peace crown'd the victory won.  
O, that eagle of Freedom! age dims not his eye,  
He has seen Earth's mortality spring, bloom, and die!  
He has seen the strong nations rise, flourish, and fall,  
He mocks at Time's changes, he triumphs o'er all:  
He has seen our own land with wild forests o'er-  
spread,

He sees it with sunshine and joy on its head;  
And his presence will bless this, his own, chosen  
Till the archangel's fiat is set upon time. [clime,

### FOWLING.

A morn'g in September, the east is yet gray;  
Come, Carlo! come, Jupe! we'll try fowling to-day:  
The fresh sky is bright as the bright face of one,  
A sweeter than whom the sun shines not upon;  
And those wreathed clouds that melt to the breath  
of the south,

Are white as the pearls of her beautiful mouth:  
My hunting-piece glitters, and quick is my task  
In slinging around me my pouch and my flask;  
Cease, dogs, your loud yelpings, you'll deafen my  
brain!

Desist from your rambles, and follow my train.

Here, leave the geese, Carlo, to nibble their grass,  
Though they do stretch their long necks, and hiss  
as we pass;

And the fierce little bantam, that flies your attack,  
Then struts, flaps, and crows, with such airs, at  
your back;

And the turkey, too, smoothing his plumes in my  
face,

Then ruffling so proud, as you bound from the gun  
Ha! ha! that old hen, bristling up mad before me  
Has taught you a lesson, I hope, for your gun.  
By the wink of your eye, and the droop of your arm  
I see your maraudings are now put at rest.

The rail-fence is leap'd, and the wood-boughten  
round,

And a moss-couch is spread for my foot on the ground  
A shadow has dimm'd the leaves' ambered ground  
The first glance of Autumn, his presence is seen  
The beech-nut is ripening above in its sheath  
Which will burst with the black frost, and drop  
beneath.

The hickory hardens, snow-white, in its bark  
And the cones are full grown on the beech's side  
The hopple's red berries are tinging with blood  
And the tips of the sumach have darken'd their side  
The white, brittle Indian-pipe lifts up its head  
And the wild turnip's leaf curls out broad as  
scroll;

The cohosh displays its white balls and red eyes  
And the braid of the mullein is yellow with dew  
While its rich, spangled plumage the sun  
shows,

And the thistle yields stars to each air-borne  
blow.

A quick, startling whirr now bursts loud on the ear  
The partridge! the partridge! swiftly onward he  
Low onward he whizzes, Jupe yelps as he goes  
And we dash through the brushwood to see  
where he treads;

I see him! his brown, speckled breast is dark  
On the branch of yon maple, that edg'd the path  
My fowling-piece rings, Jupe darts forward to see  
While loading, he drops the dead bird at my feet  
I pass by the scurberries' drops of deep red  
In their green, creeping leaves, where he darkens  
And his couch near the root, in the warm fire  
mould,

Where he wallow'd, till sounds his close  
foretold.

On yon spray, the bright oriole dances and sings  
With his rich, crimson bosom, and glossy tail  
wings;

And the robin comes warbling, then flutters away  
For I harm not God's creatures so tiny as these.  
But the quail, whose quick whistle has leave to  
along.

No more will recall his stray'd mate with his song  
And the hawk that is circling so proud in the sky  
Let him keep a look-out, or he'll tumble down to  
He stoops—the gun echoes—he flutters beneath  
His yellow claws curl'd, and fierce eyes glare at  
death:

Lie there, cruel Arab! the mocking-bird now  
Can rear her young brood, without fear of the star  
And the brown wren can warble his sweet love  
Nor dread more thy talons to rend and to pierce  
And, with luck, an example I'll make of that one  
For my green-sprouting wheat knew no hunger  
But the rascal seems down from his summit  
And as I creep near him, he croaks, and is off.

The woods shrink away, and wide spreads the  
 morass,  
 With junipers cluster'd, and matted with grass;  
 Trees, standing like ghosts, their arms jagged and  
 bare,  
 And hung with gray lichens, like age-whiten'd hair.  
 The tamarack here and there rising between,  
 Its boughs clothed with rich, star-like fringes of  
 green,  
 And clumps of dense laurels, and brown-headed  
 flags,  
 And thick, slimy basins, black dotted with snags:  
 Tread softly now, Carlo! the woodcock is here,  
 He rises—his long bill thrust out like a spear;  
 The gun ranges on him—his journey is sped;  
 Quick scamper, my spaniel! and bring in the dead!  
 We plunge in the swamp—the tough laurels are  
 round;  
 No matter; our shy prey not lightly is found;  
 Another up-darts, but unharm'd is his flight;  
 Confound it! the sunshine then dazzled my sight;  
 But the other my shot overtakes as he flies:  
 Come, Carlo! come, Carlo! I wait for my prize;  
 One more—still another—till, proofs of my sway,  
 From my pouch dangle heads, in a ghastly array.  
 From this scene of exploits, now made birdless, I  
 pass;  
 Pleasant Pond gleams before me, a mirror of glass:  
 The boat's by the marge, with green branches  
 supplied,  
 From the keen-sighted duck my approaches to  
 hide;  
 A flock spots the lake; now crouch, Carlo, below!  
 And I move with light paddle, on softly and slow,  
 By that wide lily-island, its meshes that weaves  
 Of rich yellow globules, and green oval leaves.  
 I watch them; how bright and superb is the sheen  
 Of their plumage, gold blended with purple and  
 green;  
 How graceful their dipping—how gliding their  
 way!  
 Are they not all too lovely to mark as a prey?  
 One flutters, enchain'd, in those brown, speckled  
 stems,  
 His yellow foot striking up bubbles, like gems,  
 While another, with stretch'd neck, darts swiftly  
 across  
 To the grass, whose green points dot the mirror-  
 like gloss.  
 But I pause in my toil; their wise leader, the drake,  
 Eyes keen the queer thicket afloat on the lake;  
 Now they group close together—both barrels!—  
 O, dear!  
 What a diving, and screaming, and splashing are  
 here!  
 The smoke-curles melt off, as the echoes rebound,  
 Hurrah! five dead victims are floating around!  
 But "cloud-land" is tinged now with sunset, and  
 bright  
 On the water's smooth polish stretch long lines  
 of light;  
 The headlands their masses of shade, too, have  
 lain,  
 And I pull with my spoil to the margin again.

## A FOREST WALK.

A LOVELY sky, a cloudless sun,  
 A wind that breathes of leaves and flowers,  
 O'er hill, through dale, my steps have won,  
 To the cool forest's shadowy bowers;  
 One of the paths all round that wind,  
 Traced by the browsing herds, I choose,  
 And sights and sounds of human kind  
 In nature's lone recesses lose;  
 The beech displays its marbled bark,  
 The spruce its green tent stretches wide,  
 While scowls the hemlock, grim and dark,  
 The maple's scallop'd dome beside:  
 All weave on high a verdant roof,  
 That keeps the very sun aloof,  
 Making a twilight soft and green,  
 Within the column'd, vaulted scene.  
 Sweet forest-odours have their birth  
 From the clothed boughs and teeming earth;  
 Where pine-cones dropp'd, leaves piled and dead,  
 Long tufts of grass, and stars of fern,  
 With many a wild flower's fairy urn,  
 A thick, elastic carpet spread;  
 Here, with its mossy pall, the trunk,  
 Resolving into soil, is sunk;  
 There, wrench'd but lately from its throne,  
 By some fierce whirlwind circling past,  
 Its huge roots mass'd with earth and stone,  
 One of the woodland kings is cast.  
 Above, the forest-tops are bright  
 With the broad blaze of sunny light:  
 But now a fitful air-gust parts  
 The screening branches, and a glow  
 Of dazzling, startling radiance darts  
 Down the dark stems, and breaks below;  
 The mingled shadows off are roll'd,  
 The sylvan floor is bathed in gold:  
 Low sprouts and herbs, before unseen,  
 Display their shades of brown and green:  
 Tints brighten o'er the velvet moss,  
 Gleams twinkle on the laurel's gloss;  
 The robin, brooding in her nest,  
 Chirps as the quick ray strikes her breast;  
 And, as my shadow prints the ground,  
 I see the rabbit upward bound,  
 With pointed ears an instant look,  
 Then scamper to the darkest nook,  
 Where, with crouch'd limb, and staring eye,  
 He watches while I saunter by.  
 A narrow vista, carpeted  
 With rich green grass, invites my tread;  
 Here showers the light in golden dots,  
 There sleeps the shade in ebon spots,  
 So blended, that the very air  
 Seems network as I enter there.  
 The partridge, whose deep-rolling drum  
 Afar has sounded on my ear,  
 Ceasing his beatings as I come,  
 Whirrs to the sheltering branches near;  
 The little milk-snake glides away,  
 The brindled inarmot dives from day;  
 And now, between the boughs, a space  
 Of the blue, laughing sky I trace:

On each side shrinks the bowery shade;  
 Before me spreads an emerald glade;  
 The sunshine steep its grass and moss,  
 That couch my footsteps as I cross;  
 Merrily hums the tawny bee,  
 The glittering humming-bird I see;  
 Floats the bright butterfly along,  
 The insect choir is loud in song:  
 A spot of light and life, it seems  
 A fairy haunt for fancy dreams.

Here stretch'd, the pleasant turf I press,  
 In luxury of idleness;  
 Sun-streaks, and glancing wings, and sky,  
 Spotted with cloud-shapes, charm my eye;  
 While murmuring grass, and waving trees,  
 Their leaf-harps sounding to the breeze,  
 And water-tones that tinkle near,  
 Blend their sweet music to my ear;  
 And by the changing shades alone  
 The passage of the hours is known.

#### WINTER.

A sable pall of sky—the billowy hills,  
 Swathed in the snowy robe that winter throws  
 So kindly over nature—skeleton trees,  
 Fringed with rich silver drapery, and the stream  
 Numb in its frosty chains. Yon rustic bridge  
 Bristles with icicles; beneath it stand  
 The cattle-group, long pausing while they drink  
 From the ice-hollow'd pools, that skim in sheets  
 Of delicate glass, and shivering as the air {trunks,  
 Cuts with keen, stinging edge; and those gaunt  
 Bending with ragged branches o'er the bank,  
 Seem, with their mocking scarfs of chilling white,  
 Mourning for the green grass and fragrant flowers,  
 That summer mirrors in the rippling flow  
 Of the bright stream beneath them. Shrub and rock  
 Are carved in pearl, and the dense thicket shows  
 Clusters of purest ivory. Comfortless  
 The frozen scene, yet not all desolate.  
 Where slopes, by tree and bush, the beaten track,  
 The sleigh glides merrily with prancing steeds,  
 And the low homestead, nestling by its grove,  
 Clings to the leaning hill. The drenching rain  
 Had fallen, and then the large, loose flakes had  
 shower'd.

Quick freezing where they lit; and thus the scene,  
 By winter's alchymy, from gleaming steel  
 Was changed to sparkling silver. Yet, though bright  
 And rich, the landscape smiles with lovelier look  
 When summer gladdens it. The fresh, blue sky  
 Bends like God's blessing o'er; the scented air  
 Echoes with bird-songs, and the emerald grass  
 Is dappled with quick shadows; the light wing  
 Of the soft west makes music in the leaves;  
 The ripples murmur as they dance along;  
 The thicket by the road-side casts its cool  
 Black breadth of shade across the heated dust.  
 The cattle seek the pools beneath the banks,  
 Where sport the great-swarms, glimmering in the sun,  
 Gray, whirling specks, and darts the dragon-fly,  
 A gold-green arrow; and the wandering flock  
 Nibble the short, thick sward that clothes the brink,  
 Down sloping to the waters. Kindly tones

And happy faces make the homestead walls  
 A paradise. Upon the mossy roof  
 The tame dove coos and bows; beneath the eave  
 The swallow frames her nest; the social wren  
 Lights on the flower-lined paling, and trills away  
 Its noisy gambol; the humming-bird  
 Shoots, with that flying harp, the honey-bee.  
 Mid the trail'd honeysuckle's trumpet-bloom:  
 Sunset wreathes gorgeous shapes within the  
 To eyes that love the splendour; morning  
 Light hearts to joyous tasks; and when dew  
 Breathes o'er the earth a solemn solitude,  
 With stars for watchers, or the holy moon,  
 A sentinel upon the steep of heaven,  
 Smooth pillows yield their balm to prayer and  
 And slumber, that sweet medicine of soul,  
 Sheds her soft dews and weaves her golden dreams.

#### THE SETTLER.

His echoing axe the settler swung  
 Amid the sea-like solitude,  
 And, rushing, thundering, down wave flung  
 The Titans of the wood;  
 Loud shriek'd the eagle, as he dash'd  
 From out his mossy nest, which crash'd  
 With its supporting bough,  
 And the first sunlight, leaping, flash'd  
 On the wolf's haunt below.  
 Rude was the garb, and strong the frame  
 Of him who plied his ceaseless toil:  
 To form that garb the wild-wood game  
 Contributed their spoil;  
 The soul that warm'd that frame disdain'd  
 The tinsel, gaud, and glare, that reign'd  
 Where men their crowds collect;  
 The simple fur, untrimm'd, unstain'd,  
 This forest-tamer deck'd.  
 The paths which wound mid gorgeous trees,  
 The stream whose bright lips kiss'd their  
 The winds that swell'd their harmonies  
 Through those sun-hiding towers,  
 The temple vast, the green arcade,  
 The nestling vale, the grassy glade,  
 Dark cave, and swampy lair;  
 These scenes and sounds majestic, made  
 His world, his pleasures, there.  
 His roof adorn'd a pleasant spot,  
 Mid the black logs green glow'd the grass,  
 And herbs and plants the woods knew not,  
 Throve in the sun and rain.  
 The smoke-wreath curling o'er the dell,  
 The low, the bleat, the tinkling bell,  
 All made a landscape strange,  
 Which was the living chronicle  
 Of deeds that wrought the change.  
 The violet sprung at spring's first tinge,  
 The rose of summer spread its glow,  
 The maize hung out its autumn fringe,  
 Rude winter brought his snow;  
 And still the lone one labour'd there,  
 His shout and whistle broke the air,  
 As cheerily he plied  
 His garden-spade, or drove his share  
 Along the hillock's side.



He mark'd the fire-storm's blazing flood  
 Roaring and crackling on its path,  
 And scorching earth, and melting wood,  
 Beneath its greedy wrath;  
 He mark'd the rapid whirlwind shoot,  
 Trampling the pine tree with its foot,  
 And darkening thick the day  
 With streaming bough and sever'd root,  
 Hurl'd whizzing on its way.  
 His gaunt hound yell'd, his rifle flash'd,  
 The grim bear hush'd his savage growl;  
 In blood and foam the panther gnash'd  
 His fangs, with dying howl;  
 The fleet deer ceased its flying bound,  
 Its snarling wolf-foe bit the ground,  
 And, with its moaning cry,  
 The beaver sank beneath the wound  
 Its pond-built Venice by.  
 Humble the lot, yet his the race,  
 When Liberty sent forth her cry,  
 Who throng'd in conflict's deadliest place,  
 To fight—to bleed—to die!  
 Who cumber'd Bunker's height of red,  
 By hope through weary years were led,  
 And witness'd York Town's sun  
 Blaze on a nation's banner spread,  
 A nation's freedom won.

#### AN AMERICAN FOREST IN SPRING.

Now fluttering breeze, now stormy blast,  
 Mild rain, then blustering snow:  
 Winter's stern, fettering cold is past,  
 But, sweet Spring! where art thou?  
 The white cloud floats mid smiling blue,  
 The broad, bright sunshine's golden hue  
 Bathes the still frozen earth:  
 'Tis changed! above, black vapours roll:  
 We turn from our expected stroll,  
 And seek the blazing hearth.  
 Hark! that sweet carol! with delight  
 We leave the stifling room!  
 The little blue-bird greets our sight,  
 Spring, glorious Spring, has come!  
 The south wind's balm is in the air,  
 The melting snow-wreaths everywhere  
 Are leaping off in showers;  
 And Nature, in her brightening looks,  
 Tells that her flowers, and leaves, and brooks,  
 And birds, will soon be ours.  
 A few soft, sunny days have shone,  
 The air has lost its chill,  
 A bright-green tinge succeeds the brown,  
 Upon the southern hill.  
 Off to the woods! a pleasant scene!  
 Here sprouts the fresh young wintergreen,  
 There swells a mossy mound;  
 Though in the hollows drifts are piled,  
 The wandering wind is sweet and mild,  
 And buds are bursting round.  
 Where its long rings uncurls the fern,  
 The violet, nestling low,  
 Casts back the white lid of its urn,  
 Its purple streaks to show:

Beautiful blossom! first to rise  
 And smile beneath Spring's wakening skies;  
 The courier of the band  
 Of coming flowers, what feelings sweet  
 Gush, as the silvery gem we meet  
 Upon its slender wand.

A sudden roar—a shade is cast—  
 We look up with a start,  
 And, sounding like a transient blast,  
 O'erhead the pigeons dart;  
 Scarce their blue glancing shapes the eye  
 Can trace, ere dotted on the sky,  
 They wheel in distant flight.  
 A chirp! and swift the squirrel scours  
 Along the prostrate trunk, and cowers  
 Within its clefts from sight.

Amid the creeping pine, which spreads  
 Its thick and verdant wreath,  
 The scaurberry's downy spangle sheds  
 Its rich, delicious breath.  
 The bee-swarm murmurs by, and now  
 It clusters black on yonder bough:  
 The robin's mottled breast  
 Glances that sunny spot across,  
 As round it seeks the twig and moss  
 To frame its summer nest.

Warmer is each successive sky,  
 More soft the breezes pass,  
 The maple's gems of crimson lie  
 Upon the thick, green grass.  
 The dogwood sheds its clusters white,  
 The birch has dropp'd its tassels slight,  
 Cowslips are by the rill;  
 The thresher whistles in the glen,  
 Flutters around the warbling wren,  
 And swamps have voices shrill.

A simultaneous burst of leaves  
 Has clothed the forest now,  
 A single day's bright sunshine weaves  
 'This vivid, gorgeous show.  
 Masses of shade are cast beneath,  
 The flowers are spread in varied wreath,  
 Night brings her soft, sweet moon;  
 Morn wakes in mist, and twilight gray  
 Weeps its bright dew, and smiling May  
 Melts blooming into June!

#### THE LOST HUNTER.

NUMB'd by the piercing, freezing air,  
 And burden'd by his game,  
 The hunter, struggling with despair,  
 Dragg'd on his shivering frame;  
 The rifle he had shoulder'd late  
 Was trail'd along, a weary weight;  
 His pouch was void of food;  
 The hours were speeding in their flight,  
 And soon the long, keen, winter night  
 Would wrap the solitude.  
 Oft did he stoop a listening ear,  
 Sweep round an anxious eye,—  
 No bark or axe-blow could he hear,  
 No human trace descry.



His sinuous path, by blazes, wound  
Among trunks group'd in myriads round;  
Through naked boughs, between  
Whose tangled architecture, fraught  
With many a shape grotesquely wrought,  
The hemlock's spire was seen.

An antler'd dweller of the wild  
Had met his eager gaze,  
And far his wandering steps beguiled  
Within an unknown maze;  
Stream, rock, and run-way he had cross'd,  
Unheeding, till the marks were lost  
By which he used to roam;  
And now, deep swamp and wild ravine  
And rugged mountain were between  
The hunter and his home.

A dusky haze, which slow had crept  
On high, now darken'd there,  
And a few snow-flakes fluttering swept  
Athwart the thick, gray air,  
Faster and faster, till between  
The trunks and boughs, a mottled screen  
Of glimmering motes was spread,  
That tick'd against each object round  
With gentle and continuous sound,  
Like brook o'er pebbled bed.

The laurel tufts, that drooping hung  
Close roll'd around their stems,  
And the sear beech-leaves still that clung,  
Were white with powdering gems.  
But, hark! afar a sullen moan  
Swell'd out to louder, deeper tone,  
As surging near it pass'd,  
And, bursting with a roar, and shock  
That made the groaning forest rock,  
On rush'd the winter blast.

As o'er it whistled, shriek'd, and hiss'd,  
Caught by its swooping wings,  
The snow was whirl'd to eddying mist,  
Barb'd, as it seem'd, with stings;  
And now 'twas swept with lightning flight  
Above the loftiest hemlock's height,  
Like drifting smoke, and now  
It hid the air with shooting clouds,  
And robed the trees with circling shrouds,  
Then dash'd in heaps below.

Here, plunging in a billowy wreath,  
There, clinging to a limb,  
The suffering hunter gasp'd for breath,  
Brain reel'd, and eye grew dim;  
As though to whelm him in despair,  
Rapidly changed the blackening air  
To murkiest gloom of night,  
Till naught was seen around, below,  
But falling flakes and mottled snow,  
That gleam'd in ghastly white.

At every blast an icy dart  
Seem'd through his nerves to fly,  
The blood was freezing to his heart—  
Thought whisper'd he must die.  
The thundering tempest echo'd death,  
He felt it in his tighten'd breath;  
Spoil, rifle dropp'd, and slow

As the dread torpor crawling came  
Along his staggering, stiffening frame,  
He sunk upon the snow.

Reason forsook her shatter'd throne.—  
He deem'd that summer-hours  
Again around him brightly shone  
In sunshine, leaves, and flowers;  
Again the fresh, green, forest-sod,  
Rifle in hand, he lightly trod.—  
He heard the deer's low bleat;  
Or, couch'd within the shadowy nook,  
He drank the crystal of the brook  
That murmur'd at his feet.

It changed;—his cabin roof o'erspread  
Rafter, and wall, and chair,  
Gleam'd in the crackling fire, that sent  
Its warmth, and he was there;  
His wife had clasp'd his hand, and now  
Her gentle kiss was on his brow,  
His child was prattling by,  
The hound crouch'd, dozing, near the fire,  
And through the pane's frost-pictured air  
He saw the white drifts fly.

That pass'd;—before his swimming eyes  
Does not a figure bound,  
And a soft voice, with wild delight,  
Proclaim the lost is found?  
No, hunter, no! 'tis but the streak  
Of whirling snow—the tempest's shriek—  
No human aid is near!  
Never again that form will meet  
The clasp'd embrace—those accents sweet  
Speak music to thine ear.

Morn broke;—away the clouds were chas'd.  
The sky was pure and bright,  
And on its blue the branches traced  
Their webs of glittering white.  
Its ivory roof the hemlock stamp'd,  
The pine its silvery tassel droop'd,  
Down bent the burden'd wood,  
And, scatter'd round, low points of green,  
Peering above the snowy scene,  
Told where the thickets stood.

In a deep hollow, drifted high,  
A wave-like heap was thrown,  
Dazzlingly in the sunny sky  
A diamond blaze it shone;  
The little snow-bird, chirping sweet,  
Danc'd it o'er with tripping feet;  
Uncolled, smooth, and fat,  
It seem'd, like other mounds, where men  
And rock and the wreaths were sunk,  
But, O! the dead was there.

Spring came with weakening breezes hush'd,  
Soft suns and melting rains,  
And, touch'd by her thund'ring wand,  
Earth burst its winter-chains.  
In a deep nook, where moss and grass  
And fern-leaves wave a verdant mass,  
Some scatter'd bones he saw,  
A mother, kneeling with her child,  
Told by her tears and wailings wild  
That there the lost had died.

## GEORGE W. CUTTER.

[Born, 18—.]

MR. CUTTER published at Cincinnati, in 1848, a volume entitled "Buena Vista, and other Poems," in the preface of which he says to the "gentle reader," "I desire that you will not for a moment suppose me insensible to their many and great imperfections, or deem me so vain as to expect that you will be startled by any sudden display of genius, or charmed by any imposing array of erudition. They were written, for the most part, amid the turmoil and excitement incident to the discharge of the duties of an arduous profession, in hours that were clouded by no ordinary toils,

with no other object or end in view but to lighten the burden of existence, to dissipate the gloom of the moment."

In the previous year, Mr. CUTTER had joined the army for the invasion of Mexico, as a captain of volunteers, and he participated in the victory of Buena Vista, and wrote upon the field his poem descriptive of that battle. The finest of his compositions is "The Song of Steam," which is worthy of the praise it has received, of being one of the best lyrics of the century. "The Song of Lightning," written more recently, is perhaps next to it in merit.

### THE SONG OF STEAM.

HARNESS me down with your iron bands;  
Be sure of your curb and rein:  
For I scorn the power of your puny hands,  
As the tempest scorns a chain!  
How I laugh'd, as I lay conceal'd from sight,  
For many a countless hour,  
At the childish boast of human might,  
And the pride of human power!  
When I saw an army upon the land,  
A navy upon the seas,  
Creeping along, a snail-like band,  
Or waiting the wayward breeze;  
When I mark'd the peasant fairly reel  
With the toil which he faintly bore,  
As he feebly turn'd the tardy wheel,  
Or tugg'd at the weary oar:  
When I measured the panting courser's speed,  
The flight of the courier-dove,  
As they bore the law a king decreed,  
Or the lines of impatient love—  
I could not but think how the world would feel,  
As these were outstripp'd afar,  
When I should be bound to the rushing keel,  
Or chain'd to the flying car!  
Ha, ha, ha! they found me at last;  
They invited me forth at length,  
And I rushed to my throne with a thunder-blast,  
And laugh'd in my iron strength!  
Oh! then ye saw a wondrous change  
On the earth and ocean wide,  
Where now my fiery armies range,  
Nor wait for wind and tide.  
Hurrah! hurrah! the water's o'er,  
The mountains steep decline;  
Time—space—have yielded to my power;  
The world—the world is mine!

The rivers the sun hath earliest blest,  
Or those where his beams decline;  
The giant streams of the queenly West,  
And the Orient floods divine.

The ocean pales where'er I sweep,  
To hear my strength rejoice,  
And the monsters of the briny deep  
Cower, trembling at my voice.  
I carry the wealth and the lord of earth,  
The thoughts of his godlike mind;  
The wind lags after my flying forth,  
The lightning is left behind.

In the darksome depths of the fathomless mine  
My tireless arm doth play,  
Where the rocks never saw the sun's decline,  
Or the dawn of the glorious day.  
I bring earth's glittering jewels up  
From the hidden cave below,  
And I make the fountain's granite cup  
With a crystal gush o'erflow.

I blow the bellows, I forge the steel,  
In all the shops of trade;  
I hammer the ore and turn the wheel  
Where my arms of strength are made.  
I manage the furnace, the mill, the mint—  
I carry, I spin, I weave;  
And all my doings I put into print  
On every Saturday eve.

I've no muscles to weary, no breast to decay,  
No bones to be "laid on the shelf,"  
And soon I intend you may "go and play,"  
While I manage this world myself.  
But harness me down with your iron bands;  
Be sure of your curb and rein:  
For I scorn the strength of your puny hands,  
As the tempest scorns a chain!

## THE SONG OF LIGHTNING.

Away, away through the sightless air—  
Stretch forth your iron thread;  
For I would not dim my sandals fair  
With the dust ye tamely tread;  
Ay, rear it up on its million piers—  
Let it reach the world around,  
And the journey ye make in a hundred years  
I'll clear at a single bound!

Though I cannot toil like the groaning slave  
Ye have fetter'd with iron skill,  
To ferry you over the boundless wave,  
Or grind in the noisy mill;  
Let him sing his giant strength and speed:  
Why, a single shaft of mine  
Would give that monster a flight, indeed,  
To the depths of the ocean brine.

No, no! I'm the spirit of light and love:  
To my unseen hand 'tis given  
To pencil the ambient clouds above,  
And polish the stars of heaven.  
I scatter the golden rays of fire  
On the horizon far below,  
And deck the skies where storms expire  
With my red and dazzling glow.

The deepest recesses of earth are mine—  
I traverse its silent core;  
Around me the starry diamonds shine,  
And the sparkling fields of ore;  
And oft I leap from my throne on high  
To the depths of the ocean's caves,  
Where the fadeless forests of coral lie,  
Far under the world of waves.

My being is like a lovely thought  
That dwells in a sinless breast;  
A tone of music that ne'er was caught—  
A word that was ne'er expressed.  
I burn in the bright and burnish'd halls,  
Where the fountains of sunlight play—  
Where the curtain of gold and opal falls  
O'er the scenes of the dying day.

With a glance I cleave the sky in twain,  
I light it with a glare,  
When fall the loading drops of rain  
Through the darkly-curtain'd air;  
The rock-built towers, the turrets gray,  
The piles of a thousand years,  
Have not the strength of potters' clay  
Before my glittering spears.

From the Alps' or the highest Andes' crag,  
From the peaks of eternal snow,  
The dazzling folds of my fiery flag  
Gleam o'er the world below;  
The earthquake heralds my coming power,  
The avalanche bounds away,  
And howling storms at midnight hour  
Proclaim my kingly sway.

Ye tremble when my legions come—  
When my quivering sword leaps out  
O'er the hills that echo my thunder-drum,  
And rend with my joyous shout:

Ye quail on the land or upon the sea,  
Ye stand in your fear aghast,  
To see me burn the stalwart trees,  
Or shiver the stately mast.

The hieroglyphs on the Persian wall  
The letters of high command,  
Where the prophet read the tyrant's fall,  
Were traced with my burning hand.  
And oft in fire have I wrote since then  
What angry Heaven decreed—  
But the seal'd eyes of sinful men  
Were all too blind to read.

At last the hour of light is here,  
And kings no more shall blind,  
Nor the bigots crush with craven fear  
The forward march of mind;  
The words of Truth, and Freedom's rays  
Are from my pinions hurl'd,  
And soon the sun of better days  
Shall rise upon the world.

But away, away, through the sightless air—  
Stretch forth your iron thread;  
For I would not soil my sandals fair  
With the dust ye tamely tread.  
Ay, rear it upon its million piers—  
Let it circle the world around,  
And the journey ye make in a hundred years  
I'll clear at a single bound!

## ON THE DEATH OF GENERAL VINTAGE.

Now let the solemn minute gun  
Arouse the morning ray,  
And only with the setting sun  
In echoes die away—  
The muffled drum, the wailing fife,  
Ah! let them murmur low,  
O'er him who was their breath of life,  
The solemn notes of woe! —  
At Chippewa and Lundy's Lane,  
On Polaklaba's field,  
Around him fell the crimson rain,  
The battle-thunder peal'd;  
But proudly did the soldier gaze  
Upon his daring form,  
When charging o'er the cannon's blast  
Amid the sulphur storm.  
Upon the heights of Monterey  
Again his flag unroll'd,  
And when the grape-shot rent away  
Its last starry fold,  
His plumed cap above his head  
He waved upon the air,  
And cheer'd the gallant troops he led  
To glorious victory there.  
But ah! the dreadful seal is broke—  
In darkness walks abroad  
The pestilence, whose silent stroke  
Is like the doom of Goliath!  
And the hero by its fell decree  
In death is sleeping now,  
With the laurel wreath of victory  
Still green upon his brow!

## EDGAR ALLAN POE.

[Born, 1811. Died, 1849.]

THE family of Mr. POE is one of the oldest and most respectable in Baltimore. DAVID POE, his paternal grandfather, was a quartermaster-general in the Maryland line during the Revolution, and the intimate friend of LAFAYETTE, who, during his last visit to the United States, called personally upon the general's widow, and tendered her his acknowledgments for the services rendered to him by her husband. His great-grandfather, JOHN POE, married, in England, JANE, a daughter of Admiral JAMES MCBRIDE, noted in British naval history, and claiming kindred with some of the most illustrious English families. His father and mother died within a few weeks of each other, of consumption, leaving him an orphan, at two years of age. Mr. JOHN ALLAN, a wealthy gentleman of Richmond, Virginia, took a fancy to him, and persuaded General POE, his grandfather, to suffer him to adopt him. He was brought up in Mr. ALLAN's family; and as that gentleman had no other children, he was regarded as his son and heir. In 1816 he accompanied Mr. and Mrs. ALLAN to Great Britain, visited every portion of it, and afterward passed four or five years in a school kept at Stoke Newington, near London, by the Reverend Doctor BRANSHY. He returned to America in 1822, and in 1825 went to the Jefferson University, at Charlottesville, in Virginia, where he led a very dissipated life, the manners of the college being at that time extremely dissolute. He took the first honours, however, and went home greatly in debt. Mr. ALLAN refused to pay some of his debts of *honour*, and he hastily quitted the country on a Quixotic expedition to join the Greeks, then struggling for liberty. He did not reach his original destination, however, but made his way to St. Petersburg, in Russia, where he became involved in difficulties, from which he was extricated by the late Mr. HENRY MIDDLETON, the American minister at that capital. He returned home in 1829, and immediately afterward entered the military academy at West Point. In about eighteen months from that time, Mr. ALLAN, who had lost his first wife while Mr. POE was in Russia, married again. He was sixty-five years of age, and the lady was young; POE quarrelled with her, and the veteran husband, taking the part of his wife, addressed him an angry letter, which was answered in the same spirit. He died soon after, leaving an infant son the heir to his property, and bequeathed POE nothing.

The army, in the opinion of the young cadet, was not a place for a poor man; so he left West Point abruptly, and determined to maintain himself by authorship. He had printed, while in the military academy, a small volume of poems,

most of which were written in early youth. They illustrated the character of his abilities, and justified his anticipations of success. For a considerable time, however, his writings attracted but little attention. At length, in 1831, the proprietor of a weekly literary gazette in Baltimore offered two premiums, one for the best story in prose, and the other for the best poem. In due time our author sent in two articles, both of which were successful with the examining committee, and popular upon their appearance before the public. The late Mr. THOMAS W. WHITE had then recently established "The Southern Literary Messenger," at Richmond, and upon the warm recommendation of Mr. JOHN P. KENNEDY, who was a member of the committee that has been referred to, Mr. POE was engaged by him to be its editor. He continued in this situation about a year and a half, in which he wrote many brilliant articles, and raised the "Messenger" to the first rank of literary periodicals.

He next removed to Philadelphia, to assist Mr. W. E. BURTON in the editorship of the "Gentleman's Magazine," a miscellany that in 1840 was merged in "Graham's Magazine," of which Mr. POE became one of the principal writers, particularly in criticism, in which his papers attracted much attention, by their careful and skilful analysis, and generally caustic severity. At this period, however, he appears to have been more ambitious of securing distinction in romantic fiction, and a collection of his compositions in this department, published in 1841, under the title of "Tales of the Grotesque and the Arabesque," established his reputation for ingenuity, imagination, and extraordinary power in tragical narration.

Near the end of 1844 Mr. POE removed to New York, where he conducted for several months a literary miscellany called "The Broadway Journal." In 1845 he published a volume of Tales, in WILEY and PUTNAM'S "Library of American Books," and in the same series, a collection of his Poems, including "The Raven," of which Mr. N. P. WILKIS observes, that in his opinion "it is the most effective single example of fugitive poetry ever published in this country, and is unsurpassed in English poetry for subtle conception, masterly ingenuity of versification, and consistent sustaining of imaginative lift." "Ulalume," "Annabel Lee," and "To —," quoted in the following pages, have been written since the appearance of Mr. POE's volume. In poetry, as in prose, he is most successful in the metaphysical treatment of the passions. His poems are constructed with wonderful ingenuity, and finished with consummate art. They illustrate a morbid sensitiveness of feeling, a shadowy and gloomy imagination, and a taste

almost faultless in the apprehension of that sort of beauty most agreeable to his temper.

Besides the volumes I have mentioned, Mr. Poe is the author of "Arthur Gordon Pym," a romance; "A New Theory of English Versification;" "Eureka," an essay on the material and spiritual universe; a work which he wishes to have "judged as a poem," and several extended series of papers in the periodicals, the most noticeable of which are "Marginalia," embracing opinions of books and

authors; "Secret Writing," "Autograph," and "Sketches of the Literati of New York." He still an industrious-magician, and is one of the few of this class of writers among us who possess any real skill in literary art. A more full account of his contributions to general literature may be found in my "Prose Writers of America."

Mr. Poe died suddenly in Baltimore, on the seventh of October, 1849.

### THE CITY IN THE SEA.

Lo! Death has rear'd himself a throne  
In a strange city lying alone  
Far down within the dim west,  
Where the good and the bad and the worst and  
the best

Have gone to their eternal rest.  
There shrines, and palaces, and towers,  
(Time-eaten towers that tremble not!)  
Resemble nothing that is ours.  
Around, by lifting winds forgot,  
Resignedly beneath the sky  
The melancholy waters lie.

No rays from the holy heaven come down  
On the long night-time of that town;  
But light from out the lurid sea  
Streams up the turrets silently—  
Gleams up the pinnacles far and free—  
Up domes—up spires—up kingly halls—  
Up fanes—up Babylon-like walls—  
Up shadowy, long-forgotten bowers  
Of sculptured ivy and stone flowers—  
Up many and many a narrow lous shrine  
Whose wreathed friezes intertwine  
The viol, the violet, and the vine.  
Resignedly beneath the sky  
The melancholy waters lie.  
No blend the turrets and shadows there  
That all seem pendulous in air.  
While from a proud tower in the town  
Death looks gigantically down

There open fanes and gaping graves  
Yawn level with the human waves;  
But not the riches there that lie  
In each idol's diamond eye—  
Not the gaily-jewell'd dead  
To npt the waters from their bed;  
For no ripples curl, alas!  
Among that wilderness of glass—  
No swellings tell that winds may be  
Upon some far-off happier sea—  
No heavings hint that winds have been  
On some less hideously serene.

But lo, a stir is in the air!  
The wave—there is a movement there!  
As if the towers had thrust aside,  
In shilly-shally miking, the dull tide—  
As if their tops had feebly given  
A vail within the firmament.  
The waves have now a redder glow—  
The hours are breathing faint and low—

And when, amid no earthly means,  
Down, down that town shall settle hence,  
Hell, rising from a thousand thrones,  
Shall do it reverence.

### ANNABEL LEE.

It was many and many a year ago,  
In a kingdom by the sea,  
That a maiden there lived whom you may know  
By the name of ANNABEL LEE;  
And this maiden she lived with no other thought  
Than to love and be loved by me.

I was a child and she was a child,  
In this kingdom by the sea;  
But we loved with a love that was more than love—  
I and my ANNABEL LEE—  
With a love that the winged seraphs of heaven  
Coveted her and me.

And this was the reason that, long ago,  
In this kingdom by the sea,  
A wind blew out of a cloud, chilling  
My beautiful ANNABEL LEE;  
So that her highborn kinsmen came  
And bore her away from me,  
To shut her up in a sepulchre,  
In this kingdom by the sea.

The angels, not half so happy in heaven,  
Went envying her and me—  
Yes! that was the reason (as all men know,  
In this kingdom by the sea),  
That the wind came out of the cloud by night,  
Chilling and killing my ANNABEL LEE.

But our love it was stronger by far than the love  
Of those who were older than we—  
Of many far wiser than we—  
And neither the angels in heaven above,  
Nor the demons down under the sea,  
Can ever discover my soul from the soul  
Of the beautiful ANNABEL LEE;

For the moon never beams, without bringing a dream  
Of the beautiful ANNABEL LEE;  
And the stars never rise, but I find the brightness  
Of the beautiful ANNABEL LEE;  
And so, all the night-tide, I lie down by the side  
Of my darling—my darling—my life and my soul  
In her sepulchre there by the sea—  
In her tomb by the sounding sea.

## ULALUME: A BALLAD.

The skies they were ashen and sober;  
 The leaves they were crispéd and sere—  
 The leaves they were withering and sere;  
 It was night in the lonesome October  
 Of my most immemorial year;  
 It was hard by the dim lake of Auber,  
 In the misty mid region of Weir—  
 It was down by the dank tarn of Auber,  
 In the ghoulish-woodland of Weir.

Here once, through an alley Titanic,  
 Of cypress, I roamed with my soul—  
 Of cypress, with Psyché, my soul.  
 These were days when my heart was volcanic  
 As the scoriac rivers that roll—  
 As the lavas that restlessly roll  
 Their sulphurous currents down Yaanek  
 In the ultimate climes of the pole—  
 That groan as they roll down Mount Yaanek  
 In the realms of the boreal pole.

Our talk had been serious and sober,  
 But our thoughts they were palsied and sere—  
 Our memories were treacherous and sere—  
 For we knew not the month was October,  
 And we marked not the night of the year—  
 (Ah, night of all nights in the year!)  
 We noted not the dim lake of Auber,  
 (Though once we had journeyed down here)—  
 Remember'd not the dank tarn of Auber,  
 Nor the ghoulish-woodland of Weir.

And now, as the night was senescent,  
 And star-dials pointed to morn—  
 As the star-dials hinted of morn—  
 At the end of our path a liquescent  
 And nebulous lustre was born,  
 Out of which a miraculous crescent  
 Arose with a duplicate horn—  
 Astarte's bediamonded crescent  
 Distinct with its duplicate horn.

And I said—"She is warmer than Dian:  
 She rolls through an ether of sighs—  
 She revels in a region of sighs:  
 She has seen that the tears are not dry on  
 These cheeks, where the worm never dies,  
 And has come past the stars of the Lion  
 To point us the path to the skies—  
 To the Lethæan peace of the skies—  
 Come up, in despite of the Lion,  
 To shine on us with her bright eyes—  
 Come up through the lair of the Lion,  
 With love in her luminous eyes."

But Psyché, uplifting her finger,  
 Said—"Sadly this star I mistrust—  
 Her pallor I strangely mistrust:  
 Oh, hasten!—oh, let us not linger!  
 Oh, fly!—let us fly!—for we must."  
 In terror she spoke, letting sink her  
 Wings till they trailed in the dust—  
 In agony sobbed letting sink her  
 Plumes till they trailed in the dust—  
 Till they sorrowfully trailed in the dust.

I replied—"This is nothing but dreaming:  
 Let us on by this tremulous light—  
 Let us bathe in this crystalline light!  
 Its sybilic splendor is beaming  
 With hope and in beauty to-night:  
 See, it flickers up the sky through the night!  
 Ah, we safely may trust to its gleaming,  
 And be sure it will lead us aright—  
 We safely may trust to a gleaming  
 That cannot but guide us aright,  
 Since it flickers up to heaven through the night."

Thus I pacified Psyché and kissed her,  
 And tempted her out of her gloom—  
 And conquered her scruples and gloom;  
 And we passed to the end of the vista,  
 But were stopped by the door of a tomb—  
 By the door of a legended tomb;  
 And I said, "What is written, sweet sister,  
 On the door of this legended tomb?"  
 She replied, "Ulalume—Ulalume—  
 'Tis the vault of thy lost Ulalume!"

Then my heart it grew ashen and sober  
 As the leaves that were crispéd and sere—  
 As the leaves that were withering and sere,  
 And I cried, "It was surely October  
 On *this* very night of last year,  
 That I journeyed—I journeyed down here—  
 That I brought a dread burden down here—  
 On this night of all nights in the year  
 Oh, what demon has tempted me here?  
 Well I know, now, this dim lake of Auber,  
 This misty mid region of Weir—  
 Well I know, now, this dank tarn of Auber,  
 In the ghoulish-woodland of Weir."

Said we then—the two, then—"Ah, can it  
 Have been that the woodlandish ghouls—  
 The pitiful, the merciful ghouls—  
 To bar up our way and to ban it  
 From the secret that lies in these wolds—  
 From the thing that lies hidden in these wolds—  
 Have drawn up the spectre of a planet  
 From the limbo of lunar souls—  
 This sinfully scintillant planet  
 From the hell of the planetary souls?"

## TO ZANTE.

FAIR isle, that from the fairest of all flowers  
 Thy gentlest of all gentle names dost take!  
 How many memories of what radiant hours  
 At sight of thee and thine at once awake!  
 How many scenes of what departed bliss!  
 How many thoughts of what entombéd hopes!  
 How many visions of a maiden that is  
 No more—no more upon thy verdant slopes!  
 No more! alas, that magical sad sound  
 Transforming all! Thy charms shall please *no*  
*more*—  
 Thy memory *no more*! Accurséd ground  
 Henceforth I hold thy flower-enamelléd shore,  
 O hyacinthine isle! O purple Zante!  
 "Isola d'oro! Fior di Levante!"



## TO ———

I saw thee once—once only—years ago:  
 I must not say how many—but not many.  
 It was a July midnight; and from out  
 A full-orbed moon that, like thine own soul, soaring,  
 Sought a precipitant pathway up through heaven,  
 There fell a silvery-silken veil of light,  
 With quietude, and sultriness, and slumber,  
 Upon the upturned faces of a thousand  
 Roses that grew in an enchanted garden,  
 Where no wind dared to stir, unless on tiptoe—  
 Fell on the upturned faces of these roses  
 That gave out, in return for the love-light,  
 Their odorous souls in an ecstatic death—  
 Fell on the upturned faces of these roses  
 That smiled and died in this parterre, enchanted  
 By thee and by the poetry of thy presence.

Clad all in white, upon a violet bank  
 I saw thee half reclining; while the moon  
 Fell on the upturned faces of the roses,  
 And on thine own, upturned—alas! in sorrow.

Was it not Fate that, on this July midnight—  
 Was it not Fate (whose name is also Sorrow)  
 That bade me pause before that garden-gate  
 To breathe the incense of those slumbering roses?  
 No footstep stirred: the hated world all slept,  
 Save only thee and me. I paused—I looked—  
 And in an instant all things disappeared.  
 (Ah, bear in mind this garden was enchanted!)  
 The pearly lustre of the moon went out:  
 The mossy banks and the meandering paths,  
 The happy flowers and the repining trees,  
 Were seen no more: the very roses' odors  
 Died in the arms of the adoring air.  
 All, all expired save thee—save less than thou:  
 Save only the divine light in thine eyes—  
 Save but the soul in thine uplifted eyes.  
 I saw but them—they were the world to me.  
 I saw but them—saw only them for hours—  
 Saw only them until the moon went down.  
 What wild heart-histories seemed to lie enwritten  
 Upon those crystalline, celestial spheres!  
 How dark a wo, yet how sublime a hope!  
 How silently serene a sea of pride!  
 How daring an ambition! yet how deep—  
 How fathomless a capacity for love!

But now, at length, dear Dian sank from sight  
 Into a western couch of thunder-cloud,  
 And thou, a ghost, amid the entombing trees  
 Didst glide away. Only thine eyes remained.  
 They would not go—they never yet have gone.  
 Lighting my lonely pathway home that night,  
 They have not left me (as my hopes have) since.  
 They follow me, they lead me through the years;  
 They are my ministers—yet I their slave.  
 Their office is to illumine and enkindle—  
 My duty, to be saved by their bright light,  
 And purified in their electric fire—  
 And sanctified in their elysian fire.  
 They fill my soul with beauty (which is hope),  
 And are far up in heaven, the stars I kneel to  
 In the sad, silent watches of my night;

While even in the meridian glare of day  
 I see them still—two sweetly smiling:  
 Venuses, unextinguished by the sun!

## DREAM-LAND.

By a route obscure and lonely,  
 Haunted by ill angels only,  
 Where an Eidolon, named Night,  
 On a black throne reigns upright,  
 I have reached these lands but newly  
 From an ultimate dim Thul—  
 From a wild, weird cline that lieth, out—  
 Out of space—out of time.

Bottomless vales and boundless floods,  
 And chasms, and caves, and Titan woods,  
 With forms that no man can describe:  
 For the dew that drip all over;  
 Mountains toppling evermore  
 Into seas without a shore;  
 Seas that restlessly aspire,  
 Surging, unto skies of fire;  
 Lakes that endlessly outspread  
 Their lone waters—lone and dead—  
 Their still waters—still and chilly  
 With the snows of the loathing isle.

By the lakes that thus outspread  
 Their lone waters, lone and dead—  
 Their sad waters, sad and chilly  
 With the snows of the loathing isle—  
 By the mountains, near the river  
 Murmuring lowly, murmuring ever—  
 By the gray woods—by the swamp  
 Where the toad and the newt encamp—  
 By the dismal tarns and pools  
 Where dwell the ghouls—  
 By each spot the most unholy,  
 In each nook most melancholy—  
 There the traveller meets aghast  
 Sheeted memories of the past;  
 Shrouded forms that start and sigh  
 As they pass the wanderer by;  
 White-robed forms of friends long gone,  
 In agony, to earth—and heaven!

For the heart whose woes are legion  
 'Tis a peaceful, soothing region;  
 For the spirit that walks in shadow  
 'Tis—oh, 'tis an Eldorado!  
 But the traveller, traveling through it,  
 May not, dare not openly view it;  
 Never its mysteries are exposed  
 To the weak human eye unclosed;  
 So wills its King, who hath forbid  
 The uplifting of the fringed lid;  
 And thus the sad soul that here passes  
 Beholds it but through darken'd glasses.

By a route obscure and lonely,  
 Haunted by ill angels only,  
 Where an Eidolon, named Night,  
 On a black throne reigns upright,  
 I have wander'd home but newly  
 From this ultimate dim Thul.

## LENORE.

Ah, broken is the golden bowl,  
 'The spirit flown forever!  
 Let the bell toll!  
 A saintly soul  
 Floats on the Stygian river;  
 And, GUY DE VERE,  
 Hast *thou* no tear?  
 Weep now or never more!  
 See, on yon drear  
 And rigid bier  
 Low lies thy love, LENORE!  
 Come, let the burial-rite be read—  
 'The funeral-song be sung!—  
 An anthem for the queenliest dead  
 That ever died so young—  
 A dirge for her the doubly dead,  
 In that she died so young!  
 "Wretches! ye loved her for her wealth,  
 And hated her for her pride;  
 And when she fell in feeble health,  
 Ye bless'd her—that she died!  
 How *shall* the ritual, then, be read?  
 The requiem how be sung  
 By you—by yours, the evil eye—  
 By yours, the slanderous tongue  
 That did to death the innocence  
 That died, and died so young?"  
*Peccavimus;*  
 But rave not thus!  
 And let a sabbath song  
 Go up to God so solemnly, the dead may  
 feel no wrong!  
 The sweet LENORE  
 Hath "gone before,"  
 With Hope, that flew beside,  
 Leaving thee wild  
 For the dear child  
 That should have been thy bride—  
 For her, the fair  
 And *debonair*,  
 That now so lowly lies,  
 The life upon her yellow hair  
 But not within her eyes—  
 The life still there,  
 Upon her hair—  
 The death upon her eyes.  
 "Avaunt! to-night  
 My heart is light.  
 No dirge will I upraise,  
 But waft the angel on her flight  
 With a pæan of old days!  
 Let *no* bell toll!—  
 Lest her sweet soul,  
 Amid its hallow'd mirth,  
 Should catch the note,  
 As it doth float—  
 Up from the damn'd earth.  
 To friends above, from fiends below,  
 The indignant ghost is riven—  
 From hell unto a high estate  
 Far up within the heaven—

From grief and groan,  
 To a golden throne,  
 Beside the King of Heaven."

## ISRAFEL.\*

In heaven a spirit doth dwell  
 "Whose heart-strings are a lute;"  
 None sing so wildly well  
 As the angel ISRAFEL,  
 And the giddy stars (so legends tell)  
 Ceasing their hymns, attend the spell  
 Of his voice, all mute.  
 Tottering above  
 In her highest noon,  
 The enamour'd moon  
 Blushes with love,  
 While, to listen, the red levin  
 (With the rapid Pleiads, even,  
 Which were seven)  
 Pauses in heaven.  
 And they say (the starry choir  
 And the other listening things)  
 That ISRAFEL's fire  
 Is owing to that lyre  
 By which he sits and sings—  
 The trembling living wire  
 Of those unusual strings.  
 But the skies that angel trod,  
 Where deep thoughts are a duty—  
 Where Love's a grown-up god—  
 Where the Houri glances are  
 Imbued with all the beauty  
 Which we worship in a star.  
 Therefore, thou'rt not wrong,  
 ISRAFEL, who despisest  
 An unimpassion'd song;  
 To thee the laurels belong,  
 Best bard, because the wisest!  
 Merrily live, and long!  
 The ecstasies above  
 With thy burning measures suit—  
 Thy grief, thy joy, thy hate, thy love,  
 With the fervour of thy lute—  
 Well may the stars be mute!  
 Yes, heaven is thine; but this  
 Is a world of sweets and sour;  
 Our flowers are merely—flowers,  
 And the shadow of thy perfect bliss  
 Is the sunshine of ours.  
 If I could dwell  
 Where ISRAFEL  
 Hath dwelt, and he where I,  
 He might not sing so wildly well  
 A mortal melody,  
 While a bolder note than this might swell  
 From my lyre within the sky.

\* "And the angel ISRAFEL, whose heart-strings are a lute and who has the sweetest voice of all God's creatures." KORAN.

## FOR ANNIE.

THANK Heaven! the crisis—  
 The danger, is past,  
 And the lingering illness  
 Is over at last—  
 And the fever call'd "Living"  
 Is conquer'd at last.

Sadly, I know  
 I am shorn of my strength,  
 And no muscle I move  
 As I lie at full length;  
 But no matter!—I feel  
 I am better at length.

And I rest so composedly,  
 Now, in my bed,  
 That any beholder  
 Might fancy me dead—  
 Might start at beholding me,  
 Thinking me dead.

The moaning and groaning,  
 The sighing and sobbing,  
 Are quieted now,  
 With that horrible throbbing  
 At heart:—ah that horrible,  
 Horrible throbbing!

The sickness—the nausea—  
 The pitiless pain—  
 Have ceased, with the fever  
 That madden'd my brain—  
 With the fever call'd "Living"  
 That burn'd in my brain.

And oh! of all tortures,  
 That torture the worst  
 Has abated—the terrible  
 Torture of thirst  
 For the naphthaline river  
 Of Passion accurst:  
 I have drank of a water  
 That quenches all thirst:—  
 Of a water that flows,  
 With a lullaby sound,  
 From a spring but a very few  
 Feet under ground—  
 From a cavern not very far  
 Down under ground.

And ah! let it never  
 Be foolishly said  
 That my room it is gloomy  
 And narrow my bed;  
 For man never slept  
 In a different bed—  
 And, *to sleep*, you must slumber  
 In just such a bed.

My tantalized spirit  
 Here blandly reposes,  
 Forgetting, or never  
 Regretting, its roses—  
 Its old agitations  
 Of myrtles and roses:  
 For now, while so quietly  
 Lying, it fancies

A holier odour  
 About it, of pansies—  
 A rosemary odour,  
 Commingled with pansies—  
 With rue and the beautiful  
 Puritan pansies.

And so it lies happily,  
 Bathing in many  
 A dream of the truth  
 And the beauty of Annie—  
 Drown'd in a bath  
 Of the tresses of Annie.

She tenderly kiss'd me,  
 She fondly caress'd,  
 And then I fell gently  
 To sleep on her breast—  
 Deeply to sleep  
 From the heaven of her breast.

When the light was extinguish'd,  
 She cover'd me warm,  
 And she pray'd to the angels  
 To keep me from harm—  
 To the queen of the angels  
 To shield me from harm.

And I lie so composedly,  
 Now, in my bed,  
 (Knowing her love.)  
 That you fancy me dead—  
 And I rest so contented y,  
 Now, in my bed,  
 (With her love at my breast.)  
 That you fancy me dead—  
 That you shudder to look at me,  
 Thinking me dead:—

But my heart it is brighter  
 Than all of the many  
 Stars of the sky,  
 For it sparkles with Annie—  
 It glows with the light  
 Of the love of my Annie—  
 With the thought of the light  
 Of the eyes of my Annie.

## TO ONE IN PARADISE.

THOU wast all that to me, love,  
 For which my soul did pine—  
 A green isle in the sea, love,  
 A fountain and a shrine,  
 All wreath'd with fairy fruits and flowers,  
 And all the flowers were mine.

Ah, dream too bright to last!  
 Ah, starry Hope! that dash'd away  
 But to be overcast!

A voice from out the Future cries,  
 "On! on!"—but o'er the Past  
 (Dim gulf!) my spirit hovering lies  
 Mute, motionless, aghast!

For, alas! alas! with me  
 The light of life is o'er!  
 No more—no more—no more—  
 (Such language holds the solemn awe  
 To the sands upon the shore)

Shall bloom the thunder-blasted tree,  
Or the stricken eagle soar!

And all my days are trances,  
And all my nightly dreams  
Are where thy dark eye glances,  
And where thy footstep gleams—  
In what ethereal dances,  
By what eternal streams.

### THE RAVEN.

Once upon a midnight dreary,  
While I ponder'd, weak and weary,  
Over many a quaint and curious  
Volume of forgotten lore,  
While I nodded, nearly napping,  
Suddenly there came a tapping,  
As of some one gently rapping,  
Rapping at my chamber door.  
"Tis some visiter," I mutter'd,  
"Tapping at my chamber door—  
Only this, and nothing more."

Ah, distinctly I remember,  
It was in the bleak December,  
And each separate dying ember  
Wrought its ghost upon the floor.  
Eagerly I wish'd the morrow;  
Vainly I had tried to borrow  
From my books surcease of sorrow—  
Sorrow for the lost Lenore—  
For the rare and radiant maiden  
Whom the angels name Lenore—  
Nameless here for evermore.

And the silken, sad, uncertain  
Rustling of each purple curtain  
Thrill'd me—fill'd me with fantastic  
Terrors never felt before;  
So that now, to still the beating  
Of my heart, I stood repeating  
"Tis some visiter entreating  
Entrance at my chamber door—  
Some late visiter entreating  
Entrance at my chamber door;—  
This it is, and nothing more."

Presently my soul grew stronger;  
Hesitating then no longer,  
"Sir," said I, "or Madam, truly  
Your forgiveness I implore;  
But the fact is I was napping,  
And so gently you came rapping,  
And so faintly you came tapping,  
Tapping at my chamber door,  
That I scarce was sure I heard you,"—  
Here I open'd wide the door:  
Darkness there, and nothing more!

Deep into that darkness peering,  
Long I stood there wondering, fearing,  
Doubting, dreaming dreams no mortal  
Ever dared to dream before;  
But the silence was unbroken,

And the darkness gave no token,  
And the only word there spoken  
Was the whisper'd word, "Lenore!"  
This I whisper'd, and an echo  
Murmur'd back the word, "Lenore!"  
Merely this, and nothing more.

Then into the chamber turning,  
All my soul within me burning,  
Soon I heard again a tapping  
Somewhat louder than before.  
"Surely," said I, "surely that is  
Something at my window lattice;  
Let me see, then, what thereat is,  
And this mystery explore—  
Let my heart be still a moment,  
And this mystery explore;—  
'Tis the wind, and nothing more!"

Open here I flung the shutter,  
When, with many a flirt and flutter,  
In there stepp'd a stately raven  
Of the saintly days of yore;  
Not the least obeisance made he;  
Not an instant stopp'd or stay'd he;  
But, with mien of lord or lady,  
Perch'd above my chamber door—  
Perch'd upon a bust of Pallas  
Just above my chamber door—  
Perch'd, and sat, and nothing more.

Then this ebony bird beguiling  
My sad fancy into smiling,  
By the grave and stern decorum  
Of the countenance it wore,  
"Though thy crest be shorn and shaven,  
Thou," I said, "art sure no craven,  
Ghastly grim and ancient raven,  
Wandering from the Nightly shore—  
Tell me what thy lordly name is  
On the Night's Plutonian shore!"  
Quoth the raven "Nevermore."

Much I marvell'd this ungainly  
Fowl to hear discourse so plainly,  
Though its answer little meaning—  
Little relevancy bore;  
For we cannot help agreeing  
That no living human being  
Ever yet was bless'd with seeing  
Bird above his chamber door—  
Bird or beast upon the sculptured  
Bust above his chamber door,  
With such name as "Nevermore."

But the raven sitting lonely  
On the placid bust, spoke only  
That one word, as if his soul in  
That one word he did outpour.  
Nothing farther then he utter'd—  
Not a feather then he flutter'd—  
Till I scarcely more than mutter'd  
"Other friends have flown before—  
On the morrow he will leave me,  
As my hopes have flown before."  
Then the bird said "Nevermore."

Started at the stillness broken  
By reply so aptly spoken,  
"Doubtless," said I, "what it utters  
Is its only stock and store  
Caught from some unhappy master  
Whom unmerciful Disaster  
Follow'd fast and follow'd faster,  
Till his songs one burden bore—  
Till the dregs of his Hap the  
Mansholy burden bore  
Of 'Nevermore,'—of 'Nevermore.'"

But the raven still beguiling  
My sad soul into smiling,  
Straight I wheel'd a cushion'd seat in  
Front of him, and bust and door;  
Then, upon the velvet sinking,  
I betook myself to linking  
Fancy into fancy, thinking  
What this ominous bird of yore—  
What this grim, ungainly, ghastly,  
Ghast and ominous bird of yore  
Meant in croaking "Nevermore."

Thus I sat engaged in guessing,  
But no syllable expressing  
To the fowl whose fiery eyes now  
Burn'd into my bosom's core;  
Thus and more I sat divining,  
With my head at ease reclining  
On the cushion's velvet lining  
That the lamplight glasted o'er;  
But whose velvet violet lining  
With the lamplight glasting o'er,  
Shall press, ah, never more!

Then, methought, the air grew denser,  
Perfum'd from an unseen censer,  
Swept by angels whose faint foot-falls  
Tinkled on the tuffet floor.  
"Wretch," I cried, "thy God hath lent thee  
By these angels he hath sent thee  
Respite—respite and reprieve—  
From thy memory of Lenore!  
Quaff, oh quaff this kind reprieve,  
And forget this lost Lenore!"  
Quoth the raven "Nevermore."

"Prophet!" said I, "thing of evil!  
Prophet still, if bird or devil!  
Whether tempter sent, or watcher  
To post doom'd thee here a-doom'd,  
Desolate yet all well-attended,  
On this desert land enchanted—  
On this home by Horror haunted—  
Tell me truly, I implore—  
Is there—  
Is there balm in Gilead?  
Tell me—tell me, I implore!"  
Quoth the raven "Nevermore."

"Prophet!" said I, "thing of evil!  
Prophet still, if bird or devil!  
By that heaven that bends above us—  
By that God we both adore—  
Tell this soul with sorrow laden  
If, within the distant Aidenn,  
It shall clasp a sainted maiden

Whom the angels love!—Lenore—  
Clasp a rare and radiant maiden  
Whom the angels love!—Lenore."  
Quoth the raven "Nevermore."

"Be that word our sign of parting,  
Bird or fiend!" I shriek'd, upstarting—  
"Get thee back into the trumpet  
And the Night's Plutonian shore!  
Leave no black plume as a token  
Of that thy soul hath spoken!  
Leave my loneliness unbroken!—  
Quit the bust above my door!  
Take thy book from out my heart,  
And take thy form from off my door!"  
Quoth the raven "Nevermore."

And the raven, never flitting,  
Still is sitting, still is sitting  
On the pallid bust of Pallas  
Just above my chamber door:  
As this eyes have all the morning  
Of a demon that is dreaming,  
And the lamplight o'er his hair  
Throws his shadow on the floor,  
And my soul from out that shadow  
That lies floating on the floor  
Shall be lifted—nevermore!

## THE CONQUEROR WORM

Lo! 'tis a gala night  
Within the lonesome latter years!  
An angel throng, lowering'd, bedight  
In veils, and drown'd in tears,  
Sits in a theatre, to see  
A play of hopes and fears,  
While the orchestra breathes fitfully  
The music of the spheres.  
Mimes, in the form of God on high,  
Mutter and mumble low,  
And hither and thither fly—  
More puppets they, who come and go  
At bidding of 'not forbidden' things  
To 'shift the weary to and fro,  
Flinging from out their Conqueror wings  
Inus'd to Woe."

That motley drama!—oh, he saw  
It shan't not be forgot!  
We've its Phantom chased for evermore,  
By a crowd that wake it not;  
Till our spirits, who were returned as  
To the self-same spot,  
And much of Madness, and more of Sin,  
And Horror the soul of the plot.

But see, and stand the mimic rout,  
A crawling shape extrude  
A black-red thing that writhes from out  
The wormy solitude  
It writhes!—and writhes!—with mortal pain  
The mimes become its food,  
And the angels sob in vermin shapes  
In human gore imbued.

Out—out are the lights—out all!  
 And, over each quivering form,  
 The curtain, a funeral pall,  
 Comes down with the rush of a storm,  
 And the angels, all pallid and wan,  
 Uprising, unveiling, affirm  
 That the play is the tragedy, "Man,"  
 Its hero the Conqueror Worm.

### THE HAUNTED PALACE.

In the greenest of our valleys,  
 By good angels tenanted,  
 Once a fair and stately palace  
 (Snow-white palace) rear'd its head.  
 In the monarch 'Thought's dominion  
 It stood there!  
 Never seraph spread a pinion  
 Over fabric half so fair.

Banners, yellow, glorious, golden,  
 On its roof did float and flow;  
 (This, all this, was in the olden  
 Time, long ago.)  
 And every gentle air that dallied,  
 In that sweet day,  
 Along the ramparts plumed and pallid,  
 A winged odour went away.

Wanderers in that happy valley  
 Through two luminous windows saw  
 Spirits moving musically,  
 To a lute's well-tuned law;  
 Round about a throne, where, sitting  
 (Porphyrogene!)  
 In state his glory well-befitting,  
 The ruler of the realm was seen.

And all with pearl and ruby glowing  
 Was the fair palace-door,  
 Through which came flowing, flowing, flowing,  
 And sparkling evermore,  
 A troop of echoes, whose sweet duty  
 Was but to sing,  
 In voices of surpassing beauty,  
 The wit and wisdom of their king.

But evil things, in robes of sorrow,  
 Assail'd the monarch's high estate;  
 (Ah! let us mourn, for never morrow  
 Shall dawn upon him, desolate!)

And round about his home the glory  
 That blush'd and bloom'd,  
 Is but a dim-remember'd story  
 Of the old time entomb'd.

And travellers now within that valley,  
 Through the red-litten windows see  
 Vast forms, that move fantastically  
 To a discordant melody;  
 While, like a rapid, ghastly river,  
 Through the pale door,  
 A hideous throng rush out for ever,  
 And laugh—but smile no more.

### THE SLEEPER.

At midnight, in the month of June,  
 I stand beneath the mystic moon.  
 An opiate vapour, dewy, dim,  
 Exhales from out her golden rim,  
 And, softly dripping, drop by drop,  
 Upon the quiet mountain-top,  
 Steals drowsily and musically  
 Into the universal valley.

The rosemary nods upon the grave;  
 The lily lolls upon the wave;  
 Wrapping the mist about its breast,  
 The ruin moulders into rest;  
 Looking like Lethe, sea, the lake  
 A conscious slumber seems to take,  
 And would not for the world awake.  
 All beauty sleeps!—and, lo! where lies,  
 With casement open to the skies,  
 Irene and her destinies!

O, lady bright, can it be right,  
 This lattice open to the night?  
 The bodiless airs, a wizard rout,  
 Flit through thy chamber, in and out,  
 And wave the curtain-canopy  
 So fitfully, so fearfully,  
 Above the closed and fringed lid  
 'Neath which thy slumbering soul lies hid,  
 That o'er the floor and down the wall,  
 Like ghosts, the shadows rise and fall.

O, lady dear, hast thou no fear?  
 Why and what art thou dreaming here?  
 Sure thou art come o'er far-off seas,  
 A wonder to our garden-trees!  
 Strange is thy pallor—strange thy dress—  
 Stranger thy glorious length of tress,  
 And this all-solemn silentness!

The lady sleeps. O, may her sleep,  
 Which is enduring, so be deep!  
 Soft may the worms about her creep!  
 This bed, being changed for one more holy,  
 This room for one more melancholy,  
 I pray to God that she may lie  
 Forever with unclosed eye!

My love she sleeps. O, may her sleep,  
 As it is lasting, so be deep!  
 Heaven have her in its sacred keep!  
 Far in the forest, dim and old,  
 For her may some tall tomb unfold—  
 Some tomb that oft hath flung its black  
 And wing-like pannels, fluttering back,  
 Triumphant o'er the crested palls  
 Of her grand family funerals,—  
 Some sepulchre, remote, alone,  
 Against whose portal she hath thrown,  
 In childhood, many an idle stone,—  
 Some vault from out whose sounding door  
 She ne'er shall force an echo more,  
 Nor thrill to think, poor child of sin,  
 It was the dead who groan'd within.



# WILLIAM H. BURLEIGH.

[Born, 1812.]

WILLIAM H. BURLEIGH was born in the town of Woodstock, in Connecticut, on the second day of February, 1812. His paternal ancestors came to this country from Wales; and on both sides he is descended from the stern old Puritan stock, being on the mother's a lineal descendant of Governor BRADFORD, whose name appears conspicuously and honourably in the early annals of Massachusetts. An intermediate descendant, the grandfather of Mr. BURLEIGH, served with credit under WASHINGTON, in the war of the Revolution. Such ancestral recollections are treasured, with just pride, in many an humble but happy home in New England.

In his infancy, Mr. BURLEIGH's parents removed to Plainfield, in his native state, where his father was for many years the principal of a popular academy, until the loss of sight induced him to abandon his charge, before his son had attained an age to derive much benefit from his instructions. He retired to a farm, and the boy's time was mainly devoted to its culture, varied by the customary attendance in a district-school through the winter-months, until he was sixteen, when he proposed to become an apprentice to a neighbouring clothier, but abandoned the idea after two weeks' trial, from an inveterate loathing of the coarseness and brutality of those among whom he was set to labour. Here, however, while engaged in the repulsive cares of his employment, he composed his first sonnet, which was published in a gazette printed in the vicinity. Returning to his father's house, he in the following summer became an apprentice to a

village printer, whom he left after eight tedious endurance, leaving in his stead a well coupled to his master, which is remembered unforgivingly to this day. He did, however, desert the business, of which he thus obtained some slight knowledge, but continued to labour as half-apprentice, journeyman, sub-editor, etc., through the next seven years, during which he assisted in the conduct of perhaps as many periodicals, deriving thereby a fame and less profit. In December, 1834, he was editor of "The Literary Journal," in the city of Schenectady, he married an estimable woman who has since "divided his sorrows and his joys." In July, 1836, abandoning the printing business for a season, he commenced a tour as a public lecturer, under the auspices of an anti-slavery society, and in his new employment continued for two years. At the close of that period he assumed the editorship of "The Christian Witness," at Pittsburg, Pennsylvania, which he continued for two years and a half, when he resigned it in charge of "The Washington Banner," a paper published at Allegheny, on the opposite side of Ohio. Between this duty, and the study of law, his time is now divided.

His contributions to the periodical literature of the country commenced at an early age, and have been continued at intervals to the present. "The New Yorker" was for years his favourite medium of communication with the public. A collection of his poems appeared in *Phœnix* early in 1840.

## ELEGIAC STANZAS.

She hath gone in the spring-time of life,

Ere her sky had been dimm'd by a cloud,  
While her heart with the rapture of love was yet rife,  
And the hopes of her youth were unbow'd—  
From the lovely, who loved her too well;  
From the heart that had grown to her own;  
From the sorrow which late o'er her young spirit fell,  
Like a dream of the night she hath flown;  
And the earth hath received to its bosom its trust—  
Ashes to ashes, and dust unto dust.

The spring, in its loveliness dress'd,

Will return with its music-wing'd hours,  
And, kiss'd by the breath of the sweet south-west,  
The buds shall burst out in flowers;  
And the flowers her grave-bed above,  
Though the sleeper beneath recks it not,  
Shall thickly be strown by the hand of Love,  
To cover with beauty the spot—  
Most emblematic of the pure one and bright,  
Who faded and fell with so early a blight.

Ay, the spring will return—but the blossom

That bloom'd in our presence the sweetest,  
By the spoiler is borne from the cherishing beam  
The loveliest of all and the fleetest!  
The music of stream and of bird  
Shall come back when the winter is o'er;  
But the voice that was dearest to us shall be lost  
In our desolate chambers no more!  
The sunlight of May on the waters shall quiver—  
The light of her eye hath departed forever!

As the bird to its sheltering nest,

When the storm on the hills is abroad,  
So her spirit hath flown from this world of woe  
To repose on the bosom of God!  
Where the sorrows of earth never more  
May sting o'er its brightness a stain;  
Where, in rapture and love, it shall ever abide.  
With a gladness unmingled with pain;  
And its thirst shall be slaked by the waters which  
spring.

Like a river of light, from the throne of the King  
of kings.

There is weeping on earth for the lost !

There is bowing in grief to the ground !  
But rejoicing and praise mid the sanctified host,  
For a spirit in Paradise found !  
Though brightness hath pass'd from the earth,  
Yet a star is new-born in the sky,  
And a soul hath gone home to the land of its birth,  
Where are pleasures and fulness of joy !  
And a new harp is strung, and a new song is given  
To the breezes that float o'er the gardens of heaven !

—◆—  
"LET THERE BE LIGHT."

NIGHT, stern, eternal, and alone,  
Girded with solemn silence round,  
Majestic on his starless throne,  
Sat brooding o'er the vast profound—  
And there unbroken darkness lay,  
Deeper than that which veils the tomb,  
While circling ages wheel'd away  
Unnoted mid the voiceless gloom.

Then moved upon the waveless deep  
The quickening Spirit of the Lord,  
And broken was its pulseless sleep  
Before the Everlasting Word !  
"Let there be light !" and listening earth,  
With tree, and plant, and flowery sod,  
"In the beginning" sprang to birth,  
Obedient to the voice of God.

Then, in his burning track, the sun  
Trode onward to his joyous noon,  
And in the heavens, one by one,  
Cluster'd the stars around the moon—  
In glory bathed, the radiant day  
Wore like a king his crown of light—  
And, girdled by the "Milky Way,"  
How queenly look'd the star-gemm'd night !

Bursting from choirs celestial, rang  
Triumphantly the notes of song ;  
The morning-stars together sang  
In concert with the heavenly throng ;  
And earth, enraptured, caught the strain  
That thrill'd along her fields of air,  
Till every mountain-top and plain  
Flung back an answering echo there !

Creator ! let thy Spirit shine  
The darkness of our souls within,  
And lead us by thy grace divine  
From the forbidden paths of sin ;  
And may that voice which bade the earth  
From Chaos and the realms of Night,  
From doubt and darkness call us forth  
To God's own liberty and light !

Thus, made partakers of Thy love,  
The baptism of the Spirit ours,  
Our grateful hearts shall rise above,  
Renew'd in purposes and powers ;  
And songs of joy again shall ring  
Triumphant through the arch of heaven—  
The glorious songs which angels sing,  
Exulting over souls forgiven !

JUNE.

JUNE, with its roses—June !  
The gladdest month of our capricious year,  
With its thick foliage and its sunlight clear ;  
And with the drowsy tune  
Of the bright leaping waters, as they pass  
Laughingly on amid the springing grass !

Earth, at her joyous coming,  
Smiles as she puts her gayest mantle on ;  
And Nature greets her with a benison ;  
While myriad voices, humming  
Their welcome song, breathe dreamy music round,  
Till seems the air an element of sound.

The overarching sky  
Weareth a softer tint, a lovelier blue,  
As if the light of heaven were melting through  
Its sapphire home on high ;  
Hiding the sunshine in their vapoury breast,  
The clouds float on like spirits to their rest.

A deeper melody,  
Pour'd by the birds, as o'er their callow young  
Watchful they hover, to the breeze is flung—  
Gladsome, yet not of glee—  
Music heart-born, like that which mothers sing  
Above their cradled infants slumbering.

On the warm hill-side, where  
The sunlight lingers latest, through the grass  
Peepeth the luscious strawberry ! As they pass,  
Young children gambol there,  
Crushing the gather'd fruit in playful mood,  
And staining their bright faces with its blood.

A deeper blush is given  
To the half-ripen'd cherry, as the sun  
Day after day pours warmth the trees upon,  
Till the rich pulp is riven ;  
The truant schoolboy looks with longing eyes,  
And perils limb and neck to win the prize.

The farmer, in his field,  
Draws the rich mould around the tender maize ;  
While Hope, bright-pinion'd, points to coming days,  
When all his toil shall yield  
An ample harvest, and around his hearth  
There shall be laughing eyes and tones of mirth.

Poised on his rainbow-wing.  
The butterfly, whose life is but an hour,  
Hovers coquettishly from flower to flower,  
A gay and happy thing ;  
Born for the sunshine and the summer-day,  
Soon passing, like the beautiful, away !

These are thy pictures, June ! [ers !  
Brightest of summer-months—thou month of flow-  
First-born of beauty, whose swift-footed hours  
Dance to the merry tune  
Of birds, and waters, and the pleasant shout  
Of childhood on the sunny hills peal'd out.

I feel it were not wrong  
To deem thou art a type of heaven's clime,  
Only that there the clouds and storms of time  
Sweep not the sky along ;  
The flowers—air—beauty—music—all are thine,  
But brighter—purer—lovelier—more divine !

## SPRING.

The sweet south wind, so long  
Sleeping in other climes, on sunny seas,  
Or dallying gayly with the orange-trees  
In the bright land of song,  
Wakes unto us, and laughingly sweeps by,  
Like a glad spirit of the sunlit sky.

The labourer at his toil  
Feels on his cheek its dewy kiss, and lifts  
His open brow to catch its fragrant gifts—  
The aromatic spoil  
Borne from the blossoming gardens of the south—  
While its faint sweetness lingers round his mouth.

The bursting buds look up  
To greet the sunlight, while it lingers yet  
On the warm hill-side,—and the violet  
Opens its azure cup  
Meekly, and countless wild flowers wake to fling  
Their earliest incense on the gales of spring.

The reptile that hath lain  
Torpido so long within his wintry tomb,  
Pierces the mould, ascending from its gloom  
Up to the light again—  
And the lithe snake crawls forth from caverns chill,  
To bask as erst upon the sunny hill.

Continual songs arise  
From universal nature—birds and streams  
Mingle their voices, and the glad earth seems  
A second Paradise!  
Thrice blessed Spring!—thou bearest gifts divine!  
Sunshine, and song, and fragrance—all are thine.

Nor unto earth alone—  
Thou hast a blessing for the human heart,  
Balm for its wounds and healing for its smart,  
Telling of Winter flown,  
And bringing hope upon thy rainbow wing,  
Type of eternal life—thrice-blessed Spring!

## REQUIEM.

The strife is o'er—Death's seal is set  
On ashy lip and marble brow;  
'Tis o'er, though faintly lingers yet  
Upon the cheek a life-like glow:  
The feeble pulse hath throbb'd its last,  
The aching head is laid at rest—  
Another from our ranks hath pass'd,  
The dearest and the loveliest!

Press down the eyelids—for the light,  
Erewhile so radiant underneath,  
Is gone forever from our sight,  
And darken'd by the spoiler, Death:  
Press down the eyelids—who can bear  
To look beneath their fringed fold!  
And softly part the silken hair  
Upon the brow so deathly cold.

The strife is o'er! The loved of years,  
To whom our yearning hearts had grown,  
Hath left us, with life's gathering fears  
To struggle darkly and alone;

Gone, with the wealth of love which dwelt  
Heart-kept, with holy thoughts and hymns—  
Gone, as the clouds of evening melt  
Beyond the dark and solemn sky.

Yet mourn her not—the voice of we  
Befits not this, her triumph-hour;  
Let Sorrow's tears no longer flow,  
For life eternal is her dower!  
Freed from the earth's corrupt control,  
The trials of a world like this,  
Joy! for her disembodied soul  
Drinks at the fount of perfect bliss!

## STANZAS.

WRITTEN ON VISITING MY BIRTH-PLACE

We are scatter'd—we are scatter'd—  
Though a jolly band were we!  
Some sleep beneath the grave-sod,  
And some are o'er the sea;  
And Time hath wrought his changes  
On the few who yet remain:  
The joyous band that once we were  
We cannot be again!

We are scatter'd—we are scatter'd!—  
Upon the village-green,  
Where we play'd in boyish recklessness,  
How few of us are seen!  
And the hearts that beat so lightly  
In the joyousness of youth—  
Some are crumbled in the sepulchre,  
And some have lost their truth.

The beautiful—the beautiful  
Are faded from our track!  
We miss them and we mourn them,  
But we cannot lure them back:  
For an iron sleep hath bound them  
In its passionless embrace—  
We may weep—but cannot win them  
From their dreary resting-place.

How mournfully—how mournfully  
The memory doth come  
Of the thousand scenes of happiness  
Around our childhood's home!  
A salutary sadness  
Is brooding o'er the heart,  
As it dwells upon remembrances  
From which it will not part.

In memory—in memory—  
How fondly do we gaze  
Upon the magic loveliness  
Of childhood's fleeting days!  
The sparkling eye—the thrilling tone—  
The smile upon its lips:  
They all have gone!—but left a light  
Which time cannot eclipse.

The happiness—the happiness  
Of boyhood must depart;  
Then comes the sense of loneliness  
Upon the stricken heart!

We will not, or we cannot fling  
Its sadness from our breast,  
We cling to it instinctively,  
We pant for its unrest!

We are scatter'd—we are scatter'd!  
Yet may we meet again  
In a brighter and a purer sphere,  
Beyond the reach of pain!  
Where the shadows of this lower world  
Can never cloud the eye—  
When the mortal hath put brightly on  
Its immortality!

—◆—  
TO H. A. B.  
—

DEEM not, beloved, that the glow  
Of love with youth will know decay;  
For, though the wing of Time may throw  
A shadow o'er our way;  
The sunshine of a cloudless faith,  
The calmness of a holy trust,  
Shall linger in our hearts till death  
Consigns our "dust to dust!"

The fervid passions of our youth—  
The fervour of affection's kiss—  
Love, born of purity and truth—  
All memories of bliss—  
These still are ours, while looking back  
Upon the past with dewy eyes;  
O, dearest! on life's vanish'd track  
How much of sunshine lies!

Men call us poor—it may be true  
Amid the gay and glittering crowd;  
We feel it, though our wants are few,  
Yet envy not the proud.  
The freshness of love's early flowers,  
Heart-shelter'd through long years of want,  
Pure hopes and quiet joys are ours,  
That wealth could never grant.

Something of beauty from thy brow,  
Something of lightness from thy tread,  
Hath pass'd—yet thou art dearer now  
Than when our vows were said:  
A softer beauty round thee gleams,  
Chasten'd by time, yet calmly bright;  
And from thine eye of hazel beams  
A deeper, tenderer light:

An emblem of the love which lives  
Through every change, as time departs;  
Which binds our souls in one, and gives  
New gladness to our hearts!  
Flinging a halo over life  
Like that which gilds the life beyond!  
Ah! well I know thy thoughts, dear wife!  
To thoughts like these respond.

The mother, with her dewy eye,  
Is dearer than the blushing bride  
Who stood, three happy years gone by,  
In beauty by my side!  
Our Father, throned in light above,  
Hath bless'd us with a fairy child—

A bright link in the chain of love—  
The pure and undefiled:

Rich in the heart's best treasure, still  
With a calm trust we'll journey on,  
Link'd heart with heart, dear wife! until  
Life's pilgrimage be done!  
Youth—beauty—passion—these will pass  
Like every thing of earth away—  
The breath-stains on the polish'd glass  
Less transient are than they.

But love dies not—the child of God—  
The soother of life's many woes—  
She scatters fragrance round the sod  
Where buried hopes repose!  
She leads us with her radiant hand  
Earth's pleasant streams and pasture by,  
Still pointing to a better land  
Of bliss beyond the sky!

—◆—  
TO ———.  
—

HOPPE, strewing with a liberal hand  
Thy pathway with her choicest flowers,  
Making the earth an Eden-land,  
And gilding time's departing hours;  
Lifting the clouds from life's blue sky,  
And pointing to that sphere divine  
Where joy's immortal blossoms lie  
In the rich light of heaven—be thine!

Love, with its voice of silvery tone,  
Whose music melts upon the heart  
Like whispers from the world unknown,  
When shadows from the soul depart—  
Love, with its sunlight melting through  
The mists that over earth are driven,  
And giving earth itself the hue  
And brightness of the upper-heaven—

Peace, hymning with her seraph-tones  
Amid the stillness of thy soul,  
Till every human passion owns  
Her mighty but her mild control—  
Devotion, with her lifted eye,  
All radiant with the tears of bliss,  
Looking beyond the bending sky  
To worlds more glorious than this—

Duty, untiring in her toil  
Earth's parch'd and sterile wastes among—  
Zeal, delving in the rocky soil,  
With words of cheer upon her tongue—  
Faith, with a strong and daring hand  
Rending aside the veil of heaven,  
And claiming as her own the land  
Whose glories to her view are given—

These, with the many lights that shine  
Brightly life's pilgrim-path upon,—  
These, with the bliss they bring, be thine,  
Till purer bliss in heaven be won;  
Till, gather'd with the loved of time,  
Whose feet the "narrow way" have trod,  
Thy soul shall drink of joys sublime,  
And linger in the smile of God!

## SONG.

BELIEVE not the slander, my dearest KATRINE!  
 For the ice of the world hath not frozen my heart;  
 In my innermost spirit there still is a shrine  
 Where thou art remember'd, all pure as thou art:  
 The dark tide of years, as it bears us along,  
 Though it sweep away hope in its turbulent flow,  
 Cannot drown the low voice of Love's eloquent song,  
 Nor chill with its waters my faith's early glow.

True, the world hath its snares, and the soul may  
 grow faint  
 In its strifes with the follies and falsehoods of  
 earth;  
 And amidst the dark whirl of corruption, a taint  
 May poison the thoughts that are purest at birth.  
 Temptations and trials, without and within,  
 From the pathway of virtue the spirit may lure;  
 But the soul shall grow strong in its triumphs o'er sin,  
 And the heart shall preserve its integrity pure.  
 The finger of Love, on my innermost heart,  
 Wrote thy name, O adored! when my feelings  
 were young;  
 And the record shall 'hide till my soul shall depart,  
 And the darkness of death o'er my being be flung.  
 Then believe not the slander that says I forget,  
 In the whirl of excitement, the love that was thine;  
 Thou wert dear in my boyhood, art dear to me yet:  
 For my sunlight of life is the smile of KATRINE!

## THE BROOK.

"LIKE thee, O stream! to glide in solitude  
 Noiselessly on, reflecting sun or star,  
 Unseen by man, and from the great world's jar  
 Kept evermore aloof: methinks 'twere good  
 To live thus lonely through the silent lapse  
 Of my appointed time." Not wisely said,  
 Unthinking Quietist! The brook hath sped  
 Its course for ages through the narrow gaps  
 Of rifted hills and o'er the reedy plain,  
 Or mid the eternal forests, not in vain:  
 The grass more greenly groweth on its brink,  
 And lovelier flowers and richer fruits are there,  
 And of its crystal waters myriads drink,  
 That else would faint beneath the torrid air.

## THE TIMES.

INVERTOS now is crime. The old earth reels  
 Inebriate with guilt; and Vice, grown bold,  
 Laughs Innocence to scorn. The thirst for gold  
 Hath made men demons, till the heart that feels  
 The impulse of impartial love, nor kneels  
 In worship foul to Mammon, is condemn'd.  
 He who hath kept his purer faith, and stemm'd  
 Corruption's tide, and from the ruffian heels

Of impious trampers rescued perit'd right,  
 Is call'd fanatic, and with scoffs and wens  
 Maliciously assail'd. The poor man's warts  
 Are unregarded; the oppressor's might  
 Revered as law; and he whose righteous way  
 Departs from evil, makes himself a prey.

## SOLITUDE.

THE ceaseless hum of men, the dusty streets  
 Crowded with multitudinous life; the din  
 Of toil and traffic, and the wo and woe  
 The dweller in the populous city meets.  
 These have I left to seek the cool retreats  
 Of the untrodden forest, where, in bowers  
 Built by Nature's hand, inland with flowers  
 And roof'd with ivy, on the mossy seats  
 Reclining, I can while away the hours  
 In sweetest converse with old books, or give  
 My thoughts to God; or fancies fugitive  
 Indulge, while over me their radiant beams  
 Of rarest blossoms the old trees shake down.  
 And thanks to Him my meditations crown.

## RAIN.

DASHING in big drops on the narrow pane,  
 And making mournful music for the mood  
 While plays his interlude the wizard wind  
 I hear the ringing of the frequent rain:  
 How doth its dreamy tone the spirit lull,  
 Bringing a sweet forgetfulness of pain,  
 While busy thought calls up the past again,  
 And lingers mid the pure and beautiful  
 Visions of early childhood! Sunny trees  
 Meet us with looks of love, and in the moss  
 Of the faint wind we hear familiar tones,  
 And tread again in old familiar places!  
 Such is thy power, O Rain! the heart is won,  
 Wiling the soul away from its own wretchedness.

## THE PILGRIM FATHERS.

BOLD men were they, and true, that pilgrim-band  
 Who plough'd with venturesome prow the sea  
 Seeking a home for hunted Liberty  
 Amid the ancient forests of a land  
 Wild, gloomy, vast, magnificently grand.  
 Friends, country, hallow'd homes they left to  
 Pilgrims for Christ's sake, to a foreign strand—  
 Beset by peril, worn with toil, yet free,  
 Tireless in zeal, devotion, labour, hope;  
 Constant in faith; in justice how severe!  
 Though fools deride and bigot-skeptics sneer  
 Praise to their names! If call'd like them to care  
 In evil times, with dark and evil powers,  
 O, be their faith, their zeal, their courage ours!

# LOUIS LEGRAND NOBLE.

(Born, 1812.)

THE Reverend LOUIS LEGRAND NOBLE was born in the valley of the Butternut Creek, in Otsego county, in New York. While he was a youth his father removed to the banks of the Wacamutquiock, now called the Huron, a small river in Michigan, and there, among scenes of remarkable wildness and beauty, he passed most of his time until the commencement of his college-life. In a letter to me, he says: "I was ever under a strong impulse to embody in language my thoughts, feelings, fancies, as they sprung up in the presence of the rude but

beautiful things around me: the prairies on fire, the sparkling lakes, the park-like forests, Indians on the hunt, guiding their frail canoes amid the rapids, or standing at night in the red light of their festival fires. I breathed the air of poetry."

Mr. NOBLE was admitted to orders in the Protestant Episcopal Church, in 1840. His principal poetical work is "Ne-mah-min," an Indian story, in three cantos, in which he has made good use of his experience of forest life. I believe he now resides in the state of New York.

## THE CRIPPLE-BOY.

### I.

Upon an Indian rush-mat, spread  
Where burr-oak boughs a coolness shed,  
Alone he sat, a cripple-child,  
With eyes so large, so dark and wild,  
And fingers, thin and pale to see,  
Locked upon his trembling knee.  
A-gathering nuts so blithe and gay,  
The children early tripp'd away;  
And he his mother had besought  
Under the oak to have him brought;—  
It was ever his seat when blackbirds sung  
The wavy, rustling tops among;—  
They calm'd his pain,—they cheer'd his loneliness—  
The gales,—the music of the wilderness.

### II.

Upon a prairie wide and wild  
Look'd off that suffering cripple-child:  
The hour was breezy, the hour was bright;—  
O, 't was a lively, a lovely sight!  
An eagle sailing to and fro  
Around a flitting cloud so white—  
Across the billowy grass below  
Darting swift their shadows' light:—  
And mingled noises sweet and clear,  
Noises out of the ringing wood,  
Were pleasing trouble in his ear,  
A shock how pleasant to his blood:  
O, happy world!—Beauty and Blessing slept  
On everything but him—he felt, and wept.

### III.

Humming a lightsome tune of yore,  
Beside the open log-house door,  
Tears upon his sickly cheek  
Saw his mother, and so did speak;—  
"What makes his mother's HENRY weep?  
You and I the cottage keep;  
They hunt the nuts and clusters blue,  
Weary lads for me and you;

And yonder see the quiet sheep;—  
Why, now—I wonder why you weep!"—  
"Mother, I wish that I could be  
A sailor on the breezy sea!"

"A sailor on the stormy sea, my son!—  
What ails the boy!—what have the breezes done!"

### IV.

"I do!—I wish that I could be  
A sailor on the rolling sea:  
In the shadow of the sails  
I would ride and rock all day,  
Going whither blow the gales,  
As I have heard a seaman say:  
I would, I guess, come back again  
For my mother now and then;  
And the curling fire so bright,  
When the prairie burns at night;  
And tell the wonders I had seen  
Away upon the ocean green;"—  
"Hush! hush! talk not about the ocean so;  
Better at home a hunter hale to go."

### V.

Between a tear and sigh he smiled;  
And thus spake on the cripple-child:—  
"I would I were a hunter hale,  
Nimble than the nimble doe,  
Bounding lightly down the dale,  
But that will never be, I know!  
Behind the house the woodlands lie;  
A prairie wide and green before;  
And I have seen them with my eye  
A thousand times or more;  
Yet in the woods I never stray'd,  
Or on the prairie-border play'd;—  
O, mother dear, that I could only be  
A sailor-boy upon the rocking sea!"

### VI.

You would have turned with a tear,  
A tear upon your cheek;  
She wept aloud, the woman dear,  
And further could not speak:



The boy's it was a bitter lot  
 She always felt, I trow;  
 Yet never till then its bitterness  
 At heart had grieved her so.  
 Nature had waked the eternal wish;  
 —Liberty far and wide!—  
 And now, to win him health, with joy,  
 She would that morn have died.  
 Till noon, she kept the shady door-way chair,  
 But never a measure of that ancient air.

VII.

Piped the March-wind; pinch'd and slow  
 The deer were trooping in the snow;  
 He saw them out of the cottage-door,  
 The lame boy sitting upon the floor:  
 "Mother, mother, how long will it be  
 Till the prairie go like a waving sea?  
 Will the bare woods ever be green, and when?  
 O, will it ever be summer again!"  
 She look'd in silence on her child.  
 That large eye, ever so dark and wild,  
 O me, how bright!—it may have been  
 That he was grown so pale and thin.  
 It came, the emerald month, and sweetly shed  
 Beauty for grief, and garlands for the dead.

## TO A SWAN

FLYING AT MUNDAGOT, IN THE VALE OF THE HUDON.\*

On, what a still, bright night!—It is the sleep  
 Of beautiful Nature in her bridal hall.  
 See, while the groves shadow the shining lake,  
 How the full-moon does bathe them melting green!—  
 I hear the dew-drop twang upon the pool.  
 Hark, hark, what music! from the rampart hills,  
 How like a far-off bugle, sweet and clear,  
 It scurries through the hushing wilderness!—  
 A Swan—I know it by the trumpet-tone  
 Winging her pathless way in the cool heavens,  
 Piping her midnight melody, she comes.

Beautiful bird! upon the dusk, still world  
 Thou fallest like an angel—like a lone  
 Sweet angel from some sphere of harmony.  
 Where art thou, where?—no speck upon the blue  
 My vision marks from whence thy music comes.  
 And why this hour—the voiceless hour—is thine,  
 And thou alone, I cannot tell. Perchance,  
 While all is hush and silent but the heart,  
 Even thou hast human sympathies for heaven,  
 And singest yonder in the holy deep  
 Because thou hast a pinion. If it be,  
 Oh, for a wing, upon the aerial tide  
 To sail with thee a minstrel mariner!

When to a rarer height thou wholest up,  
 Hast thou that awful thrill of an omniscient—

\* The river Huron rises in the interior of Michigan, and flows into Lake Erie. Its clear waters give it the name of its more mighty kinsman, Lake Huron.

The lone, lone feeling in the vasty vault  
 Oh, for thine ear, to hear the ascending woe  
 Range the ethereal chambers!—down in  
 A harmony, while from the eternal depth  
 Serals brought but the pure star-light comes  
 And then to list the echoes, faint and mellow  
 Far, far below, breathe from the hollow vault  
 For thee, soft, sweet passion, to return.

And hither, happy, thou wilt chase thy woe,  
 And settle, like a silvery cloud, to rest,  
 If thy wild image, flaring in the sky,  
 Startle thee not aloft. Loosened, content,  
 That catches, on thine airy looking-out,  
 Glancing the hollow darkness, many a halo  
 Lay, for the night, thy hazy human form.  
 There is the deep unsounded for thy look,  
 The shallow for the shaking of thy quail.  
 The dreamy coils, or reds-wounded air,  
 With galaxy of water-films, where,

Like mild Diana, among the quiet stars,  
 Neath over-bending branches thou wilt rest.  
 Till early warblers shake the crystal of the  
 And whistling pinions warn thee in thy nest.

But where art thou?—lost,—loft,—loft,—loft,  
 To towers of light by thy own dying wholeness,  
 Or does some beam of the ocean-air,  
 In its still roll around from zone to zone.

All breathless to the empty moon beams thou  
 There is a pulsing in the south—hark!  
 The sea—how strong her great wing throbs!  
 She passes over high and quietly.

Now peaks the living charon comes;  
 One vocal shower falls in and fills the vale.  
 What witchery in the wilderness is played—  
 Shri! short the affrighted deer across the mead  
 The hour, sole sentinel, screams loud alarm.  
 The shy fox barks—barking in every way  
 I feel the wild enchantment.—hark! they come  
 The dulcet echoes from the distant hills,  
 Like fainter horns responsive; all the while,  
 From misty aloft, self-sustaining symphonies.

Thou bright, swift river of the back sunset,  
 Threading the prairie-ponds of Wisconsin,  
 The day of jubilee begins. Few summer seas  
 And the long night will pass away unward,  
 Save by the house-dog, or the village bell,  
 And she, thy misty queen, her crown deep  
 In bushier waters.

Ah! thou wilt not sleep  
 Old Huron, haply, glazes on thy sky.  
 The chasing moon-beams, glancing on thy pass  
 Reveal thee now, a little beating blast,  
 Into the pale Aurora fading.

There!—  
 Sinks gently back upon her flowery couch  
 The startled Night;—unkindle the damp waters  
 While slip the dew-drops from her leafy crown  
 That last soft whispering note, how quietude!  
 While vainly yet mine ear another waits,  
 A sad, sweet longing lingers in my heart.

# HENRY THEODORE TUCKERMAN.

[Born, 1813.]

THE TUCKERMAN family is of German origin, and the name is still common in the states of Germany, where, however, it is spelled with a double *n*. In a history of the country of Braunselweig and Luneberg, by WILLIAM HANEMANN, published in Luneberg in 1827, allusion is made to one of the kindred of the TUCKERMANS in America, PETER TUCKERMAN, who is mentioned as the last abbot of the monastery of Riddagshausen. He was chosen by the chapter in 1621, and at the same time held the appointment of superintendent or court preacher at Wolfenbutill. By the mother's side, Mr. TUCKERMAN is of Irish descent. The name of his mother's family is KEATING. In MACAULAY's recent history he thus speaks of one of her ancestors, as opposing a military deputy of JAMES II., in his persecution of the Protestant English in Ireland, in 1686: "On all questions which arose in the privy council, TYRCONNEL showed similar violence and partiality. JOHN KEATING, chief-justice of the common pleas, a man distinguished for ability, integrity, and loyalty, represented with great mildness that perfect equality was all that the general could reasonably ask for his own church." Mr. TUCKERMAN is a nephew of the late Rev. Dr. JOSEPH TUCKERMAN, a memoir of whom has recently appeared in England, and who is generally known and honoured as the originator of the "Ministry at Large," an institution of Christian benevolence and eminent utility. His mother was also related to and partly educated with another distinguished Unitarian clergyman, JOSEPH STEVENS BUCKMINSTER, whose memory is yet cherished in Boston by all lovers of genius and character.

Mr. TUCKERMAN was born in Boston, on the twentieth of April, 1813. After preparing for college, the state of his health rendered it necessary for him to relinquish his studies and seek a milder climate. In September, 1833, he sailed from New York for Havre, and after a brief sojourn in Paris, proceeded to Italy, where he remained until the ensuing summer. In the spring after his return he gave the results of his observation to the public, in a volume entitled "The Italian Sketch-Book," of which a third and considerably augmented edition appeared in New York in 1849. Mr. TUCKERMAN resumed and for a time prosecuted his academical studies, but again experiencing the injurious effects of a sedentary life and continued mental application, he embarked in October, 1837, for the Mediterranean; visited Gibraltar and Malta, made the tour of Sicily, and after a winter's residence in Palermo, crossed over to the continent. The winter of 1838 he passed chiefly in Florence,

and returned to the United States in the course of the ensuing summer. In 1839 he published "Isabel, or Sicily, a Pilgrimage," in which, under the guise of a romance, he gives many interesting descriptions and reflections incident to a tour in Sicily. This work was reprinted in London, in 1846. In 1845 he finished his "Thoughts on the Poets," in which he has discussed the characteristics of the chief masters of modern song. This work has passed through several editions. In 1848 he gave to the press his "Artist Life, or Sketches of Eminent American Painters;" and, in 1849, "Characteristics of Literature, illustrated by the Genius of Distinguished Men." In the latter production he has evinced the variety of his learning and the catholicity of his literary sympathies in genial criticisms of types of the most diversified intellectual and moral qualities, purposes, and creations.

Mr. TUCKERMAN in these writings has evinced a taste delicately skilled in the niceties of language, and in pictorial and plastic art. There are few critics to whom we would submit with more confidence of a just opinion, any work composed with reference to the generally acknowledged canons of taste, in either construction, diction, or feeling. But his æsthetic conservatism is such that we would hesitate to consult him upon any new principle or upon any perfectly fresh creation, from a doubt whether his decision would be formed from a comparison with the models which are a law in experiment, or from an innate and perfectly independent sense of harmony in sublimity and beauty.

Mr. TUCKERMAN's poems are numerous and in a great variety of measures; they are for the most part expressions of graceful and romantic sentiment, but are often fruits of his reflection and illustrations of his taste. The longest of them, "The Spirit of Poetry," was written in 1843, and embodies in highly-polished verse some of the finest specimens of his criticism. The little piece called "Mary" is a delightful echo of emotions as common as culture of mind and refinement of feeling; and among his sonnets are some of the most perfect examples of that kind of writing that have been produced in this country.

There is no collection of Mr. TUCKERMAN's poems, and besides the prose works which I have here noticed there are numerous essays by him scattered through the periodicals of the last ten or twelve years. Of his character as a critic and general essayist, some more particular observations may be found in my "Prose Writers of America."

Mr. TUCKERMAN has resided for several years in the city of New York.

## THE HOLY LAND.

TERROR on the warm noontide, I have roam'd  
Where CÆSAR'S palace-ruins lie,  
And in the Forum's lonely waste  
Oft listen'd to the night-wind's sigh.

I've traced the moss-lines on the walls  
That Venice conjured from the sea,  
And seen the Colosseum's dust  
Before the breeze of autumn sea.

Along Poppeæ's lava-street,  
With curious eyes, I've wander'd lone,  
And mark'd Sigeesta's temple-floor  
With the rank weeds of ages grown.

I've clamber'd Etna's hoary brow,  
And sought the wild Campagna's gloom;  
I've hail'd Geneva's azure tale,  
And snatch'd a weed from Vinona's tomb.

Why all untraced yearns my heart  
To seek once more a pilgrim shrine?  
One other land I would explore—  
The sacred fields of Palestine.

Oh, for a glance at those wild hills  
That round Jerusalem arise!  
And one sweet evening by the lake  
That gleams beneath Judea's skies!

How anthem-like the wind must sound  
In meadows of the Holy Land—  
How musical the ripples break  
Upon the Jordan's moonlit strand!

Behold the dew, like angels' tears,  
Upon each thorn is gleaming now,  
Blest emblems of the crown of love  
There woven for the Sufferer's brow.

Who does not sigh to enter Nain,  
Or in Capernaum to dwell;  
Inhale the breeze from Galilee,  
And rest beside Samaria's well?

Who would not stand beneath the spot  
Where Bethlehem's star its vigil kept?  
List to the plash of Siloa's pool,  
And kiss the ground where Jax's wept?

Gethsemane who would not seek,  
And pluck a hy by the way?  
Through Bethany devoutly walk,  
And on the mount of Olives pray!

How dear were one repentant night  
Where Mary's tears of love were shed!  
How blest, beside the Saviour's tomb,  
One hour's communion with the dead!

What solemn joy to stand alone  
On Calvary's celestial height!  
Or kneel upon the mountain-shore  
Once radiant with supernal light!

I cannot throw my staff aside,  
Nor wholly quell the hope divine  
That one day light awaits me yet—  
A pilgrimage to Palestine.

## TO AN ELM.

Bravely thy old arms flung  
Their countless prunings to the fields of a  
And, like a sylvan king,  
Their panoply of green still proudly wear

As some rude tower of old,  
Thy massive trunk still rears its rugged side  
With limbs of giant mould,  
To battle sternly with the winter storm

In Nature's mighty face,  
Thou art the noblest arch beneath the sky:  
How long the pilgrim waits  
That with benison have pass'd thee by!

Lone patriarch of the wood!  
Like a true spirit thou dost freely rise,  
Of fresh and dauntless mood,  
Spreading thy branches to the open sky.

The locust knows thee well,  
And when the summer-days his notes pro  
Hud in some leafy coil,  
Pours from thy world of green his drowsy

Oft, on a morn in spring,  
The ye low-bird will seek thy waving top  
And there securely cower,  
To whet his beak, and pour his wither-song

How bursts thy monarch's wall,  
When sleeps the pole of Nature's bosom  
And, hared to meet the gale,  
Wave thy old branches, eager for the arch

The sunset often weaves  
Upon thy crest a wreath of splendour gay  
While the fresh-mourning leaves  
Fill with cool sound the evening's sultry day

Sacred thy roof of green  
To rustic dance, and childhood's gambols;  
Thy youth and age serene  
Turn with familiar gladness unto thee.

O, hither shou'd we roam,  
To hear "truth's herald in the lofty shade."  
Beneath thy emerald dome  
Might Freedom's champion sitly draw his blade

With blessings on thy feet,  
Falls the worn peasant to his mountainside rest.  
Thy verdant, calm retreat  
Inspires the sad and soothes the troubled breast

When, at the twilight hour,  
Play through thy trees, crown the sun's last  
Under thy ancient bower  
The schoolboy comes to sport, the bard to dwell

And when the moonbeams fall  
Through thy broad canopy upon the grass,  
Making a fairy hall,  
As o'er the stream the dancing shadows pass—

Then lovers haste to thee,  
With hearts that tremble like that shaking leaf  
To thee, O brave old tree,  
Thou art Joy's shrine—a temple of delight!

## MARY.

WHAT though the name is old and oft repeated,  
 What though a thousand beings bear it now,  
 And true hearts oft the gentle word have greeted—  
 What though 'tis hallow'd by a poet's vow?  
 We ever love the rose, and yet its blooming  
 Is a familiar rapture to the eye;  
 And yon bright star we hail, although its looming  
 Age after age has lit the northern sky.

As starry beams o'er troubled billows stealing,  
 As garden odours to the desert blown,  
 In bosoms faint a gladsome hope revealing,  
 Like patriot music or affection's tone—  
 Thus, thus, for aye, the name of MARY spoken  
 By lips or text, with magic-like control,  
 The course of present thought has quickly broken,  
 And stirr'd the fountains of my inmost soul.

The sweetest tales of human weal and sorrow,  
 The fairest trophies of the limner's fame,  
 To my fond fancy, MARY, seem to borrow  
 Celestial halos from thy gentle name:  
 The Grecian artist glean'd from many faces,  
 And in a perfect whole the parts combined,  
 So have I counted o'er dear woman's graces  
 To form the MARY of my ardent mind.

And marvel not I thus call my ideal—  
 We inly paint as we would have things be—  
 The fanciful springs ever from the real,  
 As APHRODITE rose from out the sea.  
 Who smiled upon me kindly day by day,  
 In a far land where I was sad and lone?  
 Whose presence now is my delight away?  
 Both angels must the same bless'd title own.  
 What spirits round my weary way are flying,  
 What fortunes on my future life await,  
 Like the mysterious hymns the winds are sighing,  
 Are all unknown—in trust I bide my fate;  
 But if one blessing I might crave from Heaven,  
 'T would be that MARY should my being cheer,  
 Hang o'er me when the chord of life is riven,  
 Be my dear household word, and my last accent  
 here.

## "YOU CALL US INCONSTANT."

YOU call us inconstant—you say that we cease  
 Our homage to pay, at the voice of caprice;  
 That we dally with hearts till their treasures are ours,  
 As bees drink the sweets from a cluster of flowers;  
 For a moment's refreshment at love's fountain stay,  
 Then turn, with a thankless impatience, away.  
 And think you, indeed, we so cheerfully part  
 With hopes that give wings to the o'erwearied heart,  
 And throw round the future a promise so bright  
 That life seems a glory, and time a delight?  
 From our pathway forlorn can we banish the dove,  
 And yield without pain the enchantments of love?  
 You know not how chill and relentless a wave  
 Reflection will cast o'er the soul of the brave—  
 How keenly the clear rays of duty will beam,  
 And startle the heart from its passionate dream,

To tear the fresh rose from the garland of youth,  
 And lay it with tears on the altar of truth?

We pass from the presence of beauty, to think—  
 As the hunter will pause on the precipice brink—  
 "For ME shall the bloom of the gladsome and fair  
 Be wasted away by the fetters of care?  
 Shall the old, peaceful nest, for my sake be forgot,  
 And the gentle and free know a wearisome lot?"

"By the tender appeal of that beauty, beware  
 How you woo her thy desolate fortunes to share!  
 O pluck not a lily so shelter'd and sweet,  
 And bear it not off from its genial retreat.  
 Enrich'd with the boon thy existence would be,  
 But hapless the fate that unites her to thee!"

Thus, dearest, the spell that thy graces entwined,  
 No fickle heart breaks, but a resolute mind;  
 The pilgrim may turn from the shrine with a smile,  
 Yet, believe me, his bosom is wrung all the while,  
 And one thought alone lends a charm to the past—  
 That his love conquer'd selfishness nobly at last.

## GREENOUGH'S WASHINGTON.

THE quarry whence thy form majestic sprung  
 Has peopled earth with grace,  
 Heroes and gods that elder bards have sung,  
 A bright and peerless race;  
 But from its sleeping veins ne'er rose before  
 A shape of loftier name  
 Than his, who Glory's wreath with meekness wore,  
 The noblest son of Fame.  
 Sheathed is the sword that Passion never stain'd;  
 His gaze around is cast,  
 As if the joys of Freedom, newly-gain'd,  
 Before his vision pass'd;  
 As if a nation's shout of love and pride  
 With music fill'd the air,  
 And his calm soul was lifted on the tide  
 Of deep and grateful prayer;  
 As if the crystal mirror of his life  
 To fancy sweetly came,  
 With scenes of patient toil and noble strife,  
 Undimm'd by doubt or shame;  
 As if the lofty purpose of his soul  
 Expression would betray—  
 The high resolve Ambition to control,  
 And thrust her crown away!  
 Oh, it was well in marble firm and white  
 To carve our hero's form,  
 Whose angel guidance was our strength in fight,  
 Our star amid the storm!  
 Whose matchless truth has made his name divine,  
 And human freedom sure,  
 His country great, his tomb earth's dearest shrine,  
 While man and time endure!  
 And it is well to place his image there,  
 Beneath the dome he blest;  
 Let meaner spirits who its councils share,  
 Revere that silent guest!  
 Let us go up with high and sacred love  
 To look on his pure brow,  
 And as, with solemn grace, he points above,  
 Renew the patriot's vow!

## ALONE ONCE MORE.

ALONE once more!—but with such deep emotion,  
 Waking to life a thousand hopes and fears,  
 Such wild distrust—such absolute devotion,  
 My bosom seems a dreary lake of tears:  
 Tears that stern manhood long restrain'd from gush—  
 As mountains keep a river from the sea, [ing,  
 Until Spring's floods, impetuously rushing,  
 Channel a bed, and set its waters free!  
 What mockery to all true and earnest feeling,  
 This fatal union of the false and fair!  
 Eyes, lips, and voice, unmeasured bliss revealing,  
 With hearts whose lightness fills us with despair!  
 O God! some sorrows of our wondrous being  
 A patient mind can partly clear away;  
 Ambition cools when fortune's gifts are fleeing,  
 And men grow thoughtful round a brother's clay;  
 But to what end this waste of noble passion?  
 This wearing of a truthful heart to dust—  
 Adoring slaves of humour, praise, or fashion,  
 The vain recipients of a boundless trust?  
 Come home, fond heart, cease all instinctive plead-  
 As the dread fever of insane desire, [ing,  
 To some dark gulf thy warm affections leading,  
 When love must long survive, though faith expire!  
 Though wonted glory from the earth will vanish,  
 And life seem desolate, and hope beguile,  
 Love's cherish'd dream learn steadfastly to banish,  
 Till death thy spirit's conflict reconcile!

## SONNETS.

## I. TO ———.

WHAT though our dream is broken! Yet again  
 Like a familiar angel it shall bear  
 Consoling treasures for these days of pain,  
 Such as they only who have grieved can share;  
 As unhived nectar for the bee to sip, [brings,  
 Lurks in each flower-cell which the spring-time  
 As music rests upon the quiet lip,  
 And power to soar yet lives in folded wings—  
 So let the love on which your spirits glide  
 Flow deep and strong beneath its bridge of sighs,  
 No shadow resting on the latent tide  
 Whose heavenward current baffles human eyes,  
 Until we stand upon the holy shore,  
 And realms it prophesied at length explore!

## II. COURAGE AND PATIENCE.

COURAGE and patience! elements whereby  
 My soul shall yet her citadel maintain,  
 Baffled, perplex'd, and struggling oft to fly,  
 Far, far above this realm of wasting pain—  
 Come with your still and banded vigour now,  
 Fill my sad breast with energy divine,  
 Stamp a firm thought upon my aching brow,  
 Make my impulsive visions wholly thine!  
 Freeze my pent tears, chill all my tender dreams,  
 Brace my weak heart in panoply sublime,  
 Till dwelling only on thy martyr themes,  
 And turning from the richest lures of time,  
 Love, like an iceberg of the polar deep,  
 In adamant rest is laid asleep!

## III. ALL HEARTS ARE NOT DISLOYAL.

ALL hearts are not disloyal: let thy trust  
 Be deep, and clear, and all-confiding still,  
 For though Love's fruit turn on the lips to dust,  
 She ne'er betrays her child to lasting ill;  
 Through leagues of desert must the pilgrim go  
 Ere on his gaze the holy towers rise;  
 Through the long, sultry day the stream must flow  
 Ere it can mirror twilight's purple skies.  
 Fall back unscathed from contact with the real,  
 Keep thy robes white, thy spirit bold and true,  
 And calmly launch Affection's bark again,  
 Hopeful of golden spoils reserved for thee,  
 Though lone the way as that already trod,  
 Cling to thine own integrity and God!

## IV. LIKE A FAIR SEA.

LIKE the fair sea that laves Italia's strand,  
 Affection's flood is tideless in my breast,  
 No ebb withdraws it from the chosen land,  
 Haven'd too richly for enamour'd quest.  
 Thus am I faithful to the vanish'd grace  
 Embodied once in thy sweet form and face,  
 And though love's charm no more illumines thee,  
 In Memory's realm her olden pledge I see.  
 It is not constancy to haunt a shrine  
 From which devotion's lingering spark has flown,  
 Inensate homage only wreaths can twine  
 Around the pulseless temples of the dead;  
 Thou from thy better self hast madly flown,  
 While to that self allegiance still I own.

## V. FREEDOM.

FREEDOM! beneath thy banner I was born—  
 Oh let me share thy full and perfect life!  
 Teach me opinion's slavery to scorn,  
 And to be free from passion's bitter strife.  
 Free of the world, a self-dependent soul  
 Nourish'd by lofty aims and genial truth,  
 And made more free by Love's serene control,  
 The spell of beauty and the hopes of youth.  
 The liberty of Nature let me know,  
 Caught from her mountains, groves, and crystal  
 streams,  
 Her starry host, and sunset's purple glow,  
 That woo the spirit with celestial dreams,  
 On Fancy's wing exultingly to soar,  
 Till life's harsh fetters clog the heart no more!

## VI. DESOLATION.

THINK ye the desolate must live apart,  
 By solemn vows to convent-walls confin'd?  
 Ah! no; with men may dwell the cloister'd art,  
 And in a crowd the isolated mind;  
 Tearless behind the prison-bars of fate,  
 The world sees not how sorrowful they stand,  
 Gazing so fondly through the iron grate,  
 Upon the promised, yet forbidden land;  
 Patience, the shrine to which their bleeding feet  
 Day after day, in voiceless penance turn;  
 Silence, the holy cell and calm retreat  
 In which unseen their meek devotions burn.  
 Life is to them a vigil that none share,  
 Their hopes a sacrifice, their love a prayer.

## LUNA: AN ODE.

THE south wind hath its balm, the sea its cheer,  
 And autumn woods their bright and myriad hues;  
 Thine is a joy that love and faith endear,  
 And awe subdues:  
 The wave-toss'd seamen and the harvest crew,  
 When on their golden sheaves the quivering dew  
 Hangs like pure tears—all fear beguile,  
 In glancing from their task to thy maternal smile!  
 The mist of hilltops undulating wreathes,  
 At thy enchanting touch, a magic woof,  
 And curling incense fainter odour breathes,  
 And in transparent clouds hangs round the vaulted  
 Huge icebergs, with their crystal spires [roof.  
 Slow heaving from the northern main,  
 Like frozen monuments of high desires  
 Destin'd to melt in nothingness again—  
 Float in thy mystic beams,  
 As piles aerial down the tide of dreams!  
 A sacred greeting falls  
 With thy mild presence on the ruin'd fane,  
 Columns time-stain'd, dim frieze, and ivied walls,  
 As if a fond delight thou didst attain  
 To mingle with the Past,  
 And o'er her trophies lone a holy mantle cast!  
 Along the billow's snowy crest  
 Thy beams a moment rest,  
 And then in sparkling mirth dissolve away;  
 Through forest boughs, amid the wither'd leaves,  
 Thy light a tracery weaves,  
 And on the mossy clumps its rays fantastic play.  
 With thee, ethereal guide,  
 What reverent joy to pace the temple floor,  
 And watch thy silver tide  
 O'er statue, tomb, and arch, its solemn radiance pour!  
 Like a celestial magnet thou dost sway  
 The untamed waters in their ebb and flow,  
 The maniac raves beneath thy pallid ray,  
 And poet's visions glow.  
 Madonna of the stars! through the cold prison-grate  
 Thou stealest, like a nun on mercy bent,  
 To cheer the desolate, [spent!  
 And usher in Grief's tears when her mute pang is  
 I marvel not that once thy altars rose  
 Sacred to human woes,  
 And nations deem'd thee arbitress of Fate,  
 'To whom enamor'd virgins made their prayer,  
 Or widows in their first despair,  
 And wistful gazed upon thy queenly state,  
 As, with a meek assurance, gliding by,  
 In might and beauty unelate,  
 Into the bridal chambers of the sky!  
 And less I marvel that Endymion sigh'd  
 To yield his spirit unto thine,  
 And felt thee soul-allied,  
 Making his being thy receptive shrine!  
 A lofty peace is thine!—the tides of life  
 Flow gently when thy soothing orb appears,  
 And Passion's fever'd strife [spheres!  
 From thy chaste glow imbibes the calmness of the  
 O twilight glory! that doth ne'er awake  
 Exhausting joy, but evenly and fond  
 Allays the immortal thirst it cannot slake,  
 And heals the chafing of the work-day bond;

Give me thy patient spell!—to bear  
 With an unclouded brow the secret pain  
 (That floods my soul as thy pale beams the air)  
 Of hopes that Reason quells, for Love to wake again!

## TASSO TO LEONORA.

IF to love solitude because my heart  
 May undisturbed upon thy image dwell,  
 And in the world to bear a cheerful part  
 'To hide the fond thoughts that its pulses swell;  
 If to recall with credulous delight  
 Affection's faintest semblances in thee,  
 To feel thy breath upon my cheek at night,  
 And start in anguish that it may not be;  
 If in thy presence ceaselessly to know  
 Delicious peace, a feeling as of wings,  
 Content divine within my bosom glow,  
 A noble scorn of all unworthy things—  
 The quiet bliss that fills one's natal air,  
 When once again it fans the wanderer's brow,  
 The conscious spirit of the good and fair—  
 The wish to be forever such as now;  
 If in thy absence still to feel thee nigh,  
 Or with impatient longings waste the day,  
 If to be haunted by thy love-lit eye—  
 If for thy good devotedly to pray;  
 And chiefly sorrow that but half reveal'd  
 Can be the tenderness that in me lies,  
 That holiest pleasure must be all conceal'd—  
 Shrinking from heartless scoff or base surmise;  
 If, as my being's crowning grace, to bless  
 The hour we recognised each other's truth,  
 And with calm joy unto my soul confess  
 That thou hast realized the dreams of youth—  
 My spirit's mate, long cherish'd, though unknown,  
 Friend of my heart bestow'd on me by God,  
 At whose approach all visions else have flown  
 From the vain path which I so long have trod;  
 If from thy sweet caress to bear new life  
 As one possess'd by a celestial spell,  
 That armeth me against all outward strife,  
 And ever breathes the watchword—all is well;  
 If with glad firmness, casting doubt aside,  
 To bare my heart to thee without disguise,  
 And yield it up as to my chosen bride,  
 Feeling that life vouchsafes no dearer prize;  
 If thus to blend my very soul with thine  
 By mutual consecration, watching o'er  
 The hallow'd bond with loyalty divine—  
 If this be love,—I love forevermore!

## FROM THE SPIRIT OF POETRY.

## THE LAW OF BEAUTY.

READ the great law in Beauty's cheering reign,  
 Blent with all ends through matter's wide domain;  
 She breathes Hope's language, and with boundless  
 range [change,  
 Sublimes all forms, smiles through each subtle  
 And with insensate elements combined  
 Ordains their constant ministry to mind.  
 The breeze awoke to waft the feather'd seed,  
 And the cloud-fountains with their dew to feed,



Upon its many errands might have flown,  
Nor woke one river song or forest moan,  
Stirr'd not the grass, nor the tall grain have bent,  
Like shoreless billows tremulously spent;  
Frost could the bosom of the lake have glass'd,  
Nor paused to paint the woodlands as it pass'd;  
The glossy seabird and the brooding dove  
Might coyly peck with twinkling eye of love,  
Nor catch upon their downy necks the dyes,  
So like the mottled hues of summer skies:  
Mists in the west could float, nor glory wear,  
As if an angel's robes were streaming there;  
The moon might sway the tides, nor yet impart  
A solemn light to tranquillize the heart,  
And leagues of sand could bar the ocean's swell,  
Nor yield one crystal gleam or pearly shell.  
The very sedge lends music to the blast,  
And the thorn glistens when the storm is past;  
Wild flowers nestle in the rocky cleft,  
Moss decks the bough of leaf and life bereft,  
O'er darkest clouds the moonbeams brightly steal,  
The rainbow's herald is the thunder's peal;  
Gay are the weeds that strew the barren shore,  
And anthem-like the breaker's gloomy roar.  
As love o'er sorrow spreads her genial wings  
The ivy round a fallen column clings,  
While on the sinking walls, where owlets cry,  
The weather stains in tints of beauty lie.  
The wasting elements adorn their prey  
And throw a pensive charm around decay;  
Thus ancient limners bade their canvas glow,  
And group'd sweet cherubs o'er a martyr's wo.

## COLUMBUS.

Heroic guide! whose wings are never fur'd,  
By thee Spain's voyager sought another world;  
What but poetic impulse could sustain  
That dauntless pilgrim on the dreary main?  
Day after day his mariners protest,  
And gaze with dread along the pathless west;  
Beyond that realm of waves, untrack'd before,  
Thy fairy pencil traced the promised shore,  
Through weary storms and faction's fiercer rage,  
The scoffs of ingrates and the chills of age,  
Thy voice renewed his earnestness of aim,  
And whisper'd pledges of eternal fame;  
Thy cheering smile atoned for fortune's frown,  
And made his fetters garlands of renown.

## FLORENCE.

Princes, when softened in thy sweet embrace,  
Yearn for no conquest but the realm of grace,  
And thus redeemed, Lorenzo's fair domain  
Smiled in the light of Art's propitious reign.  
Delightful Florence! though the northern gale  
Will sometimes rave around thy lovely vale,  
Can I forget how softly Autumn threw  
Beneath thy skies her robes of ruddy hue,  
Through what long days of balminess and peace,  
From wintry bonds spring won thy mild release!  
Along the Arno then I loved to pass,  
And watch the violets peeping from the grass,  
Mark the gray kine each chestnut grove between,  
Startle the pheasants on the lawny green,

Or down long vistas hail the mountain snow.  
Like lofty shrines the purple clouds arise  
Within thy halls, when veil'd the sunny sky,  
Marvels of art await the ardent gaze,  
And liquid words from lips of beauty start  
With social joy to warm the stranger's heart.  
How beautiful at moonlight's hallow'd hour,  
Thy graceful bridges, and celestial tower!  
The girdling hills enchanted seem to hang  
Round the fair scene whence modern genius springs  
O'er the dark ranges of thy palace walls  
The silver beam on dome and cornice falls:  
The statues cluster'd in thy ancient square,  
Like mighty spirits print the solemn air:  
Silence meets beauty with unbroken reign,  
Save when invaded by a choral strain,  
Whose distant cadence falls upon the ear,  
To fill the bosom with poetic cheer!

## POETRY IMMORTAL.

For fame life's meaner records vainly show  
While, in fresh beauty, thy high dreams grow  
Still Vesta's temple throws its classic shade  
O'er the bright foam of Tivoli's cascade,  
And to one Venus still we bow the knee,  
Divine as if just issued from the sea;  
In fancy's trance, yet dream on nights serene  
We hear the revels of the fairy queen,  
That Dian's smile illumines the marble fane,  
And Ceres whispers in the rustling grain,  
That Ariet's music has not died away,  
And in his shell still floats the Culpeper Fay.  
The sacred beings of poetic birth  
Immortal live to consecrate the earth.  
San Marco's pavement boasts no doge's tomb,  
And all its ancient pageantry has fled;  
Yet, as we muse beneath some dim arcade,  
The mind's true kindred glide from ruin's shade  
In every passing eye that sternly beams  
We start to meet the Shylock of our dreams.  
Each maiden form, where virgin grace is won,  
Crosses our path with Portia's noble mien.  
While Desdemona, beautiful as of yore,  
Yields us the smile that once entranced the Moor.  
How Scotland's vales are peopled to the brim  
By her bold minstrel's necromantic art!  
Along this fern moved Jeannie's patient foot,  
Where hangs yon mist rose Ellangowan's hut.  
Here the sad bride first gave her love a tongue,  
And there the chief's last shout of triumph rung  
Beside each stream, down every glen they throng  
The cherish'd off-spring of creative song!  
Long ere brave Nelson shook the Baltic deep,  
The bard of Avon hallow'd Elmore:  
Perchance when mor'd the fleet, awaiting aid  
To fix the battle's terrible array,  
Some pensive hero, musing o'er the deep,  
So soon to fold him in its dreamless sleep,  
Heard the Dane's sad and self-communing wail  
Blend with the water's melancholy moan,  
Recall'd, with prayer and awe-conspired trust  
His wild and solemn questionings of death,  
Or caught from land Ophelia's dying song,  
Swept by the night-breeze plaintively along!

## HENRY B. HIRST.

[Born, 1817.]

MR. HIRST was born in Philadelphia, on the twenty-third day of August, 1817. His father, THOMAS HIRST, was a reputable merchant of that city, and held in high respect. When only eight years old he entered the law office of his brother, WILLIAM L. HIRST, Esq., and at the age of eighteen he was registered as a student. His professional studies were now interrupted for a long period, and he engaged in mercantile pursuits, but at the age of twenty-five he made his application for admission, and graduated with the highest honors in the early part of 1843, and is now in successful practice at the Philadelphia Bar.

Mr. HIRST's first attempts at poetry, he informs me, were in his twenty-first or twenty-second year, about which time he became a contributor to *Graham's Magazine*. His poems were very successful and extensively copied. In 1845 he published in Boston his first volume, "The Coming of the Mammoth, the Funeral of Time, and other Poems," a book which certainly received all the praises to which it was entitled. It was not without graceful fancies, but its most striking characteristics were a clumsy extravagance of invention, and a vein of sentiment neither healthful nor poetical. It had the merit, however, of musical though somewhat mechanical versification, and its reception was such as to encourage the author to new and more ambitious efforts.

In the summer of 1848 he published "Endymion, a Tale of Greece," an epic poem, in four cantos. It was a long-meditated and carefully elaborated production, some parts of which had been kept the full Horatian period. It may be regarded, therefore, as an exhibition of his best abilities. He evinced a certain boldness in subjecting himself to a comparison with KEATS, whose fine fancies, woven about it, will share the immortality of the Grecian fable. In the finish and musical flow of his rhythm, and in the distinctness and just proportion with which he has told his story, he has equalled KEATS: but in nothing else. With passages of graphic and beautiful description, and a happy clearness in narrative, the best praise of Mr. HIRST's performance is, that it is a fine piece of poetical rhetoric. There is not much thought in the poem, and where there is any that arrests attention, it whispers of familiar readings.

The fault of the book is the want of a poetical delicacy of feeling; it is not classical; it is not beautiful; it is merely sensual; there is none of the diviner odour of poetry about it. Mr. HIRST's "chaste Diana" is a strumpet. The metre, though inappropriate, to such a poem, is unusual, and is managed by Mr. HIRST with singular skill. To illustrate his mastery of versification, and at the same time to

present one of the most attractive passages of the poem, the following lines are quoted from the first canto:

Through a deep dell with mossy hemlocks girded—  
A dell by many a sylvan Dryad prest,—  
Which Latmos' lofty crest  
Flung half in shadow—where the red deer herded—  
While mellow murmurs shook the forests gray—  
ENDYMION took his way....

Mount Latmos lay before him. Gently gleaming,  
A roseate halo from the twilight dim  
Hung round its crown. To him  
The rough ascent was light; for, far off, beaming,  
Orion rose—and Sirius, like a shield,  
Shone on the azure field.....

At last he gain'd the top, and, crown'd with splendour,  
The moon, arising from the Latmian sea,  
Stepp'd o'er the heavenly lea,  
Flinging her misty glances, meek and tender  
As a young virgin's, o'er his marble brow  
That glisten'd with their glow.

Beside him gush'd a spring that in a hollow  
Had made a crystal lake, by which he stood  
To cool his heated blood—  
His blood yet fever'd, for the fierce APOLLO  
Throughout the long, the hot, the tropic day,  
Embraced him with his ray.

Beside the lake whose waves were glassily gleaming,  
A willow stood in DIAN's rising rays,  
And from the woodland ways  
Its feather'd, lance-like leaves were gently streaming  
Along the water, with their lucent tips  
Kissing its silver lips.

And still the moon arose, serenely hovering,  
Dove-like, above the horizon. Like a queen  
She walk'd in light between  
The stars—her lovely handmaids—softly covering  
Valley and wold, and mountain-side and plain.  
With streams of lucid rain.

ENDYMION watch'd her rise, his bosom burning  
With princely thoughts; for though a shepherd's son,  
He felt that fame is won  
By high aspirings; and a lofty yearning,  
From the bright blossoming of his boyish days,  
Made his deeds those of praise.

Like her's, his track was tranquil: he had gather'd  
By slow degrees the glorious, golden lore,  
Hallowing his native shore;  
And when at silent eve his flock was tether'd,  
He read the stars, and drank, as from a stream,  
Great knowledge from their gleam.

And so he grew a dreamer—one who, panting  
For shadowy objects, languish'd like a bird  
That, striving to be heard  
Above its fellows, fails, the struggle haunting  
Its memory ever, for ever the strife pursuing  
To its own dark undoing.

In the summer of 1849 Mr. HIRST published in Boston a third volume, entitled "The Penance of Roland, a Romance of the Peiné Forte et Dure, and other Poems," from which the extracts in the next pages are copied. Its contents are all well versified, and their rhetoric is generally poetical.

## THE LAST TILT.

At twilight, through the shadow, fled  
 An ancient, war-worn knight,  
 Array'd in steel, from head to heel,  
 And on a steed of white;  
 And, in the knight's despite,  
 The horse pursued his flight:  
 For the old man's cheek was pale,  
 And his hands strove at the rein,  
 With the clutch of phrensie'd pain;  
 And his courser's streaming mane  
 Swept, dishevell'd, on the gale.

"Dong—dong!" And the sound of a bell  
 Went wailing away over meadow and mere—  
 "SEVEN!"

Counted aloud by the sentinel clock  
 On the turret of Time; and the regular beat  
 Of his echoing feet

Fell, like lead, on the ear—

As he left the dead Hour on its desolate bier.

The old knight heard the mystic clock;  
 And the sound, like a funeral-bell,  
 Rang in his ears till their caverns were full  
 Of the knoll of the desolate knell.  
 And the steed, as aroused by a spell,  
 Sprang away with a withering yell,  
 While the old man strove again,  
 But each time with feebl' force,  
 To arrest the spectral horse  
 In its mad, remorseless course,  
 But, alas! he strove in vain.

"Dong—dong!" And the sound of a bell  
 Went wailing away over meadow and mere—  
 "EIGHT!"

Counted aloud by the sentinel clock  
 On the turret of Time; and the regular beat  
 Of his echoing feet

Fell, like lead, on the ear—

As he left the dead Hour on its desolate bier.

The steed was white, and gaunt, and grim,  
 With lidless, leaden eyes,  
 That burn'd with the lurid, livid glare  
 Of the stars of Stygian skies;  
 And the wind, behind, with sighs,  
 Mimick'd his maniac cries,  
 While through the ebony gloom, alone,  
 Wan-visaged Saturn gazed  
 On the warrior—unamazed—  
 On the steed whose eyeballs blazed  
 With a lustre like his own.

"Dong—dong!" And the sound of a bell  
 Went wailing away over meadow and mere—  
 "NINE!"

Counted aloud by the sentinel clock  
 On the turret of Time; and the regular beat  
 Of his echoing feet

Fell, like lead, on the ear—

As he left the dead Hour on its desolate bier.

Athwart a swart and shadowy moor  
 The struggling knight was borne,  
 And far away, before him, gleam'd  
 A light like the gray of morn;

While the old man, weak, forlorn,  
 And wan, and travel-worn,  
 Gazed, mad with deathly fear:  
 For he dream'd it was the day,  
 Though the dawn was far away,  
 And he trembled with dismay  
 In the desert, dark and drear!

"Dong—dong!" And the sound of a bell  
 Went wailing away over meadow and mere—  
 "TEN!"

Counted aloud by the sentinel clock  
 On the turret of Time; and the regular beat  
 Of his echoing feet

Fell, like lead, on the ear—

As he left the dead Hour on its desolate bier.

In casque and cuirass, white as snow,  
 Came, merrily, over the world,  
 A maiden knight, with lance and shield,  
 And a form of manly mould,  
 And a beard of woven gold:  
 When, suddenly, behold!—  
 With a loud, defiant cry,  
 And a tone of stern command,  
 The ancient knight, with lance in hand,  
 Rush'd, thundering, over the frozen land,  
 And bade him "Stand, or die!"

"Dong—dong!" And the sound of a bell  
 Went wailing away over meadow and mere—  
 "ELEVEN!"

Counted aloud by the sentinel clock  
 On the turret of Time; and the regular beat  
 Of his echoing feet

Fell, like lead, on the ear—

As he left the dead Hour on its desolate bier.

With his ashen lance in rest,  
 Career'd the youthful knight,  
 With a haughty heart, and an eagle eye,  
 And a visage burning bright—  
 For he loved the tilted fight—  
 And, under Saturn's light,  
 With a shock that shook the world,  
 The rude old warrior fell—and lay  
 A corpse—along the frozen clay!  
 As with a crash the gates of day  
 Their brazen valves unfur'd.

"Dong—dong!" And the sound of a bell  
 Went wailing away over meadow and mere—  
 "TWELVE!"

Counted aloud by the sentinel clock  
 On the turret of Time; and the regular beat  
 Of his echoing feet

Fell, like lead, on the ear—

As he left the dead Year on his desolate bier!

## BERENICE.

I would that I could lay me at thy feet,  
 And with a bosom, warm with rapture, greet  
 The rose-like fragrance of thy odorous sighs,  
 Drinking, with dazzled eyes,  
 The radiant glory of a face

Which, even in dreams, adorns the Italian skies  
Of passionate love—the Astarté of their space!

This, in some quiet, column'd chamber, where  
The glare of sunlight dies, yet all is light;  
With all around us ruddy, rich, and rare—  
Books red with gold, and mirrors diamond-bright,  
And choicest paintings, and rich flowers which bear  
Their beauty, bloom, and fragrance, day and night,  
And stately statues, white as gods, between  
The scarlet blossoms and the leaves of green,  
With all that Art creates, and Fancy rears,  
And Genius snatches from supernal spheres.

All day, all day, dear love, would I lie there,  
With elbow sunk in some soft ottoman,  
Feeling far more than man,  
Breathing the fragrance of the enchanted air  
Swimming around thee; while, with book in hand,  
I would unfold to thee the ancient sages—  
Poet's, like CHAUCER's, quaint, delicious pages,  
And wander thoughtfully through the poet's land—  
Through it by night—a calm, unclouded night,  
Full of sweet dreams.

By murmurous streams,  
Sparkling with starry gleams,  
We'd pause, entranced by Dian's amber light,  
And watch the Nereid rising from the wave,  
Or see the Oread lave  
Her faultless feet in lucid ripples, white  
As Indian ivory with the milky ray,  
Trembling around their forms in liquid play.

Then to some tall old wood, beneath old trees,  
Which, in the primal hours,  
Gave birth to flowers  
Fairer than those which jewell'd Grecian leas  
What time the Dryads woo'd the summer breeze.  
We'd seek some mossy bank, and sit, and scan  
The stars, forgetting earth and man,  
And all that is of earth, and watch the spheres,  
And dream we heard their music; and, with tears  
Born of our bliss, arise, and walk again,  
Languid with passion's epicurean pain.

Treading the feather'd grasses,  
Through misty, moonlit passes,  
On, on, along some vernal, verdant plain  
Our steps should falter, while the linnet's strain  
Made music for our feet, and, keeping time,  
Our hearts replied with gentle chime,  
As our souls throbb'd responsive to the rhyme  
Of perfect love, which Nature murmur'd round,  
Making earth holy ground,  
And as the gods who ruled all things we saw.

Then giving way to mad imaginings  
Born of the time and place—  
The perfume which pervaded space,  
The natural emotions of our race—  
We'd vow that love should be the only law  
Henceforth for earth; that even the rudest things  
Should love and be beloved: while we,  
The ADAM and EVE, should sit enthroned, and see  
All earth an Eden, and with thankful eyes  
Reverence God in our new paradise.

### THE LOST PLEIAD.

BEAUTIFUL sisters! tell me, do you ever  
Dream of the loved and lost one, she who fell  
And faded in Love's turbid, crimson river?  
The sacred secret tell.

Calmly the purple heavens reposed around her,  
As, chanting harmonies, she danced along:  
Ere Eros in his silken meshes bound her,  
Her being pass'd in song.

Once on a day she lay in dreamy slumber;  
Beside her slept her golden-tongued lyre;  
And radiant visions—fancies without number—  
Fill'd breast and brain with fire.  
She dream'd; and in her dreams saw bending o'er  
her

A form her fervid fancy deified;  
And, waking, view'd the noble one before her,  
Who woo'd her as his bride.

What words, what passionate words he breathed,  
beseeching,

Have long been lost in the descending years;  
Nevertheless, she listen'd to his teaching,  
Smiling between her tears.

And ever since that hour the happy maiden  
Wanders unknown of any one but Jove;  
Regretting not the lost Olympian Aidenn  
In the Elysium—Love!

### NO MORE.

NO MORE—no more! What vague, mysterious,  
Inexplicable terrors in the sound!

What soul-disturbing secrecies abound  
In those sad syllables! and what delirious,  
Wild phantasies, what sorrowful and what serious  
Mysteries lie hid in them! No More—No More!  
Where is the silent and the solemn shore,  
Wash'd by what soundless seas, where all imperious  
He reigns? And over what his awful reign?

Who questions, maddens! what is veil'd in shade,  
Let sleep in shadow. When No More was made,  
Eternity felt his deity on the wane,  
And Zeus rose shrieking, Saturn-like and hoar,  
Before that dread Prometheus—No MORE!

### ASTARTE.

Thy lustre, heavenly star! shines ever on me.  
I, trembling like Endymion over-bent  
By dazzling Dian, when with wonderment  
He saw her crescent light the Latmian lea:  
And like a Naiad's sailing on the sea,

Floats thy fair form before me: the azure air  
Is all ambrosial with thy hyacinth hair:  
While round thy lips the moth in airy glee  
Hovers, and hums in dim and dizzy dreams,  
Drunken with odorous breath: thy argent eyes  
(Twin planets swimming through Love's lustrous  
skies)

Are mirror'd in my heart's serenest streams—  
Such eyes saw SHAKESPEARE, flashing bold and bright,  
When queenly Egypt rode the Nile at night.

## C. P. CRANCH.

(Born, 1812.)

THE Reverend C. P. CRANCH is a son of Chief Justice CRANCH, of Washington, and was born on the eighth of March, 1813, in Alexandria, District of Columbia. He was graduated at the Columbian

College, Washington, in the summer of 1831; afterward studied three years in the Divinity School at Cambridge, Massachusetts. A collection of his poems was published in 1844.

### THE MUSIC OF THE SPHERES.

And is the harmony of heaven gone?

Hath it all died away ere human ears  
Caught the faint closing hymn, far-off, and lone,—  
The music of the spheres

Have the stars hush'd that glorious song of old,  
When the night shrank to the fur Occident,  
And morning gush'd in streaks of burning gold  
Up the grey firmament?

Yon orbs that watch so fixedly above,  
Yon planets claiming with our own their birth,  
Are they all mute as through the abyss they move,  
Like our dim, silent earth?

And hath the sky the deep, mysterious sky,  
No voices from amid you circling throng?  
Are there no thundering echoes where the high  
Procession rolls along?

Hath heaven rare changing tints, and doth it glow  
Full of high eloquence and poetry  
And all that makes the love of beauty grow,  
And yet no harmony?

No music there, where music's font hath been—  
No sweet sounds, swelling dreamily and long,  
When night and silence listen to drink in  
The choral stream of song?

Is it a fable all of early time,  
That the young stars, as they leap'd by our earth,  
Rang sweet and loud a deep and voice-like chime,  
Ere the first soul had birth?

And was the sage's thought a fiction too,  
That the crystalline spheres that closed us round,  
Murmur'd from all their moving arches blue  
A never-ceasing sound?

Too fine and too sublime for mortal ears  
In our dull orb of clay—and this is why  
We never hear the music of the spheres  
Come pealing through the sky!

Were there no revelations from the deep,  
Unbroken stillness of yon glittering host,  
Murmuring on old Tradition's infant sleep,  
Like voice of heavenly ghost

\* It was the notion of PYTHAGORAS, think that the heavens were composed of series of crystal spheres, transparent and close one within another, and that these moving against each other produced the musical harmony conceivable, but that the reason it was not heard by mortals was, that it was too loud and sublime to be heard, and the ear too small to take cognizance of it.

Did they not come to them who talk'd with God  
In the cool hush of morning and of eve—  
Who fell in Eden—felt the Cherubim's rod,  
And wander'd forth to grieve

Did they not fall in choral symphony  
On the rapt wonder of the Normal sun?  
As, stretch'd beside his fork, he raised his eye  
At midnight from the plain?

Did the wise and holy men of old  
Watch by yon burning stars in vain, to all  
That wisdom which to eyes man's ear was told,  
Till Christ, the teacher, came?

If, O ye orbs, ye never yet have spoken  
In language audible—still let me feel  
Your silent concord, e'er my heart unbroken  
In holy influence steal!

And let me trace in all things beautiful  
A natural harmony, that soothes, inspires,  
So it may wake a soul too mute and dull  
To everlasting praises!

### THE BLIND SEER.

From morn till night the old man stretch'd out  
Deep quench'd in darkness his all-susceptible sight  
He hath not known since childhood away'd his eye,  
The outward shows of open-eyed delight.

But in an inner world of thought he dwells,  
A pure, deep realm of peace and holy powers  
Where faith from sight no portion e'er withdraws  
But groweth only from the All-Time and Far  
That Universal Soul, who is the being,  
The reason and the heart of man on earth.  
Shineth so broad o'er him, that, though blind and weak  
He walketh where the morning hush is sweet.

He travelleth where the upper springs flow,  
He heareth harmonies from angel-chairs,  
He seeth Christ standing in the sun,  
He dwelleth up among the heavenly fires.

And yet he loveth, as we all do love,  
To hear the reason hum of common life,  
Though planted in the spiritual above.

His leaves and flowers do bud amid the earth  
Of all this weary world, and chime into the air  
Than symphonies which flow from human souls,  
Which open fast, but shrink in blanker air.  
And, dropping, leave behind no winter-trace.

ut here are winter-fruits and blossoms too ;  
 Those silver hairs o'er bended shoulders curl'd,  
 That smile, that thought-fill'd brow, ope to the view  
 Some symbol of the old man's inner world.

, who would love this wondrous world of sense,  
 Though steep'd in joy and ruled by beauty's  
 queen,

'it were purchased at the dear expense  
 Of losing all which souls like this have seen ?

ay, if we judged aright, this glorious all,  
 Which fills like thought our never-doubting eyes,  
 Light with its firm-built grandeur sink and fall  
 Before one ray of soul-realities.

### THE HOURS.

THE hours are viewless angels,  
 That still go gliding by,  
 And bear each minute's record up  
 To HIM who sits on high.

And we, who walk among them,  
 As one by one departs,  
 See not that they are hovering  
 Forever round our hearts.

Like summer-bees, that hover  
 Around the idle flowers,  
 They gather every act and thought,  
 Those viewless angel-hours.

The poison or the nectar  
 The heart's deep flower-cups yield,  
 A sample still they gather swift,  
 And leave us in the field.

And some flit by on pinions  
 Of joyous gold and blue,  
 And some flag on with drooping wings  
 Of sorrow's darker hue.

But still they steal the record,  
 And bear it far away ;  
 Their mission-flight by day or night  
 No magic power can stay.

And as we spend each minute  
 That God to us hath given,  
 The deeds are known before HIS throne,  
 The tale is told in heaven.

These bee-like hours we see not,  
 Nor hear their noiseless wings ;  
 We only feel, too oft, when flown,  
 That they have left their stings.

So, teach me, Heavenly Father,  
 To meet each flying hour,  
 That as they go they may not show  
 My heart a poison-flower !

So, when death brings its shadows,  
 The hours that linger last  
 Shall bear my hopes on angel-wings,  
 Unfetter'd by the past.

### STANZAS.

THOUGHT is deeper than all speech ;  
 Feeling deeper than all thought :  
 Souls to souls can never teach  
 What unto themselves was taught.

We are spirits clad in veils :  
 Man by man was never seen :  
 All our deep communing fails  
 To remove the shadowy screen.

Heart to heart was never known :  
 Mind with mind did never meet :  
 We are columns left alone,  
 Of a temple once complete.

Like the stars that gem the sky,  
 Far apart, though seeming near,  
 In our light we scatter'd lie ;  
 All is thus but starlight here.

What is social company  
 But a babbling summer-stream ?  
 What our wise philosophy  
 But the glancing of a dream ?

Only when the sun of love  
 Melts the scatter'd stars of thought,  
 Only when we live above  
 What the dim-eyed world hath taught,

Only when our souls are fed  
 By the Fount which gave them birth,  
 And by inspiration led  
 Which they never drew from earth ;

We, like parted drops of rain,  
 Swelling till they meet and run,  
 Shall be all absorb'd again,  
 Melting, flowing into one.

### MY THOUGHTS.

MANY are the thoughts that come to me  
 In my lonely musing ;  
 And they drift so strange and swift,  
 There's no time for choosing  
 Which to follow, for to leave  
 Any, seems a losing.

When they come, they come in flocks,  
 As on glancing feather,  
 Startled birds rise one by one,  
 In autumnal weather,  
 Waking one another up  
 From the sheltering heather.

Some so merry that I laugh,  
 Some are grave and serious,  
 Some so trite, their last approach  
 Is enough to weary us :  
 Others flit like midnight ghosts,  
 Shrouded and mysterious.

There are thoughts that o'er me steal,  
 Like the day when dawning ;  
 Great thoughts wing'd with melody,  
 Common utterance scorning,  
 Moving in an inward tune,  
 And an inward morning.



Some have dark and drooping wings,  
Children all of sorrow;  
Some are as gay, as if to-day  
Could see no cloudy morrow,  
And yet like light and shade they each  
Must from the other borrow.

One by one they come to me  
On their destined mission;  
One by one I see them fade  
With no hopeless vision;  
For they've leaped on a step  
To their home Elysian.

### BEAUTY.

SAY, where does beauty dwell?  
I gazed upon the dance, where ladies bright  
Were moving in the light  
Of mirrors and of lamps. With music and with  
flowers,  
Danced on the joyous hours;  
And fairest bosoms  
Heaved happily beneath the winter-roses' blossoms:  
And it is well;  
Youth hath its time,  
Merry hearts will merrily chime.  
The forms were fair to see,  
The tones were sweet to the ear,  
But there's beauty more rare to me,  
That beauty was not here.

I stood in the open air,  
And gazed on nature there.  
The beautiful stars were over my head,  
The crescent moon hung over the west:  
Beauty o'er river and hill was spread,  
 wooing the feverish soul to rest:  
Beauty breathed in the summer-breeze,  
Beauty rock'd the whispering trees,  
Was mirror'd in the sleeping billow,  
Was bending in the swaying willow,  
Flooding the skies, bathing the earth,  
Giving all lovely things a birth:  
All—all was fair to see—  
All was sweet to the ear:  
But there's beauty more fair to me—  
That beauty was not here.

I sat in my room alone.  
My heart began a tone:  
Its soothing strains were such  
As if a spirit's touch  
Were visiting its chords.  
Soon it gather'd words,  
Pouring forth its feelings,  
And its deep revealings:  
Thoughts and fancies came  
With their brightening flame.  
Truths of deepest worth  
Sprang imbodied forth—

Deep and solemn mysteries,  
Spiritual harmonies,  
And the faith that conquers time—  
Strong, and lovely, and sublime.

Then the purposes of life  
Stood apart from vulgar strife.  
Labour in the path of duty  
Gleam'd up like a thing of beauty.  
Beauty shone in self-denial,  
In the sternest hour of trial—  
In a meek obedience  
To the will of Providence—  
In the love sympathies  
That, forgetting selfish ease,  
Prompted acts that sought the good  
Of every spirit:—understood  
The wants of every human heart,  
Eager ever to impart  
Blessings to the weary soul  
That hath felt the better world's control.

Here is beauty such as ne'er  
Met the eye or charm'd the ear.  
In the soul's high duties then I felt  
That the loftiest beauty ever dwell.

### ON HEARING TRIUMPHANT MUSIC

THAT joyous strain,  
Wake—wake again!  
O'er the dead stillness of my soul it fingers  
Ring out, ring out  
The music-shout!  
I hear the sounding of thy flying fingers,  
And to my soul the harmony  
Comes like a freshening sea.  
Again, again!  
Farewell, dull pain;  
Thou heart-ache, rise not while those harp-strings  
Sad feelings, hence!  
I feel a sense  
Of a new life come like a rushing river  
Freshening the fountains parch'd and dry  
That in my spirit lie.

That glorious strain!  
O! from my brain  
I see the shadows flitting like scared ghosts:  
A light, a light  
Shines in to-night  
Round the good angels trooping to their posts—  
And the black cloud is rent in twain  
Before the ascending strain.

It dies away—  
It will not stay—  
So sweet—so fleeting. Yet to me it speaks  
Strange peace of mind  
I could not find  
Before that triumph-strain the silence broke.  
So let it ever come to me  
With an undying harmony.

# WILLIAM JEWETT PABODIE.

[Born about 1815.]

MR. PABODIE is a native of Providence, in Rhode Island. He was admitted to the bar in the spring of 1837, and has since, I believe, practised his profession in his native city. His principal work is "Calidore, a Legendary Poem," published

in 1839. It possesses considerable merit, but is not so carefully finished as some of his minor pieces, nor is there any thing strikingly original in its fable or sentiments. His writings are more distinguished for elegance than for vigour.

## GO FORTH INTO THE FIELDS.

Go forth into the fields,  
Ye denizens of the pent city's mart!  
Go forth and know the gladness nature yields  
To the care-wearied heart.

Leave ye the feverish strife,  
The jostling, eager, self-devoted throng;—  
Ten thousand voices, waked anew to life,  
Call you with sweetest song.

Hark! from each fresh-clad bough,  
Or blissful soaring in the golden air,  
Bright birds with joyous music bid you now  
To spring's loved haunts repair.

The silvery gleaming rills  
Lure with soft murmurs from the grassy lea,  
Or gayly dancing down the sunny hills,  
Call loudly in their glee!

And the young, wanton breeze,  
With breath all odorous from her blossomy chase,  
In voice low whispering 'mong th'embowering trees,  
Woos you to her embrace.

Go—breathe the air of heaven,  
Where violets meekly smile upon your way;  
Or on some pine-crown'd summit, tempest riven,  
Your wandering footsteps stay.

Seek ye the solemn wood,  
Whose giant trunks a verdant roof uprear,  
And listen, while the roar of some far flood  
Thrills the young leaves with fear!

Stand by the tranquil lake,  
Sleeping mid willowy banks of emerald dye,  
Save when the wild bird's wing its surface break,  
Checkering the mirror'd sky—

And if within your breast,  
Hallow'd to nature's touch, one chord remain;  
If aught save worldly honours find you blest,  
Or hope of sordid gain,—

A strange delight shall thrill,  
A quiet joy brood o'er you like a dove;  
Earth's placid beauty shall your bosom fill,  
Stirring its depths with love.

O, in the calm, still hours,  
The holy Sabbath-hours, when sleeps the air,  
And heaven, and earth deck'd with her beauteous  
Lie hush'd in breathless prayer,— [flowers,

Pass ye the proud fane by,  
The vaulted aisles, by flaunting folly trod,  
And, 'neath the temple of the uplifted sky,  
Go forth and worship God!

## TO THE AUTUMN FOREST.

RESPLENDENT hues are thine!  
Triumphant beauty—glorious as brief!  
Burdening with holy love the heart's pure shrine,  
Till tears afford relief.

What though thy depths be hush'd!  
More eloquent in breathless silence thou,  
Than when the music of glad songsters gush'd  
From every green-robed bough.

Gone from thy walks the flowers!  
Thou askest not their forms thy paths to flock;—  
The dazzling radiance of these sunlit bowers  
Their hues could not bedeck.

I love thee in the spring,  
Earth-crowning forest! when amid thy shades  
The gentle south first waves her odorous wing,  
And joy fills all thy glades.

In the hot summer-time,  
With deep delight thy sombre aisles I roam,  
Or, soothed by some cool brook's melodious chime,  
Rest on thy verdant loam.

But, O, when autumn's hand  
Hath mark'd thy beauteous foliage for the grave,  
How doth thy splendour, as entranced I stand,  
My willing heart enslave!

I linger then with thee,  
Like some fond lover o'er his stricken bride;  
Whose bright, unearthly beauty tells that she  
Here may not long abide.

When my last hours are come,  
Great God! ere yet life's span shall all be fill'd,  
And these warm lips in death be ever dumb,  
This beating heart be still'd,—

Bathe thou in hues as blest—  
Let gleams of Heaven about my spirit play!  
So shall my soul to its eternal rest  
In glory pass away!

## ON THE DEATH OF A FRIEND.

Gone in the flush of youth!  
Gone ere thy heart had felt earth's withering care;  
Ere the stern world had soil'd thy spirit's truth,  
Or sown dark sorrow there.

Fled like a dream away!  
But yesterday mid life's auroral bloom—  
To-day, sad winter, desolate and gray,  
Sighs round thy lonely tomb.

Fond hearts were beating high,  
Fond eyes were watching for the loved one gone,  
And gentle voices, deeming thou wert nigh,  
Talk'd of thy glad return.

They watch'd—not all in vain—  
Thy form once more the wonted threshold pass'd;  
But choking sobs, and tears like summer-rain,  
Welcom'd thee home at last.

Friend of my youth, farewell!  
To thee, we trust, a happier life is given;  
One tie to earth for us hath loosed its spell,  
Another form'd for heaven.

## OUR COUNTRY.

O our country!—'tis a glorious land!  
With broad arms stretch'd from shore to shore,  
The proud Pacific chafes her strand,  
She hears the dark Atlantic roar;  
And, nurtured on her ample breast,  
How many a goodly prospect lies  
In Nature's wildest grandeur drest,  
Enamell'd with her loveliest dyes.

Rich prairies, deck'd with flowers of gold,  
Like sunlit oceans roll afar;  
Broad lakes her azure heavens behold,  
Reflecting clear each trembling star,  
And mighty rivers, mountain-born,  
Go sweeping onward, dark and deep,  
Through forests where the bounding fawn  
Beneath their sheltering branches leap.

And, cradled mid her clustering hills,  
Sweet vales in dreamlike beauty hide,  
Where love the air with music fills;  
And calm content and peace abide;  
For plenty here her fulness pours  
In rich profusion o'er the land,  
And, sent to seize her generous store,  
There prowls no tyrant's hireling band.

Great God! we thank thee for this home—  
This bounteous birthland of the free;  
Where wanderers from afar may come,  
And breathe the air of liberty!—  
Still may her flowers untrampled spring,  
Her harvests wave, her cities rise;  
And yet, till Time shall fold his wing,  
Remain Earth's loveliest paradise!

## I HEAR THY VOICE, O SPRING.

I hear thy voice, O Spring!  
Its flute-like tones are floating through the air,  
Winning my soul with their wild ravelling  
From earth's heart-wearying care.

Divinely sweet thy song—  
But yet, methinks, as near the groves I pass,  
Low sighs on viewless wings are borne along,  
Tears gem the springing grass.

For where are they, the young,  
The loved, the beautiful, who, when thy voice  
A year ago, along these valleys rung,  
Did hear thee and rejoice?

Thou seek'st for them in vain—  
No more they'll greet thee in thy joyous mood,  
Calmly they sleep beneath the murmuring moss,  
Or moulder in the ground.

Yet peace, my heart—be still!  
Look upward to yon azure sky and know,  
To heavenlier music now their homelands thrill,  
Where balmy breezes blow.

For them hath bloom'd a spring,  
Whose flowers perennial deck a holier sod,  
Whose music is the song that seraphs sing,  
Whose light, the smile of God!

## I STOOD BESIDE HIS GRAVE.

I stood beside the grave of him,  
Whose heart with mine had fondly beat,  
While memories, from their chambers deep,  
Throng'd mournful, yet how sadly sweet!

It was a calm September eve,  
The stars stole trembling into sight,  
Save where the day, as loth to leave,  
Still flush'd the heavens with rosy light.

The crickets in the grass were heard,  
The city's murmur softly fell,  
And scarce the dewy air was stirr'd,  
As faintly toll'd the evening-bell.

O Death! had then thy summons come,  
To bid me from this world away,—  
How gladly had I hail'd the doom  
That stretch'd me by his mouldering clay!

And twilight deepen'd into night,  
And night itself grew wild and drear,—  
For clouds rose darkly on the sight,  
And winds sigh'd mournful on the ear—

And yet I linger'd mid the fern,  
Though gleam'd no star the eye to bless—  
For, O, 'twas agony to turn  
And leave him to his loneliness!

## CORNELIUS MATHEWS.

[Born, 1815.]

MR. MATHEWS was born in New York in 1815; was graduated at Columbia College, in that city, in 1835; was admitted an attorney and counselor in 1837; and has since devoted his attention chiefly to literature. A notice of his novels and essays may be found in "The Prose Writers of America," pages 543-554. His principal poetical compositions are, "Wakondah, the Master of Life," founded upon an Indian tradition, and "Man in the Republic, a series of Poems." Each of these works has appeared in several editions. There is a diversity of opinions as to the merits of Mr. MATHEWS. He has been warmly praised, and ridiculed with unsparing severity. The "North American Review," which indeed does not profess any consistency, has spoken of his "Man in the Republic" with both derision and respect, and for

whatever condemnation others have expressed, his friends can perhaps cite as high authorities in approval. This may doubtless be said, both of his prose and verse, that it illustrates truly, to the extent of the author's abilities, directed by much and honest observation, the present, in our own country; or perhaps it may be said with more justice, in New York. The poems on "Man in the Republic" are entitled, "The Child," "The Father," "The Teacher," "The Statesman," "The Reformer," "The Masses," &c.

In the last edition, the author, referring to some friendly criticisms, observes: "I have carefully considered whatever has been objected to them, and where I could, in good conscience, and according to the motions of my own taste, have made amendment."

### THE JOURNALIST.

As shakes the canvass of a thousand ships,  
Struck by a heavy land-breeze far at sea—  
Ruffle the thousand broad-sheets of the land,  
Filled with the people's breath of potency.

A thousand images the hour will take, [sings;  
From him who strikes, who rules, who speaks, who  
Many within the hour their grave to make—  
Many to live far in the heart of things.

A dark-eyed spirit, he who coins the time,  
To virtue's wrong, in base disloyal lies—  
Who makes the morning's breath, the evening's tide,  
The utterer of his blighting forgeries.

How beautiful who scatters, wide and free,  
The gold-bright seeds of loved and loving truth!  
By whose perpetual hand each day supplied,  
Leaps to new life the nation's heart of youth.

To know the instant, and to speak it true,  
Its passing lights of joy, its dark, sad cloud—  
To fix upon the unnumber'd gazers' view,  
Is to thy ready hand's broad strength allowed.

There is an inwrought life in every hour,  
Fit to be chronicled at large and told—  
'Tis thine to pluck to light its secret power,  
And on the air its many-coloured heart unfold.

The angel that in sand-dropp'd minutes lives,  
Demands a message cautious as the ages—  
Who stuns, with whirling words of hate, his ear,  
That mighty power to boundless wrath enrages.

Shake not the quiet of a chosen land,  
Thou grimy man over thine engine bending;  
The spirit pent that breathes the life into its limbs,  
Docile for love is tyrannous in rending.

Obey, rhinoceros! an infant's hand—  
Leviathan! obey the fisher mild and young!  
Vex'd ocean! smile, for on thy broad-beat sand  
The little curlew pipes his shrilly song.

### THE CITIZEN.

With plainness in thy daily pathway walk,  
And disencumber'd of excess: no other  
Jostling, servile to none, none overstalk,  
For, right and left, who passes is thy brother.

Let him who in thy upward countenance looks,  
Find there in meek and soften'd majesty  
Thy Country writ, thy Brother, and thy God;  
And be each motion onward, calm, and free.

Feel well with the poised ballot in thy hand,  
Thine unmatched sovereignty of right and wrong,  
'Tis thine to bless or blast the waiting land,  
To shorten up its life or make it long.

Who looks on thee, with gladness should behold  
A self-delivered, self-supported Man—  
True to his being's mighty purpose—true  
To this heaven-bless'd and God-imparted plan.

Nowhere within the great globe's skyey round  
Canst thou escape thy duty, grand and high—  
A man unbadged, unbunneted, unbound—  
Walk to the tropic, to the desert fly.

A full-fraught hope upon thy shoulder leans,  
And beats with thine, the heart of half the world;  
Ever behind thee walks the shining past,  
Before thee burns the star-stripe, far unfurl'd.

## THE REFORMER.

Man of the future! on the eager headland standing,  
Gazing far off into the outer sea.

Thine eye, the darkness and the billows rough com-  
manding,

Behold'st and ore, bright as the heaven itself may be;  
Where temples, cities, homes, and haunts of men,  
Orchards and fields spread out in orderly array,  
Invite the yearning soul to thither flee.

And there to spend in boundless peace its happier  
day.

By passion and the force of earnest thought,  
Borne up and platformed at a height,  
Where, gain at thy feet the force of earth and heaven  
are brought,

Yet, so into the frame of empire wrought,  
'Thou, stout man, canst not thence be sever'd,  
Till ruled and rulers, fiends or men, are taught  
And feel the truths by thee delivered.

Seize by its horns the slay'g Past,  
Full of unclean unness, brave with mountain-cast  
Its carcass down the black and wide abyss—  
That opens day and night its gulfs, precipice,  
By faded empires, projects old and dead  
Forever in its news hunger fed.

But rush not therefore with a brutish blindness,  
Against the 'staid shell butwarks of the world,  
Kind be thyself, although unkindness

Thy race to ruin dark and suff'ring long has hurl'd.  
For many days of light, and smooth repose,  
'Twixt storms and weathery sadness intervene;  
Thy course is nature's—on thy triumph slow,  
Assured, like hers, though noiseless and serene.

Wake not at midnight and proclaim it day,  
When lightning only flashes o'er the way;  
Pauses and starts, and strivings towards an end,  
Are not a birth, although a god's birth they portend.  
Be patient, therefore, like the old broad earth  
That bears the unity up, and through the night  
Combs it then gently to the dawning light—  
Thy silent hours shall have as great a birth.

## THE MASSES.

WHEW, wild and high, the uproar swells  
From crowds that gather at the set of day,  
When square and market roar in stormy play,  
And fields of men, like lions, shake their bells  
Of savage bair; when, quick and deep call out the  
Through all the lower heaven ringing, [bells

As if an earthquake's shock  
The city's base should rock,  
And set its troubled turrets singing—  
Remember, men! on massy strength relying.

There is a heart of right  
Not always open to the light,  
Secret and still, and force-defying,  
In vast assembly a calm let order rule,  
And every shout a cadence owning,  
Make musical the vex'd wind's moaning,  
And be as little children at singing-school.

But, when thick as night the sky is crown'd—  
Stuffing life's pulse, and making heaven its  
dream,

Arise! and cry, up through the dark, to God's  
throne:

Your faces in a furnace-glow.

Your arms uplifted for the darkness—

Fiery and prompt as angry angels done

Then draw the brand and see the thunder gun

Be nothing said and all things done,

Till every cobweb'd corner of the cavern  
Is shaken free, and, creeping to its scabbard, is  
the steel.

Let's shine again God's rightful sun.

## THE MECHANIC.

Oh, when thou walked by the river's side,

Thy bulky figure outlined in the wave.

Or, on thine adze-staff resting, 'neath the sky

Thy strokes have choped, or beaved, or bow'd;—

The clangour of the hoarseful forge, think, not

To strength of limb, to sinews large and tough

Are given rights masterless and vastness—

Which the pale scholar and the puny hand!

Writing his thoughts up on the idle sand

May not possess as full, oh, madd'ning, draught:

With green ear-wat it withish Pagan page

Has a sway peculiar, no less than—

The inner world is his, the outer done—

(And both are God's)—a world, maiden and—

To shape and finish forth, of rock and wood

Iron and brass, to fashion, mould, and be—

In countless cunning forms to recreate.

Till the great God of order shall proclaim  
official!

Proportioned fair, as in its first estate.

It consecrates whatever it strikes—each blow

From the small whisper of the tinkling anvil

I p to the big-voiced sledge that heaving ore

Roars 'gainst the mazy bar, and tears

Its entrail, glowing, as with angry teeth—

Anchors that hold a world should then—

In the First Builder's precious spirit—

Through hall, through enginery, and weapon  
week,

In grandeur towered, or lapsing, breasty-shed

Let order and creative fitness shine:

Though mountains are no more to rear,

Though woods may now again be green,

The noble task to reproduce in things!

The spreading branch, the firmest plank, nor be

With thee, and in thy well-ord'rd labour done

The unfired forms of the air, the earth, the sea

Wait at thy bidding—oh, compel their power

To uses holy! Let them ever be

Servants to tend and bless these new-found  
era,

And I make them household-workers, hand and work

On daily use—on daily service bent:

Her face again old Eden may uplift,

And God look down the open firmament.

# JEDIDIAH HUNTINGTON.

[Born, 1814.]

THE author of "Alice, or the New Una," is of the eminent families of HUNTINGTON and TRUMBULL, in Connecticut, and is a brother of Mr. HUNTINGTON the painter. He was born in 1814, and was educated for the profession of physic, which he practised for several years; but turning his attention to theology, he became in 1839 a candidate for orders in the Protestant Episcopal Church, and soon after was appointed one of the professors in St. Paul's College, Long Island. He was subsequently, during a short period, rector of a church in Middlebury, Vermont; but his health failing, he went to Europe, and passed several years in Italy.

In 1843 he published, in New York, a volume of Poems, comprising "The Trysting-Place," a romantic story; "Fragments and Inscriptions from the Greek;" "Inscriptions and Fragments from the

Female Poets of Greece;" "Sacred Pieces," consisting chiefly of translations from ancient Latin hymns; "The Northern Dawn," "Sketches in the Open Air," and miscellaneous sonnets and other short pieces, all of which are in a style of scholarly elegance.

In 1849 Mr. HUNTINGTON published, in London, "Alice, or the New Una," a romance which attracted much attention for its literary and speculative characteristics. Its ingeniously dramatic though frequently improbable incidents, its highly-finished and poetical diction, and the skill with which the views of the author—those of the extreme "Tractarians"—are maintained and illustrated, secured for it at once the favourable consideration of critics in art, and the applause of a religious party.

## SONNETS

SUGGESTED BY THE CORONATION OF QUEEN VICTORIA.

AUGUST 4, 1838.

### I. THE ABBEY.

WITHIN the minster's venerable pile  
What pomps unwonted flash upon our eyes!  
What galleries, in gold and crimson, rise  
Between the antique pillars of the aisle,  
Crowded with England's gayest life; the while  
Beneath, her dead, unconscious glory lies;  
Above, her ancient faith still seeks the skies;  
And with apparent life doth well beguile  
Our senses in that ever-growing roof;  
Whence on the soul return those recollections  
Of her great annals—built to be time-proof,  
Which chiefly make this spot the fittest scene  
Wherein to consecrate those new affections  
We plight this day to Britain's virgin queen.

### II. THE QUEEN.

How strange to see a creature young and fair  
Assume the sceptre of these widespread lands!—  
How in her femininely feeble hands  
The orb of empire shall she ever bear!—  
And crowns, they say, not more with gems than care  
Are weighty: yet with calmest mien she stands;  
August in innocence herself commands,  
And will that stately burden lightly wear.  
Claims surely inoffensive!—What is she?  
Of ancient sovereignty a living shoot;  
The latest blossom on a royal tree  
Deep in the past extends whose famous root;  
And realms from age to age securely free,  
Gather of social peace its yet unfailing fruit.

### III. THE CROWNING.

How dazzling flash the streams of colour'd light,  
When on her sacred brow the crown is placed!  
And straight her peers and dames with haughty  
haste  
Their coronets assume, as is their right,  
With sudden blaze making the temple bright.  
Does man's enthusiasm run to waste,  
By which a queen's investiture is graced  
With deafening demonstrations of delight,  
That from the cannon's roar protect the ear?  
We may not dare to think so, for His sake  
Whose word has link'd king's honour and God's  
fear.  
Nor is it servile clamour that we make,  
Who, born ourselves to reign, in her rever  
The kingly nature that ourselves partake.

### ON READING BRYANT'S POEM OF "THE WINDS."

YE Winds, whose various voices in his lay  
That hard interpreted—your utterance mild,  
Nor less your ministration fierce and wild,  
Of those resistless laws which ye obey  
In your apparent lawlessness—oh say!  
Is not your will-less agency reviled  
When it is liken'd unto what is styled  
By such unwise the Spirit of the Day?  
Not all the islands by tornadoes swept,  
E'er knew such ruin as befalls a state  
When not the winds of God, but mortal leath,  
With threatening sweetness of melodious hate  
Assaults the fabrics reverent ages kept  
To shelter ancient loyalty and faith.



## TO EMMELINE: A THRENODIA.

I.

SISTER! for as such I loved thee,  
May I not the privilege claim  
As thy brother to lament thee,  
Though not mine that sacred name?

For though not indeed thy brother,  
Yet fraternal is his grief,  
That in tears no solace meeting,  
Now in words would find relief.

Who did watch thy final conflict  
Who did weep when it was o'er?  
Whose the voice which then consoled  
One by thee beloved more?

Lips that kiss'd thy cold white forehead,  
Sure may sing thy requiem;  
Hands that closed thy stiffening eyelids,  
Should it not be writ by them?

To perform those death-bed honours  
Hasten'd n eech my deep regret;  
But to celebrate thy virtues  
Is a task more soothing yet.

O'er thy features death-composed,  
As the life-like smile that play'd,  
By its beauty so familiar  
Tears drew forth which soon it stay'd.

So the memory of thy goodness  
Calms the grief that from it springs:  
That which makes our loss the greatest,  
Sweetest consolation brings.

II.

When the Christian maiden findeth  
In the grave a maiden's rest,  
We mourn not as did the heathen  
Over beauty unpossess'd.

As the tender MEXICAN,  
In that sweetly mournful strain,  
Sung the fate of CLELIA,  
Borne to nuptial couch in vain:

How her virgin zone unloos'd,  
She in Death's embraces slept;  
As for vainly-woo'd ANITA  
Pure ANITA hopeless wept.

For the soul to CHRIST united  
Need regret no human bliss,  
And there yet remains a marriage  
Better than the earthly is.

Welded love is but the symbol  
Of a higher mystery,  
Which unto the standless only  
Ever shall unfold be.

Life and Hope, when they embracing  
See it like one, are Love on earth;  
Death and Hope, so reunited,  
Are the Love of heavenly birth.

Was it haply this foreknowing  
That thou so wouldst rest be?—  
From pursuing red unsinking  
In thy saintly chastity.

III.

In thy fairy-like proportions  
Woman's dignity was yet,  
And in all thy winning actions  
With the grace of childhood met.  
With what light and airy motion  
Wert thou wont to glide or spring?  
As if were that shape elastic  
Lifted by an unseen wing.

In what sweet and freely accents  
Flow'd or gush'd thy talk or song?  
What pure thoughts and gentle feelings  
Did that current bear along?

But affliction prematurely  
On thy tender graces breath'd,  
And in sweet decay about thee  
Wore the faded flowers wreath'd.

Blasts that smite with death the flower,  
'Till for use the ripen'd fruit;  
Suns the plant that overgrows,  
Cannot kill the buried root.

So the grief that dimm'd thy beauty  
Shower'd gifts of higher worth,  
And the germ of both is hidden  
Safely now within the earth.

Nature, eldest, truest, best,  
Writes upon her wither'd leaves,  
Words of joy restored prophetic  
To the heart her law between.

IV.

Greenly swell the clustering mountains  
Whence thy passing spirit went;  
Clear the waters they embosom;  
Blue the skies above them bent.

Pass'd away the spirit wholly  
From the haunts to us so dear?  
Or at will their forms assuming,  
In them doth it reappear?

For there is a new expression  
Now pervading all the place;  
Rock and storm do look with meaning  
Such as wore thy living face.

Nor alone the face of Nature;  
Human features show it too;  
Chiefly those by love illumined  
Of the heart-union'd two.

We upon each other gazing,  
Mystic shadows come and go,  
Over each loved visage shining,  
Why and whence we do not know.

In the old familiar denser  
Mingle thy accents'd tones;  
Blending with the song familiar  
Still are heard thy accents' tones.

Hence we know the world of spirits  
Is not far from each of us;  
Scarce that veil betwixt our eyes  
Which thou hast half lifted us.

## JOHN G. SAXE.

[Born, 1816.]

JOHN G. SAXE, of Highgate, Franklin county, Vermont, was born in that town on the second day of June, 1816. His youth was passed in rural occupations, until he was seventeen years of age, when he determined to study one of the liberal professions, and with this view entered the grammar school at St. Albans, and after the usual preliminary course, the college at Middlebury, where he graduated bachelor of arts in the summer of 1839. He subsequently read law, at Lockport in New York and at St. Albans, and was admitted to the bar at the latter place, in September, 1843, since which time he has been practising in the courts, with more than the average success of young attorneys.

I remember that when Mr. SAXE was in college he was well known for his manly character, good sense, genial humour, and, for an undergraduate, large acquaintance with literature. He preserves, with fitting increase, his good reputation. "Besides writing with such delightful point and facility," observes a friend of his, "he is one of the best of conversationists, and wastes more wit in a day than would set up a Yankee 'Punch' or a score of 'Yankee Doodles.' He is a good general scholar, well read in the best English authors, and besides his comical compositions, has produced many pieces of grace and tenderness that evince a genuine poetical feeling and ability."

Mr. SAXE excels most in fun, burlesque, and satire, fields upon the confines of the domain of poetry, in which we have many of the finest specimens of lyrical expression, and which have furnished, from the times of JUVENAL, a fair proportion of the noblest illustrations of creative energy. His verse is nervous, and generally highly finished; and in almost all cases it is admirably calculated for the production of the desired effects. One of the happiest exhibitions of his skill in language is in the piece printed in the Knickerbocker Magazine, commencing—

Singing through the forests,  
Rattling over ridges,  
Shooting under arches,  
Rumbling over bridges;  
Whizzing through the mountains,  
Buzzing o'er the vale—  
Bless me! this is pleasant,  
Riding on a rail!

The whole composition is an echo and reflection of the crowded railroad car.

The longest of his productions is "Progress, a Satire," which has passed through two editions, and been largely quoted for its felicitous characterization of popular foibles. His "New Rape of the Lock," written in 1847, and "Proud Miss MacBride," written in 1848, are in the vein of Hoon, but are full of verbal felicities and humour, and are fruits of original observation of manners.

### THE PROUD MISS MACBRIDE.

A LEGEND OF GOTHAM.

O, TERRIBLY proud was Miss MACBRIDE,  
The very personification of pride,  
As she minced along in fashion's tide,  
Adown Broadway—on the proper side—

When the golden sun was setting;  
There was pride in the head she carried so high,  
Pride in her lip, and pride in her eye,  
And a world of pride in the very sigh  
That her stately bosom was fretting:

A sigh that a pair of elegant feet,  
Sandal'd in satin, should kiss the street—  
The very same that the vulgar greet  
In common leather not over "neat"—

For such is the common booting;  
(And Christian tears may well be shed,  
That even among our gentlemen-bred,  
The glorious Day of Morocco is dead,  
And Day and Martin are raining instead,  
On a much inferior footing!)

O, terribly proud was Miss MACBRIDE,  
Proud of her beauty, and proud of her pride,  
And proud of fifty matters beside—

That wouldn't have borne dissection;  
Proud of her wit, and proud of her walk,  
Proud of her teeth, and proud of her talk,  
Proud of "knowing cheese from chalk,"

On a very slight inspection!—

Proud abroad, and proud at home,  
Proud wherever she chanced to come—  
When she was glad, and when she was glum

Proud as the head of a Saracen  
Over the door of a tippling-shop!—  
Proud as a duchess, proud as a fop,  
"Proud as a boy with a bran-new top,"

Proud beyond comparison!

It seems a singular thing to say,  
But her very senses led her astray  
Respecting all humility;  
In sooth, her dull, auricular drum  
Could find in *humble* only a "hum,"  
And heard no sound of "gentle" come,  
In talking about gentility.

What *lowly* meant she didn't know,  
For she always avoided "everything low,"

With care the most punctilious;  
And, queerer still, the audible sound  
Of "super-silly" she never had found  
In the adjective supercilious!

The meaning of *meek* she never knew,  
But imagined the phrase had something to do  
With "Moses," a peddling German Jew,  
Who, like all hawkers, the country through,

Was "a person of no position;"  
And it seem'd to her exceedingly plain,  
If the word was really known to pertain  
To a vulgar German, it wasn't germane  
To a lady of high condition!

Even her graces—not her grace—  
For that was in the "vocative case"—  
Chill'd with the touch of her icy face,  
Sat very stiffly upon her!

She never confess'd a favour aloud,  
Like one of the simple, common crowd—  
But coldly smiled, and faintly bow'd,  
As who should say, "You do me proud,  
And do yourself an honour!"

And yet the pride of Miss MacBRIDE,  
Although it had fifty hobbies to ride,  
Had really no foundation;  
But like the fabrics that gossips devise—  
Those single stories that often arise  
And grow till they reach a four-story size—  
Was merely a fancy creation!

'Tis a curious fact as ever was known  
In human nature, but often shown  
Alike in castle and cottage,  
That pride, like pigs of a certain breed,  
Will manage to live and thrive on "feed"  
As poor as a pauper's pottage!

That her wit should never have made her vain,  
Was—like her face—sufficiently plain;  
And, as to her musical powers,  
Although she sang until she was hoarse,  
And issued notes with a banker's force,  
They were just such notes as we never endorse  
For any acquaintance of ours!

Her birth, indeed, was uncommonly high—  
For Miss MacBRIDE first opened her eye  
Through a skylight dim, on the light of the sky;  
But pride is a curious passion—  
And in talking about her wealth and worth,  
She always forgot to mention her birth  
To people of rank and fashion!

Of all the notable things on earth,  
The queerest one is pride of birth,  
Among our "fierce democracies!"  
A bridge across a hundred years,  
Without a prop to save it from sneers—  
Not even a couple of rotten peers—  
A thing for laughter, sneers, and jeers,  
Is American aristocracy!

English and Irish, French and Spanish,  
German, Italian, Dutch and Danish,  
Crossing their veins until they vanish

In one conglomeration;  
So subtle a tangle of blood, indeed,  
No heraldry-HARVEY will ever succeed  
In finding the circulation!

Depend upon it, my snobbish friend,  
Your family thread you can't ascend,  
Without good reason to apprehend  
You may find it wax'd at the farther end,  
By some plebeian vocation;  
Or, worse than that, your boasted line  
May end in a loup of stronger twine,  
That plagued some worthy relation!

But Miss MacBRIDE had something beside  
Her lofty birth to nourish her pride—  
For rich was the old paternal MacBRIDE.

According to public rumour:  
And he lived "up town," in a splendid square  
And kept his daughter on dainty fare,  
And gave her gems that were rich and rare,  
And the finest rings and things to wear,  
And feathers enough to plume her.

An honest mechanic was JONAS MacBRIDE,  
As ever an honest calling plied,

Or graced an honest ditty;  
For JONAS had work'd in his early day,  
In "pots and pearls," the legends say—  
And kept a shop with a rich array  
Of things in the soap and candle way,  
In the lower part of the city!

No "*rara avis*" was honest JONAS—  
(That's the Latin for "rable-swan")—  
Though in one of his fancy flashes,  
A wicked wag, who meant to deride,  
Call'd honest JONAS "Old Phoenix MacBRIDE"  
"Because he rose from his ashes!"

Little by little he grew to be rich,  
By saving of candle-ends and "such,"  
Till he reach'd at last an opulent niche—  
No very uncommon affair;  
For history quite confirms the law  
Express'd in the ancient Scottish saw—  
A MICKLE may come to be MAY'r!"

Alack for many ambitious beaux!  
She hung their hopes upon her nose—  
(The figure is quite Horatian?)  
Until, from habit, the member grew  
As very a hook as ever eye knew,  
To the commonest observation.

A thriving tailor begg'd her hand,  
But she gave "the fellow" to understand  
By a violent manual action,  
She perfectly scorn'd the best of his clan,  
And reckon'd the ninth of any man  
An exceedingly vulgar fraction!

Another, whose sign was a golden boat,  
Was mortified with a bootless suit,  
In a way that was quite appalling:  
For, though a regular suitor by trade,  
He wasn't a suitor to suit the maid,

"Mickle, wi' thrift, may chance to be mair"—  
Proverb

cut him off with a saw—and bade  
The cobbler keep to his calling!

the muse must let a secret out:

isn't the faintest shadow of doubt  
Folks who oftenest sneer and flout  
At "the dirty, low mechanicals,"  
They whose sires, by pounding their knees,  
Ling their legs, or trades like these—  
Served to win their children ease  
From poverty's galling manacles.)

The tobacconist comes and sues,  
Thinking the lady would scarce refuse  
One of his wealth and liberal views,  
At once, with "If you *choose*—  
And could you really love him—"—  
The lady spoil'd his speech in a huff,  
An answer rough and ready enough,  
"I know she was up to snuff,  
And altogether above him!"

The attorney, of winning grace,  
Scarce allow'd to "open his face,"  
Miss MACBRIDE had closed his case  
With true judicial celerity;  
The lawyer was poor, and "seedy" to boot,  
To say the lady discarded his *suit*,  
Was merely a double verity!

One of those who came to court,  
A lively beau, of the dapper sort,  
Without any visible means of support,"  
A crime by no means flagrant  
Who wears an elegant coat,  
The very point on which they vote  
A ragged fellow "a vagrant!"

That fellow was dapper JIM,  
And supple, and tall and trim,  
Smooth of tongue as neat of limb;  
And maugre his meagre pocket,  
To say from the glittering tales he told,  
JIM had slept in a cradle of gold,  
With FORTUNATUS to rock it!

The dapper JIM his courtship plied  
(The fact could be denied)  
An eye to the purse of the old MACBRIDE,  
And really "nothing shorter!"  
He said to himself, in his greedy lust,  
"Never he dies—as die he must—  
Yields to Heaven his vital trust,  
Very sure to 'come down with his dust,'  
On behalf of his only daughter."

The very magnificent Miss MACBRIDE,  
In love, and half in pride,  
Quite graciously relented;  
Crossing her head, and turning her back,  
Ten of proper pride to lack—  
A Bride, without the "Mac,"  
With much disdain, consented!

That people who've got their box  
In beneath the best of locks,  
From all financial shocks,  
Will stock their fancy with fancy stocks,  
Madly rush upon Wall-street rocks,  
Without the least apology!

Alas! that people whose money-affairs  
Are sound, beyond all need of repairs,  
Should ever tempt the bulls and bears  
Of Mammon's fierce zoölogy!

Old JOHN MACBRIDE, one fatal day,  
Became the unresisting prey  
Of Fortune's undertakers;  
And staking all on a single die,  
His founder'd bark went high and dry  
Among the brokers and breakers!

At his trade again, in the very shop  
Where, years before, he let it drop,  
He follows his ancient calling—  
Cheerily, too, in poverty's spite,  
And sleeping quite as sound at night,  
As when, at fortune's giddy height,  
He used to wake with a dizzy fright  
From a dismal dream of falling.

But alas for the haughty Miss MACBRIDE,  
'Twas such a shock to her precious pride!  
She couldn't recover, although she tried  
Her jaded spirits to rally;  
'Twas a dreadful change in human affairs,  
From a Place "up town," to a nook "up stairs,"  
From an avenue down to an alley!—

'Twas little condolence she had, Gon wot—  
From her "troops of friends," who hadn't forgot  
The airs she used to borrow;  
They had civil phrases enough, but yet  
'Twas plain to see that their "deepest regret"  
Was a different thing from sorrow!

They own'd it couldn't have well been worse  
To go from a full to an empty purse:  
To expect a "reversion," and get a reverse,  
Was truly a dismal feature;  
But it wasn't strange—they whisper'd—at all!  
That the summer of pride should have its fall  
Was quite according to Nature!

And one of those chaps who make a pun,  
As if it were quite legitimate fun  
To be blazing away at every one  
With a regular, double-loaded gun—  
Remark'd that moral transgression  
Always brings retributive stings  
To candle-makers as well as kings:  
For "making light of *cereous* things"  
Was a very wick-ed profession!

And vulgar people—the saucy churls—  
Inquired about "the price of pearls,"  
And mock'd at her situation:  
"She wasn't ruin'd—they ventured to hope—  
Because she was poor, she needn't mope;  
Few people were better off for soap,  
And that was a consolation!"

And to make her cup of wo run over,  
Her elegant, ardent plighted lover  
Was the very first to forsake her;  
"He quite regretted the step, 'twas true—  
The lady had pride enough 'for two,'  
But that alone would never do  
To quiet the butcher and baker!"

And now the unhappy Miss MacBRIDE—  
The merest ghost of her early pride—  
    Bewails her lonely position;  
Cramp'd in the very narrowest niche,  
Above the poor, and below the rich—  
    Was ever a worse condition?

## MORAL.

Because you flourish in worldly affairs,  
Don't be haughty, and put on airs,  
    With insolent pride of station!  
Don't be proud, and turn up your nose  
At poorer people in plainer clothes,  
But learn, for the sake of your mind's repose,  
That wealth's a bubble that comes—and goes!  
And that all proud flesh, wherever it grows,  
    Is subject to irritation!

## EXTRACTS FROM "PROGRESS."

## FASHION.

WHAT impious mockery, when with soulless art  
Fashion, intrusive, seeks to rule the heart;  
Directs how grief may tastefully be borne;  
Instructs Bereavement just how long to mourn;  
Shows Sorrow how by nice degrees to fade,  
And marks its measure in a riband's shade!  
More impious still, when through her wanton laws  
She desecrates Religion's sacred cause;  
Shows how "the narrow road" is easiest trod,  
And how genteelst worms may worship God;  
How sacred rites may bear a worldly grace,  
And self-abasement wear a haughty face;  
How sinners, long in Folly's mazes whirl'd,  
With pomp and splendour may "renounce the  
    world;"  
How "with all saints hereafter to appear,"  
Yet quite escape the vulgar portion here!

## "THE PRESS."

O MIGHT the muse prolong her flowing rhyme,  
(Too closely cramp'd by unrelenting Time,  
Whose dreadful scythe swings heedlessly along,  
And, missing speeches, clips the thread of song),  
How would she strive in fitting verse to sing  
The wondrous progress of the printing king!  
Bibles and novels, treatises and songs,  
Lectures on "rights," and strictures upon wrongs;  
Verse in all metres, travels in all climes,  
Rhymes without reason, sonnets without rhymes;  
"Translations from the French," so vilely done,  
The wheat escaping, leaves the chaff alone;  
Memoirs, where dunces sturdily essay  
To cheat Oblivion of her certain prey;  
Critiques, where pedants vauntingly expose  
Uncensured verses in unlawful prose;  
Lampoons, whose authors strive in vain to throw  
Their headless arrows from a nerveless bow;  
Poems by youths, who, crossing Nature's will,  
Harangue the landscape they were born to till;  
Huge tomes of law, that lead by rugged routes  
Through ancient dogmas down to modern doubts,  
Where judges oft, with well-affected ease,  
Give learned reasons for absurd decrees,

Or, more ingenious still, contrive to found  
Some just decision on fallacious ground—  
Or blink the point, and haply, in its place,  
Moot and decide some hypothetical case;  
Smart epigrams, all sadly out of joint,  
And pointless, save the "exclamation point,"  
Which stands in state, with vacant wonder staring  
The pompous tombstone of some pauper thought;  
Ingenuous systems based on doubtful facts,  
"Tracts for the times," and most untimely tracts  
Polemical pamphlets, literary toys,  
And "easy lessons" for uneasy boys;  
Hebdomadal gazettes and daily news,  
Gay magazines and quarterly reviews;  
Small portion these of all the vast array  
Of darken'd leaves that cloud each passing air  
And pour their tide unceasingly along.  
A gathering, swelling, overwhelming throng!

## "ASSOCIATION."

HAIL, social progress! each new moon is born  
With some new theory of social life,  
Some matchless scheme ingeniously devised:  
From half their miseries to free mankind,  
On human wrongs triumphant war to wage,  
And bring anew the glorious golden age.  
"Association" is the magic word  
From many a social "priest and prophet" heard.  
"Attractive labour" is the angel given,  
To render earth a sublunary heaven.  
"Attractive labour!" ring the changes round,  
And labour grows attractive in the sound;  
And many a youthful mind, where haply lurk  
Unwelcome fancies at the name of "work,"  
Sees pleasant pastime in its longing view  
Of "toil made easy" and "attractive" too—  
And, fancy-rapt, with joyful ardour, turns  
Delightful grindstones and seductive charms—  
Inventive France! what wonder-working schemes  
Astound the world where'er a Frenchman dreams  
What fine-spun theories—ingenious, new,  
Sublime, stupendous, everything but true!  
One little favour, O "imperial France!"  
Still teach the world to cook, to dress, to dance!  
Let, if thou wilt, thy boats and harbours roam,  
But keep thy morals and thy creeds at home!

## BEREAVEMENT.

NAY, weep not, dearest, though the child be dead,  
He lives again in heaven's unclouded bed,  
With other angels that have early fled  
From these dark scenes of sorrow, sin, and dread.  
NAY, weep not, dearest, though thy yearning soul  
Would fondly keep for earth its fairest flower,  
And e'en deny to brighter realms above  
The few that deck this dreary world of ours  
Though much it seems a wonder and a woe  
That one so loved should be so early lost—  
And hallow'd tears may unforbidden flow,  
To mourn the blossom that we cherish'd most—  
Yet all is well: God's good design I see,  
That where our treasure is, our hearts may be!

## PHILIP P. COOKE.

[Born 1816. Died 1850.]

MR. COOKE was born in Martinsburg, Berkeley county, Virginia, on the twenty-sixth of October, 1816. His father, JOHN R. COOKE, of Richmond, has long been a man of honourable distinction in the Virginia bar. Mr. COOKE's first essays in poetry were contributed to the "Knickerbocker" magazine, then edited by CHARLES F. HOFFMAN, while he was a student in the college of Princeton. Before arriving at the age of twenty-one years, Mr. COOKE was married, and settled as a lawyer, in the pleasant village of Millwood, on the banks of

the Shenandoah, where he resided, in the practice of his profession, the study of his favorite authors, and the occasional enjoyment of the sports of the rod and the gun, until his death, which occurred, after a short illness, on the 20th of January, 1850.

Mr. COOKE is known as a poet, chiefly by a volume entitled "Froissart Ballads," published in 1847, but the larger portion of his works may be found in the Southern Literary Messenger, for which he was a frequent writer. His pieces have remarkable grace and refinement.

### EMILY:

#### PROEM TO THE "FROISSART BALLADS."

YOUNG Emily has temples fair,  
Caress'd by locks of dark brown hair.

A thousand sweet humanities  
Speak wisely from her hazel eyes.

Her speech is ignorant of command,  
And yet can lead you like a hand.

Her white teeth sparkle, when the eclipse  
Is laughter-moved, of her red lips.

She moves, all grace, with gliding limbs  
As a white-breasted cygnet swims.

In her sweet childhood, Emily  
Was wild with natural gayety,  
A little creature, full of laughter,  
Who cast no thought before or after,  
And knew not custom or its chains.  
The dappled fawns upon the plains,  
The birds that love the upper sky,  
Lived not in lovelier liberty.

But with this natural merriment,  
Mind, and the ripening years have blent  
A thoughtfulness—not melancholy—  
Which wins her life away from folly;  
Checking somewhat the natural gladness,  
But saved, by that it checks, from sadness—  
Like clouds athwart a May-morn sailing,  
Which take the golden light they are veiling.

She loves her kind, and shuns no duty,  
Her virtues sanctify her beauty,  
And all who know her say that she  
Was born for man's felicity—  
I know that she was born for mine.  
Dearer than any joy of wine,  
Or pomp, or gold, or man's loud praise,  
Or purple power, art thou to me—  
Kind cheerer of my clouded ways—  
Young vine upon a rugged tree.

Maidens who love are full of hope,  
And crowds hedge in its golden scope;  
Wherefore they love green solitudes  
And silence for their better moods.  
I know some wilds, where tulip trees,  
Full of the singing toil of bees,  
Depend their loving branches over  
Great rocks, which honeysuckles cover  
In rich and liberal overflow.  
In the dear time of long ago  
When I had woo'd young Emily,  
And she had told her love to me,  
I often found her in these bowers,  
Quite rapt away in meditation,  
Or giving earnest contemplation  
To leaf, or bird, or wild wood flowers;  
And once I heard the maiden singing,  
Until the very woods were ringing—  
Singing an old song to the Hours!  
I well remember that rare song,  
It charged the Hours with cruel wrong—  
Wrong to the verdure of the boughs—  
Wrong to the lustre of fair brows,  
Its music had a wondrous sound,  
And made the greenwood haunted ground.

But I delay: one jocund morn—  
A morn of that blithe time of spring,  
When milky blossoms load the thorn,  
And birds so prate, and soar, and sing,  
That melody is everywhere,  
On the glad earth, and in the air,—  
On such a morn I went to seek  
In our wild haunts for Emily.  
I found her where a flowering tree  
Gave odours and cool shade. Her cheek  
A little rested on her hand;  
Her rustic skill had made a band  
Of rare device which garlanded  
The beauty of her bending head;



Some maiden thoughts most kind and wise  
 Were dimly burning in her eyes.  
 When I beheld her—form and face  
 So lithe, so fair—the spirit race,  
 Of whom the better poets dream'd,  
 Came to my thought, and I half deem'd  
 My earth-born mistress, pure and good,  
 Was some such haly of the wood,  
 As she who work'd at spell, and snare,  
 With Huon of the dusky hair,  
 And fled, in likeness of a doe,  
 Before the fleet youth Angelo.  
 But these infirm imaginings  
 Flew quite away on instant wings.  
 I call'd her name. A swift surprise  
 Came whitely to her face, but soon  
 It fled before some daintier dye,  
 And, laughing like a brook in June,  
 With sweet accost she welcomed me,  
 And I sat there with Emily.  
 The gods were very good to bless  
 My life with so much happiness.  
 The maiden on that lowly seat—  
 I sitting at her little feet!  
 Two happier lovers never met,  
 In dear and talk-charm'd privacy.  
 It was a golden day to me,  
 And its great bliss is with me yet,  
 Warning like wine my inmost heart—  
 For memories of happy hours  
 Are like the cordials press'd from flowers,  
 And madden sweetly. I impart  
 Naught of the love-talk I remember,  
 For May's young pleasures are best hid  
 From the cold prudence of December,  
 Which clips and chills all vernal wings;  
 And Love's own sanctities forbid,  
 Now as of old, such gossipings  
 In Hall, of what befalls in Bower,  
 But other matters of the hour,  
 Of which it breaks no faith to tell,  
 My homely rhyme shall chronicle.  
 As silently we sat alone—  
 Our love-talk spent—two mated birds  
 Began to prate in loving tone;  
 Quoth Emily, "They sure have words!  
 Didst hear them say 'My sweet,' 'My dear'?"  
 And as they chirp'd we laugh'd to be  
 Soon after this a southern wind  
 Came sobbing like a hunted hind  
 Into the quiet of the glen:  
 The maiden mused awhile, and then  
 Worded her thought right playfully.  
 "The winds," she said, "of land and sea,  
 My friend, are surely living things  
 That come and go on unseen wings.  
 The teeming air and prodigal,  
 Which droops its azure over all,  
 Is full of immortalities  
 That look on us with unseen eyes.  
 This sudden wind that hath come here,  
 With its hard sob of pain or fear,  
 It may be, is a spirit kind,  
 That loves the bruised flowers to bind,  
 Whose task it is to shake the dew

From the sad violet's eye of blue,  
 Or chase the honey-making thieves  
 From off the rose, and shut its leaves  
 Against the cold of April even.  
 Perhaps its dainty, pink-tipt hands  
 Have plied such tasks in far off lands  
 And now, perchance, some grim foe follows  
 The little wight to these green hollows."  
 Such gentle words had Emily  
 For the south wind in the tulip tree.

A runnel, hidden by the trees,  
 Gave out some natural melodies.  
 She said, "The brook, among the stones,  
 Is solemn in its undertones;  
 How like a hymn! the singing creature  
 Is worshipping the God of nature."  
 But I replied, "My dear—not so;  
 Thy solemn eyes, thy brow of snow,  
 And, more than these, thy maiden merit  
 Have won Undine, that gentle spirit,  
 To sing her songs of love to thee."  
 Swift answer'd merry Emily—  
 "Undine is but a girl, you know,  
 And would not pine for love of me;  
 She has been peering from the brook  
 And glimpsed at you." She said and shut  
 With a rare fit of silvery laughter.  
 I was more circumspect thereafter,  
 And dealt in homelier talk. A man  
 May call a white-brow'd girl "Diana,"  
 But likes not to be turn'd upon,  
 And nick-named "Young Endymion."

My Emily loved very well,  
 At times, those ancient lays which tell  
 Rude natural tales; she had no lore  
 Of *trouvère*, or of *troubadour*,  
 Nor knew what difference there might be  
 Between the tongues of *or* and *nos*.  
 But hearing old tales, loved them all  
 If truth but made them natural.  
 In our good talks, we oft went o'er  
 The little horde of my quaint lore,  
 Cull'd out of old melodious fable.  
 She little cared for Arthur's tale,  
 For tales of doughty Launcelot,  
 Or Tristram, or of him who smote  
 The giant, Anzoulatre hight,  
 And mean'd for love by day and night.  
 She little cared for such as these,  
 But if I cross'd the Pyrenees,  
 With the great peers of Charlemagne,  
 Descending toward the Spanish plain,  
 Her eye would lighten at the strain;  
 And it would moisten with a tear  
 The sad end of that tale to hear—  
 How all awary, worn and white,  
 And urging his failing steed amain,  
 A courier from the south, one night,  
 Reach'd the great city of the Seine;  
 And how at that same time and hour,  
 The bride of Roland lay in Bower  
 Wakeful, and quick of ear to win  
 Some rumour of her Paladin—  
 And how it came in sudden crisis,  
 That shook the earth and rent the skies;

And how the messenger of fate—  
That courier who rode so late—  
Was dragg'd on to her palace gate;  
And how the lady sat in hall,  
Moaning among her damsels all,  
At the wild tale of Ronceval.  
That story sounds like solemn truth,  
And she would hear it with such ruth  
As sympathetic hearts will pay  
To real griefs of yesterday.

Pity look'd lovely in the maiden;  
Her eyes were softer, when so laden  
With the bright dew of tears unshed.  
But I was somewhat envious  
That other bards should move her thus,  
And oft within myself had said,  
"Yea—I will strive to touch her heart  
With some fair songs of mine own art"—  
And many days before the day  
Whereof I speak, I made assay  
At this bold labour. In the wells  
Of Froissart's life-like chronicles  
I dipp'd for moving truths of old.  
A thousand stories, soft and bold,  
Of stately dames, and gentlemen,  
Which good Lord Berners, with a pen  
Pompous in its simplicity,  
Yet tipt with charming courtesy,  
Had put in English words, I learn'd;  
And some of these I deftly turn'd  
Into the forms of minstrel verse.  
I know the good tales are the worse—  
But, sooth to say, it seems to me  
My verse has sense and melody—  
Even that its measure sometimes flows  
With the brave pomp of that old prose.

Beneath our trysting tree, that day,  
With dubious face, I read one lay;  
Young Emily quite understood  
My fears, and gave me guerdon good  
In well-timed praise, and cheer'd me on,  
Into full flow of heart and tone.  
And when, in days of pleasant weather,  
Thereafter, we were met together,  
As our strong love oft made us meet,  
I always took my cosy seat,  
Just at the damsel's little feet,  
And read my tales. It was no friend  
To me—that day that heard their end.  
It had become a play of love,  
To watch the swift expression rove  
Over the bright sky of her face—  
To steal those upward looks, and trace  
In every change of cheek and eye,  
The influence of my poesy.

I made my verse for Emily—  
I give it, reader, now to thee.  
The tales which I have toil'd to tell  
Of Dame in hall and knight in Selle,  
Of faithful love, and courage high—  
Sweet flower, strong staff of chivalry—  
These tales indeed are old of date;  
But why should time their force abate?  
Shall we look back with vision dull  
On the old brave and beautiful,

And, for they lived so long ago,  
Be careless of their mirth or wo!  
If sympathy knows but to-day—  
If time quite wears its nerve away—  
If deeds majestically bold,  
In words of ancient music told,  
Are only food for studious minds  
And touch no hearts—if man but finds  
An abstract virtue in the faith,  
That clung to truth, and courted death,—  
If he can lift the dusky pall  
With dainty hand artistical  
And smile at woes, because some years  
Have swept between them and his tears—  
I say, my friend, if this may be,  
Then burn old books; antiquity  
Is no more than a skeleton  
Of painted vein and polish'd bone.

Reader! the minstrel brotherhood,  
Earnest to soothe thy listening mood,  
Were wont to style thee *Gentle, Good,*  
*Noble* or *Gracious*:—they could bow  
With loyal knee, yet open brow—  
They knew to temper thy decision  
With graces of a proud submission.  
That wont is changed. Yet I, a man  
Of this new land republican,  
Where insolence wins upward better  
Than courtesy—that old dead letter—  
And toil claims pay with utterance sharp,  
Follow the good Lords of the Harp,  
And dub thee with each courtly phrase,  
And ask indulgence for my lays.

#### LIFE IN THE AUTUMN WOODS.

SUMMER has gone,  
And fruitful autumn has advanced so far  
That there is warmth, not heat, in the broad sun,  
And you may look, with naked eye, upon  
The ardours of his car;  
The stealthy frosts, whom his spent looks embolden,  
Are making the green leaves golden.

What a brave splendour  
Is in the October air! How rich, and clear,  
And bracing, and all-joyous! we must render  
Love to the spring-time, with its sproutings tender,  
As to a child quite dear;  
But autumn is a thing of perfect glory,  
A manhood not yet hoary.

I love the woods,  
In this good season of the liberal year;  
I love to seek their leafy solitudes,  
And give myself to melancholy moods,  
With no intruder near,  
And find strange lessons, as I sit and ponder,  
In every natural wonder.

But not alone,  
As Shakspeare's melancholy courtier loved Ar-  
dennes,  
Love I the browning forest; and I own  
I would not oft have mused, as he, but flown  
To hunt with Amiens—

And little thought, as up the bold deer bounded,  
Of the sad creature wounded.

A brave and good,  
But world-worn knight\*—soul wearied with his part  
In this vex'd life—gave man for solitude,  
And built a lodge, and lived in Wantley wood,  
To hear the belling† Hart.

It was a gentle taste, but its sweet sadness  
Yields to the Hunter's madness.

What passionate  
And keen delight is in the proud swift chase!  
Go out what time the lark at heaven's red gate  
Sings joyously singing—quite infuriate  
With the high pride of his place;  
What time the unrisen sun arrays the morning  
In its first bright adorning.

Hark! the quick horn—  
As sweet to hear as any clarion—  
Piercing with silver call the ear of morn;  
And mark the steeds, stout Curial and Topthorne  
And Greysteel and the Don—  
Each one of them his fiery mood displaying  
With pawing and with neighing.

Urge your swift horse,  
After the crying hounds in this fresh hour,  
Vanquish high hills—stem perilous streams perforce,  
On the free plain give free wings to your course,  
And you will know the power  
Of the brave chase—and how of grief the sorest  
A cure is in the forest.

Or stalk the deer;  
The same red lip of dawn has kiss'd the hills,  
The gladdest sounds are crowding on your ear,  
There is a life in all the atmosphere:—  
Your very nature fills

With the fresh hour, as up the hills aspiring  
You climb with limbs untracing.

It is a fur  
And godly sight to see the antler'd stag,  
With the long sweep of his swift walk repair  
To join his brothers; or the pathetic Bear  
Lying on some high crag,  
With pinky eyes half closed, but broad head shaking,  
As gad-flies keep him waking.

And those you see,  
And seeing them, you travel to their death  
With a slow steady step, from tree to tree,  
Noting the wind however furt it be.

The hunter draws a breath

\* See THOMAS WORTLEY.

† Belling is an old word for the peculiar cry of the Hart.  
See a letter, written by GEORGE ELLIS, to LOCKHART's  
ED. J. MORT, giving an account of Sir THOMAS WORT-  
LEY and his reason for building his lodge.

In times like these, which, he will say, spare us  
For all care that waylays him.

A strong joy fills  
(A joy beyond the tongue's expressive power,  
My heart in autumn weather—~~fit and true~~;  
And I would rather stalk the honey bee,  
Descending to my bower  
Nightly, by the sweet spirit of Peace attended,  
Than pine where life is splendid.

### FLORENCE VANE.

I love thee long and dearly,  
Florence Vane,  
My life's bright dream and early  
Hath come again;  
I renew, in my fond vision,  
My heart's dear pain,  
My hopes, and thy dream,  
Florence Vane.

The ruin, lone and hoary,  
The ruin old  
Where thou didst hark my story,  
At even told,—  
That spot—the hues Elysian  
Of sky and plain—  
I treasure in my vision,  
Florence Vane.

Thou wast lovelier than the roses  
In their prime,  
Thy voice warbled the closes  
Of sweetest rhyme;  
Thy heart was as a river  
Without a main,  
Would I had loved thee never,  
Florence Vane!

But, fairest, coldest, wonder:  
Thy glorious day  
Lies the green sod under—  
Alas, the day!  
And it boots not to remember  
Thy disdain—  
To quench love's pale ember,  
Florence Vane.

The lilies of the valley  
By yonder graves weep,  
The daisies here to daily  
Where meadows sleep;  
May their bloom, in beauty rhyme,  
Never wane  
Where thus earthly part is lying,  
Florence Vane!

# EPES SARGENT.

[Born, 1816.]

THE author of "Velasco" is a native of Gloucester, a town on the sea-coast of Massachusetts, and was born on the twenty-seventh of September, 1816. His father, a respectable merchant, of the same name, is still living, and resides in Boston. The subject of this sketch was educated in the schools of that city and the neighbourhood, where he lived until his removal to New York, in 1837. His earliest metrical compositions were printed in "The Collegian," a monthly miscellany edited by several of the students of Harvard College, of the junior and senior classes of 1830. One of his contributions to that work, entitled "Twilight Sketches," exhibits the grace of style, ease of versification, and variety of description, which are characteristic of his more recent effusions. It was a sketch of the Summer Gardens of St. Petersburg, and was written during a visit to that capital in the spring of 1828.

Mr. SARGENT's reputation rests principally on his dramas, which bear a greater value in the closet than on the stage. His first appearance as a dramatic author was in the winter of 1836, when his "Bride of Genoa" was brought out at the Tremont Theatre, in Boston. This was a five-act play, founded on incidents in the career of ANTONIO MONTALDO, a plebeian, who at the age of twenty-two, made himself doge of Genoa, in 1693, and who is described in the history of the times as a man of "forgiving temper," but daring and ambitious, with a genius adequate to the accomplishment of vast designs. In the delineation of his hero, the author has followed the historical record, though the other characters and incidents of the drama are entirely fictitious. It was successfully

performed in Boston, and since in many of the first theatres of the country. His next production was of a much higher order, and as a specimen of dramatic art, has received warm commendation from the most competent judges. It was the tragedy of "Velasco," first performed at Boston, in November, 1837, Miss ELLEN TREE in the character of IZIDORA, and subsequently at the principal theatres in New York, Philadelphia, Washington, and New Orleans. It was published in New York in 1839. "The general action of the piece," says the author in his preface, "is derived from incidents in the career of RODRIGO DIAZ, the Cid, whose achievements constitute so considerable a portion of the historical and romantic literature of Spain." The subject had been variously treated by French and Spanish dramatists, among others, by CORNEILLE, but Mr. SARGENT was the first to introduce it successfully upon the English stage. It is a chaste and elegant performance, and probably has not been surpassed by any similar work by so youthful an author. It was written before Mr. SARGENT was twenty-one years of age.

In the beginning of 1847 Mr. SARGENT published in Boston a volume entitled "Songs of the Sea, and other Poems," and a new edition of his plays. The *quatorzains* written during a voyage to Cuba, in the spring of 1835, appear to be among the most elaborate of his sea pieces, but some of his nautical lyrics are more spirited.

He has published anonymously several prose works, and in 1846 commenced the publication of the "Modern Acting Drama," of which several volumes have been issued under his editorial supervision.

## RECORDS OF A SUMMER-VOYAGE TO CUBA.

### I.—THE DEPARTURE.

AGAIN thy winds are pealing in mine ear!  
Again thy waves are flashing in my sight!  
Thy memory-haunting tones again I hear,  
As through the spray our vessel wings her flight!  
On thy cerulean breast, now swelling high,  
Again, thou broad Atlantic, am I cast!  
Six years, with noiseless tread, have glided by,  
Since, an adventurous boy, I hail'd thee last,  
The sea-birds o'er me wheel, as if to greet  
An old companion; on my naked brow  
The sparkling foam-drops not unkindly beat; [now  
Flows through my hair the freshening breeze—and  
The horizon's ring enclasps me; and I stand  
Gazing where fades from view, cloud-like, my father-  
land!

### II.—THE GALE.

The night came down in terror. Through the  
air

Mountains of clouds, with lurid summits, roll'd;  
The lightning kindling with its vivid glare  
Their outlines, as they rose, heap'd fold on fold,  
The wind, in fitful sighs, swept o'er the sea;  
And then a sudden lull, gentle as sleep,  
Soft as an infant's breathing, seem'd to be  
Lain, like enchantment, on the throbbing deep.  
But, false the calm! for soon the strengthen'd  
gale

Burst, in one loud explosion, far and wide,  
Drowning the thunder's voice! With every sail  
Close-reef'd, our groaning ship heel'd on her side;  
The torn waves comb'd the deck; while o'er the  
mast

The meteors of the storm a ghastly radiance cast!

## III.—MORNING AFTER THE GALE.

Bravely our trim ship rode the tempest through;  
 And, when the exhausted gale had ceased to rave,  
 How broke the day-star on the gazer's view!  
 How flush'd the orient every crested wave!  
 The sun threw down his shield of golden light  
 In fierce defiance on the ocean's bed;  
 Whereat, the clouds betook themselves to flight,  
 Like routed hosts, with banners soil'd and red.  
 The sky was soon all brilliance, east and west;  
 All traces of the gale had pass'd away—  
 The chiming billows, by the breeze caress'd,  
 Toss'd lightly from their heads the feathery spray.  
 Ah! thus may Hope's auspicious star again  
 Rise o'er the troubled soul where gloom and grief  
 Have been!

## IV.—TO A LAND-BIRD.

Thou wanderer from green fields and leafy nooks!  
 Where blooms the flower and toils the honey-bee;  
 Where odorous blossoms drift along the brooks,  
 And woods and hills are very fair to see—  
 Why hast thou left thy native bough to roam,  
 With drooping wing, far o'er the briny billow?  
 Thou canst not, like the osprey, cleave the foam,  
 Nor, like the petrel, make the wave thy pillow.  
 Thou'rt like those fine-toned spirits, gentle bird,  
 Which, from some better land, to this rude life  
 Seem borne—they struggle, mid the common herd,  
 With powers unfitted for the selfish strife!  
 Haply, at length, some zephyr wafts them back  
 To their own home of peace, across the world's  
 Dull track.

## V.—A THOUGHT OF THE PAST.

I woke from slumber at the dead of night,  
 Stirr'd by a dream which was too sweet to last—  
 A dream of boyhood's season of delight;  
 It flash'd along the dim shapes of the past!  
 And, as I mused upon its strange appeal,  
 Thrilling my heart with feelings undefined,  
 Old memories, bursting from time's icy seal,  
 Rush'd, like sun-stricken fountains, on my mind.  
 Scenes, among which was cast my early home,  
 My favourite haunts, the shores, the ancient woods,  
 Where, with my schoolmates, I was wont to roam,  
 Green, sloping lawns, majestic solitudes—  
 All rose before me, till, by thought beguiled,  
 Freely I could have wept, as if once more a child.

## VI.—TROPICAL WEATHER.

We are afloat upon the tropic sea!  
 Here summer holdeth a perpetual reign:  
 How flash the waters in their bounding glee!  
 The sky's soft purple is without a stain! 'Blowing,  
 Full in our wake the smooth, warm trade-winds  
 To their unvarying goal still faithful run;  
 And as we steer, with sails before them flowing,  
 Nearer the zenith daily climbs the sun.  
 The startled flying-fish around us skim,  
 Gloss'd, like the hummingbird, with rainbow dyes;  
 And, as they dip into the water's brim,  
 Swift in pursuit the preying dolphin hies.  
 All, all is fair; and, gazing round, we feel  
 The south's soft languor gently o'er our senses steal.

## VII.—A CALM.

O! for one draught of cooling northern air!  
 That it might pour its freshness on me now:  
 That it might kiss my cheek and cleave my hair,  
 And part its currents round my frigid brow!  
 Ocean, and sky, and earth! a blistering calm  
 Spread over all! how weary wears the day!  
 O, hit the wave, and bend the distant palm,  
 Breeze! wheresoe'er thy lagging pinions stray,  
 Triumphant burst upon the level deep.  
 Rock the fix'd hull and swell the clinging sail!  
 Arouse the opal clouds that o'er us sleep.  
 Sound thy shrill whistle! we will bid thee bid!  
 Though wrapt in all the storm-clouds of the sea  
 Yet from thy home of ice, come forth, O, breeze,  
 Come forth!

## VIII.—A WICH.

That I were in some forest's green retreat,  
 Beneath a towering arch of proud old trees.  
 Where a clear streamlet gurgled at my feet—  
 Its wavelets glittering in their tiny beets—  
 Thick clustering vines, in many a rich festoon,  
 From the high, rustling branches aboutly down  
 Weaving a net, through which the sunny beam  
 Might stoop in vain its fiery beams to gleam.  
 There, prostrate on some rock's gray surface lay  
 Upon whose tinted moss the dew yet lay.  
 Would I catch glimpses of the clouds that ran  
 Athwart the sky—and dream the hours away.  
 While through the alleys of the sunbeam's race  
 The fanning breeze might steal, with wild-flowers  
 Breath imbued.

## IX.—TROPICAL NIGHT.

But, O! the night!—the cool, luxurious night,  
 Which closes round us when the day grows old,  
 And the sun sinks from his meridian height  
 Behind the ocean's occidental rim!  
 Clouds, in thin streaks of purple, green, and blue,  
 Lattice his parting glory, and absorb  
 The last bright emanations that are shed  
 In wide profusion, from his failing orb.  
 And now the moon, her lids unclenching, dawns  
 To smile serenely on the charmed sea,  
 That shines as if inlaid with lightning-chains,  
 From which it hardly struggled to be free.  
 Swan-like, with motion unperceived, we glide  
 Touch'd by the downy breeze, and favour'd by the tide.

## X.—THE PLANET JUPITER.

Ever, at night, have I look'd first for thee,  
 O'er all thy astral sisterhood supreme!  
 Ever, at night, have I look'd up to see  
 The diamond lustre of thy quivering beam.  
 Shining sometimes through jallowy clouds, and  
 As they part from thee, like a lowen'd are,  
 Sometimes unvail'd, in a' thy native sheen,  
 When no pale vapours underneath thee  
 Bright planet! that art but a single ray  
 From our Creator's throne, illumine my way.  
 Thy influence shed upon my doubtful way  
 Through life's dark vista to the immortal day—  
 Give ye but as now upon my dying eyes, O, star,  
 And hope, from earth to thee, from thee to heaven.

## XI.—TO NIGERIA.

Leagues of blue ocean are between us spread;  
 And I cannot behold thee save in dreams!  
 I may not hear thy voice, nor list thy tread,  
 Nor see the light that ever round thee gleams.  
 Fairest and best! mid summer joys, ah, say,  
 Dost thou e'er think of one who thinks of thee—  
 The Atlantic-wanderer, who, day by day,  
 Looks for thine image in the deep, deep sea?  
 Long months, and years, perchance, will pass away,  
 Ere he shall gaze into thy face again;  
 He cannot know what rocks and quicksands may  
 Await him, on the future's shipless main;  
 But, thank'd be memory! there are treasures still,  
 Which the triumphant mind holds subject to its will.

## XII.—CUBA.

What sounds arouse me from my slumbers light?  
 "*Land ho! all hands ahoy!*"—I'm on the deck.  
 'Tis early dawn. The day-star yet is bright.  
 A few white vapoury bars the zenith fleck.  
 And lo! along the horizon, bold and high,  
 The purple hills of Cuba! hail, all hail!  
 Isle of undying verdure, with thy sky  
 Of purest azure! Welcome, odorous gale!  
 O! scene of life and joy! thou art array'd  
 In hues of unimagined loveliness—  
 Sing louder, brave old mariner! and aid  
 My swelling heart its rapture to express;  
 For from enchanted memory never more [shore!  
 Shall fade this dawn sublime, this bright, celestial

## THE DAYS THAT ARE PAST.

We will not deplore them, the days that are past;  
 The gloom of misfortune is over them cast;  
 They are lengthen'd by sorrow and sullied by care;  
 Their griefs were too many, their joys were too rare;  
 Yet, now that their shadows are on us no more,  
 Let us welcome the prospect that brightens before!  
 We have cherish'd fair hopes, we have plotted  
 brave schemes,  
 We have lived till we find them illusive as dreams;  
 Wealth has melted like snow that is grasp'd in the  
 hand,  
 And the steps we have climb'd have departed like  
 sand;  
 Yet shall we despond while of health unbereft,  
 And honour, bright honour, and freedom are left?  
 O! shall we despond, while the pages of time  
 Yet open before us their records sublime! [gold,  
 While, ennobled by treasures more precious than  
 We can walk with the martyrs and heroes of old;  
 While humanity whispers such truths in the ear,  
 As it softens the heart like sweet music to hear?  
 O! shall we despond while, with visions still free,  
 We can gaze on the sky, and the earth, and the sea;  
 While the sunshine can waken a burst of delight,  
 And the stars are a joy and a glory by night:  
 While each harmony, running through nature, can  
 raise  
 In our spirits the impulse of gladness and praise?  
 O! let us no longer then vainly lament  
 Over scenes that are faded and days that are spent:

But, by faith unforsaken, unawed by mischance,  
 On hope's waving banner still fix'd be our glance;  
 And, should fortune prove cruel and false to the last,  
 Let us look to the future and not to the past!

## THE MARTYR OF THE ARENA.

HONOUR'N be the hero evermore,  
 Who at mercy's call has nobly died!  
 Echoed be his name from shore to shore,  
 With immortal chronicles allied!  
 Verdant be the turf upon his dust,  
 Bright the sky above, and soft the air!  
 In the grove set up his marble bust,  
 And with garlands crown it, fresh and fair.  
 In melodious numbers, that shall live  
 With the music of the rolling spheres,  
 Let the minstrel's inspiration give  
 His eulogium to the future years!  
 Not the victor in his country's cause,  
 Not the chief who leaves a people free,  
 Not the framer of a nation's laws  
 Shall deserve a greater fame than he!  
 Hast thou heard, in Rome's declining day,  
 How a youth, by Christian zeal impell'd,  
 Swept the sanguinary games away,  
 Which the Coliseum once beheld?  
 Fill'd with gazing thousands were the tiers,  
 With the city's chivalry and pride,  
 When two gladiators, with their spears,  
 Forward sprang from the arena's side.  
 Rang the dome with plaudits loud and long,  
 As, with shields advanced, the athletes stood—  
 Was there no one in that eager throng  
 To denounce the spectacle of blood?  
 Aye, TELEMACHUS, with swelling frame,  
 Saw the inhuman sport renew'd once more:  
 Few among the crowd could tell his name—  
 For a cross was all the badge he wore!  
 Yet, with brow elate and godlike mien,  
 Stepp'd he forth upon the circling sand;  
 And, while all were wondering at the scene,  
 Check'd the encounter with a daring hand.  
 "Romans!" cried he—"Let this reeking sod  
 Never more with human blood be stain'd!  
 Let no image of the living God  
 In unhallow'd combat be profaned!  
 Ah! too long has this colossal dome  
 Fail'd to sink and hide your brutal shows!  
 Here I call upon assembled Rome  
 Now to swear, they shall forever close!"  
 Parted thus, the combatants, with joy,  
 Mid the tumult, found the means to fly;  
 In the arena stood the undaunted boy,  
 And, with looks adoring, gazed on high.  
 Peal'd the shout of wrath on every side;  
 Every hand was eager to assail!  
 "Slay him! slay!" a hundred voices cried,  
 Wild with fury—but he did not quail!  
 Hears he, as entranced he looks above,  
 Strains celestial, that the menace drown?  
 Sees he angels, with their eyes of love,  
 Beckoning to him, with a martyr's crown?  
 Fiercer swell'd the people's frantic shout!  
 Launch'd against him flew the stones like rain!



Death and terror circled him about—  
 But he stood and perish'd—not in vain!  
 Not in vain the youthful martyr fell!  
 Then and there he crush'd a bloody creed!  
 And his high example shall impel  
 Future heroes to as great a deed!  
 Stony answers yet remain for those  
 Who would question and precede the time!  
 In their season, may they meet their foes,  
 Like TELEMACHUS, with front sublime!

### SUMMER IN THE HEART.

THE cold blast at the casement beats,  
 The window-panes are white,  
 The snow whirls through the empty streets—  
 It is a dreary night!  
 Sit down, old friend! the wine-cups wait;  
 Fill to o'erflowing! fill!  
 Though Winter howleth at the gate,  
 In our hearts 'tis summer still!

For we full many summer joys  
 And greenwood sports have shared,  
 When, free and ever-roving boys,  
 The rocks, the streams we dared!  
 And, as I look upon thy face—  
 Back, back o'er years of ill,  
 My heart flies to that happy place,  
 Where it is summer still!

Yes, though, like sere leaves on the ground,  
 Our early hopes are strown,  
 And cherish'd flowers lie dead around,  
 And singing birds are flown,—  
 The verdure is not faded quite,  
 Not mute all tones that thrill;  
 For, seeing, hearing thee to-night,  
 In my heart 'tis summer still!

Fill up! the olden times come back!  
 With light and life once more  
 We scan the future's sunny track,  
 From youth's enchanted shore!  
 The lost return. Through fields of bloom  
 We wander at our will;  
 Gone is the winter's angry gloom—  
 In our hearts 'tis summer still!

### THE FUGITIVE FROM LOVE.

Is there but a single theme  
 For the youthful poet's dream?  
 Is there but a single wire  
 To the youthful poet's lyre?  
 Earth below and heaven above—  
 Can he sing of nought but love?

Nay! the battle's dust I see!  
 God of war! I follow thee!  
 And, in martial numbers, raise  
 Worthy praises to thy praise.  
 Ah! she meets me on the field—  
 If I fly not, I must yield.

Jolly patron of the grape!  
 To thy arms I will escape!

Quick, the rosy nectar bring;  
 "Lo Baccus!" I will sing.  
 Ha! Confusion! every sip  
 But reminds me of her lip.

PALLAS! give me wisdom's page,  
 And awake my lyric rage;  
 Love is fleeting: love is vain;  
 I will try a nobler strain.  
 O, perplexity! my looks  
 But reflect her haunting looks!

JUPITER! on thee I cry!  
 Take me and my lyre on high!  
 Lo! the stars beneath me gleam!  
 Here, O poet! is a theme.  
 Madness! She has come above!  
 Every chord is whispering—Love!

### THE NIGHT-STORM AT SEA

'Tis a dreary thing to be  
 Tossing on the wide, wide sea,  
 When the sun has set in clouds,  
 And the wind sighs through the shrouds,  
 With a voice and with a tone  
 Like a living creature's moan!

Look! how wildly swells the surge  
 Round the black horizon's verge!  
 See the giant billows rise  
 From the ocean to the skies!  
 While the sea-bird wheels his flight  
 O'er their streaming crests of white.

List! the wind is wakening fast!  
 All the sky is overcast!  
 Lurid vapours, hurrying, trail  
 In the pathway of the gale,  
 As it strikes us with a shock  
 That might rend the deep-sea rock!

Falls the strain'd and shiver'd mast!  
 Spars are scatter'd by the blast!  
 And the sails are split asunder,  
 As a cloud is rent by thunder;  
 And the struggling vessel shakes,  
 As the wild sea o'er her breaks.

Ah! what sudden light is this,  
 Blazing o'er the dark abyss?  
 Lo! the full moon rears her form  
 Mid the cloud-rifts of the storm,  
 And, athwart the troubled air,  
 Shines, like hope upon despair!

Every leaping billow gleams  
 With the lustre of her beams,  
 And lifts high its foxy plume  
 Through the midnight's parting gloom.  
 While its scatter'd flakes of gold  
 O'er the stinking deck are strown.

Father! low on bended knee,  
 Humbled, weak, we turn to thee!  
 Spare us, mid the fearful fight  
 Of the raging winds to-night!  
 Guide us o'er the threatening wave:  
 Save us!—thou alone canst save!

# THOMAS W. PARSONS.

[Born about 1817.]

DR. PARSONS is a native of Boston. After the completion of his academical and professional education, he went abroad and passed several years of study and observation in Italy and other parts of Europe. He is known as a poet by an admirable translation of DANTE'S "Inferno," in the terza rima, of

which the first ten cantos only have been published; by the "Mail Robber," a series of exceedingly clever poetical epistles printed in the "Knickerbocker," and other contributions to the literary magazines. He has a fine eye for the picturesque, and a lively fancy; and his poems are nearly all in a very chaste style of art.

## THE SHADOW OF THE OBELISK.

HOME returning from the music which had so entranced my brain,  
That the road I scarce remember'd to the Pincian Hill again,  
Nay, was willing to forget it underneath a moon so fair,  
In a solitude so sacred, and so summer-like in air—  
Came I to the side of Tiber, hardly conscious where I stood,  
Till I mark'd the sullen murmur of the venerable flood.

Rome lay doubly dead around me, sunk in silence calm and deep;  
'T was the death of desolation—and the nightly one of sleep.  
Dreams alone, and recollections peopled now the solemn hour;  
Such a spot and such a season well might wake the Fancy's power;  
Yet no monumental fragment, storied arch or temple vast,  
Mid the mean, plebeian buildings loudly whisper'd of the Past.

Fether'd by the shore, some barges hid the wave's august repose;  
Petty sheds of merchants merely, nigh the Campus Martius rose;  
Hardly could the dingy Thamias, when his tide is ebbing low,  
Life's dull scene in colder colours to the homesick exile show.  
Winding from the vulgar prospect, through a labyrinth of lanes,  
Forth I stepp'd upon the Corso, where its greatness Rome retains.

Yet it was not ancient glory, though the midnight radiance fell  
Soft on many a princely mansion, many a dome's majestic swell;  
Though, from some hush'd corner gushing, oft a modern fountain gleam'd,  
Where the marble and the waters in their freshness equal seem'd:  
What though open courts unfolded columns of Corinthian mould?  
Beautiful it was—but alter'd! nought bespoke the Rome of old.

So, regardless of the grandeur, pass'd I tow'rs the Northern Gate;  
All around were shining gardens—churches glittering, yet sedate,  
Heavenly bright the broad enclosure! but the o'erwhelming silence brought  
Stillness to mine own heart's beating, with a moment's truce of thought,  
And I started as I found me walking ere I was aware,  
O'er the Obelisk's tall shadow, on the pavement of the square.

Ghost-like seem'd it to address me, and convey'd me for a while,  
Backward, through a thousand ages, to the borders of the Nile;  
Where for centuries, every morning saw it creeping, long and dun,  
O'er the stones perchance of Memphis, or the City of the Sun.  
Kingly turrets look'd upon it—pyramids and sculptured fanes:  
Towers and pyramid have moulder'd—but the shadow still remains.

Tired of that lone tomb of Egypt, o'er the seas the trophy flew;  
Here the eternal apparition met the millions' daily view.  
Virgil's foot has touch'd it often—it has kiss'd Octavia's face—  
Royal chariots have rolled o'er it, in the frenzy of the race,  
When the strong, the swift, the valiant, mid the throng'd arena strove,  
In the days of good Augustus, and the dynasty of Jove.

Herds are feeding in the Forum, as in old Evander's time:  
'Tumbled from the steep Tarpeian every pile that sprang sublime.  
Strange! that what seem'd most inconstant should the most abiding prove;  
Strange! that what is hourly moving no mutation can remove:  
Ruin'd lies the cirque! the chariots, long ago, have ceased to roll—  
Ev'n the Obelisk is broken—but the shadow still is whole.

Out alas! if mightiest empires leave so little mark  
behind,  
How much less must heroes hope for, in the wreck  
of humankind!  
Less than ev'n this darksome picture, which I tread  
beneath my feet,  
Copied by a lifeless moonbeam on the pebbles of  
the street;  
Since if Cæsar's best ambition, living, was to be  
renown'd,  
What shall Cæsar leave behind him, save the  
shadow of a sound?

### HUDSON RIVER.

RIVERS that roll most musical in song  
Are often lovely to the mind alone;  
The wanderer muses, as he moves along  
Their barren banks, on glories not their own.  
When, to give substance to his boyish dreams,  
He flies abroad far countries to survey,  
Oft must he whisper, greeting foreign streams,  
"Their names alone are beautiful, not they."  
And oft, remembering rivulets more fair,  
Whose praise no poet yet has dared to sound,  
He marvels much that deserts dull and bare,  
Soak'd by scant brooks, should be so wide re-  
nown'd.  
If chance he mark the shrunken Danube pour  
A tide more meager than his native Charles;  
Or views the Rhone when summer's heat is o'er,  
Subdued and stagnant in the fen of Arles;  
Or when he sees the slimy Tiber fling  
His sullen tribute at the feet of Rome,  
Oft to his partial thought must memory bring  
More noble waves that sleep unhymn'd at home;  
Then will he mourn that not in nature dwell  
The charms which fired him in harmonious verse,  
For numbers veil mean objects with a spell  
Whose mist the reasoning senses must disperse.  
But bid him climb the Catskill to behold  
Thy flood, O Hudson! marching to the deep,  
And tell what strain of any bard of old  
Might paint thy grace and imitate thy sweep.  
In distant lands, ambitious walls and towers  
Declare what robbers once the realm possess'd,  
But here heaven's handiwork surpasses ours,  
And man has hardly more than built his nest.  
No storied castle overawes thy heights,  
Nor antique arches curb thy current's play,  
Nor crumbling architrave the mind invites  
To dream of deities long pass'd away.  
No Gothic buttress, nor decaying shaft  
Of marble yellow'd by a thousand years,  
Rears a proud landmark to the cloudlike craft  
That grows in sight, then melts and disappears.  
But cliffs, unalter'd from their primal form  
Since the subsiding of the deluge, rise  
And lift their savins to the upper storm,  
To screen the skill that underneath it plies.

Farms, rich not more in harvests, than in men  
Of Saxon mould, and strong for every toil,  
Gem the green mead or scatter through the glen  
Bucotian plenty in a Spartan soil.  
Then, where the reign of cultivation ends,  
Again the beauteous wilderness begins;  
From steep to steep one solemn wild extends,  
Till some new hamlet's growth the bosom tins  
And there deep groves for ever have remain'd  
Touch'd by no axe—by no proud owner warn'd  
As now they bloom, they bloom'd when Pæon  
Lineal descendants of creation's first, rejoin'd  
Thou Scottish Tweed, whose course is hater as  
Since thy last minstrel laid him down to rest,  
Where through the casement of his chamber as  
Didst mix thy moan with his departing rest.  
A single one of Hudson's lesser hills  
Might furnish forests for the whole of thee,  
Hide in thick shade all Humber's feeding ris  
And blacken all the children of the Tyne.  
Whatever waters rush from Albion's breast  
To float the citadels that crowd her coast,  
In nothing save the meaner pomp of Art  
Sublimed Hudson! can be named with thee.  
Could bloated Thames with all his riches buy  
To deck the strand which London loads with gilt  
Sunshine so fresh—such purity of sky  
As bless thy sultry season and thy cold?  
No deeds we know, are chronicled of thee  
In sacred scrolls; no tales of doubtful claim  
Have hung a history on every tree,  
And given each rock its fable and a fame.  
But neither here hath any conqueror trod,  
Nor grim invaders from barbarian climes;  
No horrors feign'd of giant or of god  
Pollute thy stillness with recorded crimes.  
Here never yet have happy fields laid waste,  
And butcher'd flocks and heaps of burning fat  
The cottage ruin'd—and the shrine defaced,  
Track'd the foul passage of the feudal hate.  
"Alas, Antiquity!" the stranger sighs—  
"Scenes wanting thee soon pall upon the view.  
The soul's indifference dulls the rapt eye,  
Where all is fair indeed—but all is new."  
False thought! is age to musty books confined?  
To Grecian fragments and Egyptian bones?  
Hath Time no monuments to raise the mind,  
More than old fortresses and sculptured stones?  
Call not this new which is the only land  
That wears unchanged the same primal face  
Which, when just budding from its Mother's hand  
Gladden'd the first great grandsons of our race.  
Nor did Euphrates with an earlier birth  
Glide past green Eden towards the unknown  
Than Hudson flash'd upon the infant earth,  
And kiss'd the ocean with its nameless mouth.  
Twin-born with Jordan, Ganges, and the Nile!  
Thebes and the pyramids to thee are young:  
Oh! had thy fountain burst from Britain's side,  
Till now perchance it had not flow'd among

## ELEGY IN A NEW ENGLAND CHURCH-YARD.

O THOU that in the beautiful repose  
 Of the deep waters, down below the storms,  
 Art calmly waiting where the coral grows,  
 With many wonderful and lovely forms.  
 If thou wert happy in the life above,  
 Thou art thrice happier bleaching there below,  
 Where no sad pilgrim led by lingering love,  
 Can vex thy ghost with his presumptuous wo.  
 Or if misfortune dogg'd thee from the womb  
 To the last unction, thou art overpaid  
 By the majestic silence of thy tomb  
 For all the pangs that life a penance made.  
 Such rest kings have not in the marble caves  
 Before whose doors perpetual tapers burn;  
 Nor saints that sleep in consecrated graves,  
 Nor bards whose ashes grace the loftiest urn.  
 Nor even those humbler tenants of a mound,  
 Under some elm that thrives upon the dead,  
 In quiet corners of neglected ground,  
 Scarce twice a year disturb'd by living tread.  
 For even there the impious throng may stream,  
 Startling the silent people of the sod;  
 Fierce wheels may clash, the fiery engine scream,  
 And mortal clamours drown the voice of God.  
 Such fancies held me as I stray'd at noon  
 By the old churchyard, known to few but me,  
 Where oft my childhood by the wintry moon  
 Saw the pale spectres glide, or fear'd to see.  
 Head-stone or mound had never mark'd the spot  
 Within man's memory; weeds had strewn it o'er;  
 Yet had no swain profaned it with his cot,  
 And the plough spared it for the name it bore.  
 Out on this busy age! that noonday walk  
 Show'd strange mutations to my dreaming eye;  
 No phantom pass'd me with sepulchral stalk—  
 The rush and thunder of the world went by.  
 Men, breathing men, no spirits faint and wan,  
 But proud and noisy children of to-day,  
 Flash'd on my sight an instant and were gone,  
 Swift as the shades they seem'd to scare away.  
 Curl'd o'er my head a momentary cloud  
 From the light vapour that they left behind;  
 Then, fitting emblem of that flying crowd,  
 It sway'd and melted in the April wind.  
 O thou that slumberest underneath the sea,  
 Down fathoms deep below all living things,  
 Who seeks for perfect rest must follow thee.  
 And sleep till GABRIEL wake him with his wings.

—◆—  
 "AVE MARIA!"  
 —◆—

AVE MARIA! 'tis the evening hymn  
 Of many pilgrims on the land and sea;  
 Soon as the day withdraws, and two or three  
 Faint stars are burning, all whose eyes are dim  
 With tears or watching, all of weary limb,

Or troubled spirit, yield the bended knee,  
 And find, O Virgin! life's repose in thee.  
 I, too, at nightfall, when the newborn rim  
 Of the young moon is first beheld above,  
 Tune my fond thoughts to their devoutest key,  
 And from all bondage—save remembrance—free,  
 Glad of my liberty as NOAH'S dove,  
 Seek the Madonna most adored by me,  
 And say mine "Ave Marias" to my love.

—◆—  
 THE BURIAL OF A FRIEND.  
 —◆—

THE bier is ready and the mourners wait,  
 The funeral car stands open at the gate.  
 Bring down our brother; bear him gently, too;  
 So, friends, he always bore himself with you.  
 Down the sad staircase, from the darken'd room,  
 For the first time, he comes in silent gloom.  
 Who ever left this hospitable door  
 Without his smile and warm "good-by," before?  
 Now we for him the parting word must say  
 To the mute threshold whence we bear his clay!  
 The slow procession lags upon the road—  
 'Tis heavy hearts that make the heavy load;  
 And all too brightly glares the burning noon  
 On the dark pageant—be it ended soon!  
 The quail is piping and the locust sings;  
 Oh grief, thy contrast with these joyous things!  
 What pain to see, amid our task of wo,  
 The laughing river keep its wonted flow!  
 His hawthorns there—his proudly waving corn—  
 And all so flourishing and so forlorn!  
 His new-built cottage, too, so fairly plann'd,  
 Whose chimney ne'er shall smoke at his command.  
 Two sounds were heard, that on the spirit fell  
 With sternest moral: one the passing bell!  
 The other told the history of the hour,  
 Life's fleeting triumphs, mortal pride and power.  
 Two trains there met—the iron-sinew'd horse  
 And the black hearse—the engine and the corse!  
 Haste on your track, you fiery-wing'd steed,  
 I hate your presence and approve your speed;  
 Fly with your eager freight of breathing men,  
 And leave these mourners to their march again.  
 Swift as my wish they broke their slight delay,  
 And life and death pursued their separate way.  
 The solemn service in the church was held,  
 Bringing strange comfort as the anthem swell'd,  
 And back we bore him to his long repose,  
 Where his great elm its evening shadow throws—  
 A sacred spot! There often he hath stood,  
 Show'd us his harvests, and pronounced them good;  
 And we may come, with eyes no longer dim,  
 To watch new harvests and remember him.  
 Peace to thee, STEUART, and to us! th' All-Wise  
 Would ne'er have found thee readier for the skies.  
 In His large love he kindly waits the best,  
 The fittest mood, to summon every guest;  
 So, in his prime, our dear companion went,  
 When the young soul is easy to repent.  
 No long purgation shall he now require  
 In black remorse—in penitential fire;  
 From what few frailties might have stain'd his morn,  
 Our tears may wash him pure as he was born.

## ON A BUST OF DANTE.

SEE, from this counterfeit of him  
Whom Arno shall remember long,  
How stern of lineament, how grim  
The father was of Tuscan song.  
There but the burning sense of wrong,  
Perpetual care and scorn abide;  
Small friendship for the lordly throng;  
Distrust of all the world beside.

Faithful if this wan image be,  
No dream his life was—but a fight;  
Could any Beatrice see  
A lover in that anchorite?  
To that cold Ghibeline's gloomy sight  
Who could have guess'd the visions came  
Of beauty, veild with heavenly light,  
In circles of eternal flame!

The lips, as Cumae's cavern close,  
The cheeks, with fast and sorrow thin,  
The rigid front, almost morose,  
But for the patient hope within,  
Declare a life whose course hath been  
Unsullied still, though still severe,  
Which, through the wavering days of sin,  
Keep itself icy-chaste and clear.

Not wholly such his haggard look  
When wandering once, forlorn, he stray'd,  
With no companion save his book,  
To Corvo's hush'd monastic shade;  
Where, as the Benedictine laid  
His palm upon the pilgrim guest,  
The single boon for which he pray'd  
The convent's charity was rest.\*

Peace dwells not here—this rugged face  
Betrays no spirit of repose;  
The sullen warrior sole we trace,  
The marble man of many woes.  
Such was his mien when first arose  
The thought of that strange tale divine,  
When hell he peopled with his foes,  
The scourge of many a guilty line.

War to the last he waged with all  
The tyrant canker-worms of earth;  
Baron and duke, in hold and hall,  
Cursed the dark hour that gave him birth;

\* It is told of DANTE that when he was roaming over Italy, he came to a certain monastery, where he was met by one of the friars, who blessed him, and asked what was his desire—to which the weary stranger simply answered "Peace."

He used Rome's harlot for his mirth:  
Pluck'd bare hypocrisy and crime;  
But valiant souls of knightly worth  
Transmitted to the rolls of Time.

O Time! whose verdicts mock our own,  
The only righteous judge art thou.  
That poor, old exile, sad and lone,  
Is Latium's other Virgil now:  
Before his name the nations bow:  
His words are parcel of mankind,  
Deep in whose hearts, as on his brow,  
The marks have sunk of Dante's mind.

## ON A MAGDALEN, BY GUIDO.

MARY, when thou wert a virgin,  
Ere the first, the fatal sin  
Stole into thy bosom's chamber,  
Leading six companions in;  
Ere those eyes had wept an error,  
What thy beauty must have been!

Ere those lips had pal'd their crimson,  
Quivering with the soul's despair,  
Ere with pain they oft had parted  
In thine agony of prayer,  
Or, instead of pearls, the tear-drops  
Glisten'd in thy streaming hair.

While in ignorance of sorrow  
Still thy heart serenely dream'd,  
And the morning light of girlhood  
On thy cheek's young garden brass'd  
Where th' abundant rose was blooming,  
Not of earth couldst thou have seen:

When thy frailty fell upon thee,  
Lovely wert thou, even then;  
Shame itself could not disarm thee  
Of the charms that vanquish'd men,  
Which of Salem's purest daughters  
Match'd the sullied Magdalen!

But thy Master's eye beheld thee  
Foul and all unworthy heaven;  
Pitied, pardon'd, purged thy spirit  
Of its black, pernicious leaven;  
Drove the devils from out the temple,  
All the dark and guilty even.

Oh the beauty of repentance!  
Mary, tenfold fairer now  
Art thou with those dewy eyelids,  
And that anguish on thy brow;  
Ah, might every sinful sister  
Grow in beauty ev'n as thou!

## WILLIAM W. LORD.

[Born about 1818.]

MR. LORD is a native of Western New York, and is descended through both his parents from the New England Puritans. His father was a Presbyterian clergyman, and his mother, who now resides with her eldest son, the Rev. Dr. LORD of Buffalo, is a woman of refinement and cultivation. He had therefore the advantages of a good domestic training. He exhibited at a very early age a love of letters, and soon became familiar with SHAKESPEARE and the other great writers of the Elizabethan age, and probably few men are now more familiar with English literature in all its departments. During his college life his health failed, and his friends, yielding to a desire for a sea voyage, committed him to the care of the master of a whale ship, owned by a family friend at New London. After being a few weeks at sea he grew weary of the monotony of a cabin passage, and, against the remonstrances of the captain, forced his way into the fore-castle, where he soon became a sturdy seaman, and, during four years of service in the Pacific, endured all the hardships, privations and perils of that adventurous life, exhibiting on every occasion the boldest traits of character. On returning home he resolved to devote his time to the study of moral science, and with this view, in 1841, entered the theological school at Auburn ;

but the death of the Rev. Dr. RICHARDS, president of that institution, occurring in 1843, he joined the senior class of the Princeton Theological Seminary, in which he completed his course of study, with much credit, early in the following year. He is now a fellow of the College of New Jersey, and is engaged in the preparation of a course of Lectures on English Literature.

Mr. LORD has been a laborious and successful student ; is familiar with the ancient languages and literatures ; has been a diligent reader of the best German writers ; and has cultivated an acquaintance with the arts of design. Philosophy is his favourite study, however, and COLERIDGE and WORDSWORTH are his most familiar authors.

Mr. LORD's only published volume of poems appeared in 1845. Its contents were all written during the previous year, and they bear generally marks of haste and carelessness, but such proofs of genuine poetical taste and power as to win attention and praise from judicious critics. His mind is imbued with the spirit of his favourite authors, but many passages in his writings are as original, in thought and manner, as they are beautiful. The pervading tone of his poetry is that of reverent meditation, but occasionally it is distinguished by a graceful playfulness.

### KEATS.\*

On gold Hyperion, love-lorn Porphyro,  
Ill-fated ! from thine orb'd fire struck back  
Just as the parting clouds began to glow,  
And stars, like sparks, to bicker in thy track !  
Alas ! throw down, throw down, ye mighty dead,  
The leaves of oak and asphodel  
That ye were weaving for that honour'd head,—  
In vain, in vain, your lips would seek a spell  
In the few charmed words the poet sung,  
To lure him upward in your seats to dwell,—  
As vain your grief ! O ! why should one so young  
Sit crown'd midst hoary heads with wreaths di-  
vine ?  
Though to his lips Hymettus' bees had clung,  
His lips shall never taste the immortal wine,  
Who sought to drain the glowing cup too soon,  
For he hath perish'd, and the moon  
Hath lost Endymion—but too well  
The shaft that pierced him in her arms was sped :—  
Into that gulf of dark and nameless dread,  
Star-like he fell, but a wide splendour shed  
Through its deep night, that kindled as he fell.

\* From "An Ode to England."

### TO MY SISTER.

And shall we meet in heaven, and know and love ?  
Do human feelings in that world above  
Unchanged survive ? blest thought ! but ah, I fear  
That thou, dear sister, in some other sphere,  
Distant from mine, will find a brighter home,  
Where I, unworthy found, may never come ;—  
Or be so high above me glorified,  
That I, a meaner angel, undescried,  
Seeking thine eyes, such love alone shall see  
As angels give to all bestowed on me ;  
And when my voice upon thy ear shall fall,  
Hear only such reply as angels give to all.

Forgive me, sister, O forgive the love  
Whose selfishness would reach the life above,  
And even in heaven do its object wrong—  
But should I see thee in the heavenly throng,  
Bright as the star I love—the night's first star,  
If, like that star, thou still must shine afar,  
And in thy glory I must never see  
A woman's, sister's look of love from thee,—  
Must never call thee by a sister's name,  
I could but wish thee less, if thus, the same,  
My sister still, dear Sarah ! thou might'st be,  
And I thy brother still, in that blest company.



## THE BROOK.

A LITTLE blind girl wandering,  
While daylight pales beneath the moon,  
And with a brook meandering,  
To hear its gentle tune.

The little blind girl by the brook,  
It told her something—you might guess,  
To see her smile, to see her look  
Of listening eagerness.

Though blind, a never silent guide  
Flow'd with her timid feet along;  
And down she wander'd by its side  
To hear the running song.

And sometimes it was soft and low,  
A creeping music in the ground;  
And then, if something check'd its flow,  
A gurgling swell of sound.

And now, upon the other side,  
She seeks her mother's cot;  
And still the noise shall be her guide,  
And lead her to the spot.

For to the blind, so little free  
To move about beneath the sun,  
Small things like this seem liberty—  
Something from darkness won.

But soon she heard a meeting stream,  
And on the bank she follow'd still,  
It murmur'd on, nor could she tell  
It was another rill.

Ah! whither, whither, my little maid!  
And wherefore dost thou wander here?  
I seek my mother's cot, she said,  
And surely it is near.

There is no cot upon this brook,  
In yonder mountains dark and drear,  
Where sinks the sun, its source it took,  
Ah, wherefore art thou here!

Oh! sir, thou art not true nor kind,  
It is the brook, I know its sound;  
Ah! why would you deceive the blind?  
I hear it in the ground.

And on she stepp'd, but grew more sad,  
And weary were her tender feet,  
The brook's small voice seem'd not so glad,  
Its song was not so sweet.

Ah! whither, whither, my little maid!  
And wherefore dost thou wander here?  
I seek my mother's cot she said,  
And surely it is near.

There is no cot upon this brook;  
I hear its sound, the maid replied,  
With dreamlike and bewilder'd look—  
I have not left its side.

O go with me, the darkness nears,  
The first pale star begins to gleam;  
The maid replied with bursting tears,  
It is the stream! It is the stream!

## A RIME.

WHICH IS YET REASON, AND TEA-TIME, IS A LIME  
MANNED, A GRAVE MATTER IN THE  
LERE OF LOVE

As Love sat killing beneath a tree,  
A Knight rode by on his charger free,  
Stalwart and fair and tall was he,  
With his plume and his mantle, a sight to me  
And proud of his scars, right loftily.  
He cried, Young boy, will you go with me?  
But Love he pouted and shook his head,  
And along fared the Warrior, ill-bested:  
Love is not won by chivalry.

Then came a Minstrel bright of blee,  
Blue were his eyes as the heavens be,  
And sweet as a song-bird's throat sung he,  
Of smiles and tears and lady's ee,  
Soft love and glorious chivalry,  
Then cried, Sweet boy, will you go with me?  
Love wept and smiled, but shook his head,  
And along fared the Minstrel ill-bested:  
Love is not won by minstrelsy.

Then came a Bookman, wise as three,  
Darker a scholar you shall not see  
In Jewrie, Rome, or Araby.  
But list, fair dames, what I rule to ye,  
In love's sweet lere untaught was he,  
For when he cried, Come, love, with me,  
Tired of the parle he was making his bed,  
And along fared the Scholar ill-bested:  
Love is not won by pedantry.

Then came a Courtier wearing the key  
Of council and chambers high privy;  
He could dispute yet seem to agree,  
And soft as dew was his flattery,  
And with honied voice and low congee  
Fair youth, he said, will you honour me?  
In courteous wise Love shook his head,  
And along fared the Courtier ill-bested:  
Love is not won by courtesy.

Then came a Miser blinking his ee,  
To view the bright boy beneath the tree:  
His purse, which hung to his cringing knee,  
The ransom hold of a king's countree;  
And a handful of jewels and gold showed he,  
And cried, Sweet child, will you go with me?  
Then loud laugh'd Love as he shook his head,  
And along fared the Monger ill-bested:  
Love is not won by merchandry.

O then to young Love beneath the tree,  
Came one as young and as fair as he,  
And as like to him as like can be,  
And clapping his little wings for glee,  
With nods and smiles and kisses free,  
He whisper'd, Come, Oh come with me:  
Love pouted and flouted and shook his head,  
But along with that winsome youth he sped  
And love was love, loud shouted he!

## GEORGE W. DEWEY.

[Born, 1818.]

MR DEWEY (whose father was a painter, from Westfield, in Massachusetts) was born in Baltimore, in 1818, and from an early age has resided in Philadelphia, to the journals and literary miscellanies of which city he has been a frequent contributor for several years. His numerous poems

have a natural grace and tenderness which belong to the most genuine expressions of social feeling.

There is no published collection of Mr. Dewey's poems, or of his prose writings, which consist of moral essays, reviews, etc.

### THE RUSTIC SHRINE.

"Their names were found cut upon a rural bench, overgrown with vines, which proved to be at once Love's shrine and cenotaph."—LEGENDS OF THE RHINE.

A shadow of the cypress-bough  
Lies on my path to-day;  
A melancholy—which in vain  
I strive to chase away.

The angel Memory hath flown  
To old and cherish'd things,  
To bring the light of early years  
Around me on her wings.

And where the lovelorn birds complain  
Within their green abode,  
Between two elms, a rustic seat  
Invites her from the road.

There shall she sit, as oft before,  
And sigh as oft again,  
O'er names engraved, which long have braved  
The sunshine and the rain.

And one—it is the dearest name  
On Love's unnumber'd shrines—  
So dear, that even envious Time  
Hath guarded it with vines,

And wreathed it with his choicest flowers,  
As if the bridal clasp,  
Which Fate denied unto her brow,  
Should still adorn her name!

Ah, well do I remember yet  
The day I carved that name!  
The rattle of the locusts' drum  
Thrills o'er me now the same:

Adown the lane the wayward breeze  
Comes with a stealthy pace,  
And brings the perfume of the fields  
To this deserted place.

Unto her blushing cheek again  
It comes—the blessed air!  
Caressing, like a lover's hand,  
The tresses of her hair.

The brook runs laughing at her feet,  
O'erhead the wild-bird sings;  
The air is fill'd with butterflies,  
As though the flowers had wings.

But this is Fancy's pilgrimage,  
And lures me back in vain!  
The brook, the bench, the flowers, and vines,  
I ne'er may see again:

For this is but an idle dream,  
That mocks me evermore—  
And memory only fills the place  
The loved one fill'd of yore!

### BLIND LOUISE.

SHE knew that she was growing blind—  
Foresaw the dreary night  
That soon would fall, without a star,  
Upon her fading sight.

Yet never did she make complaint,  
But pray'd each day might bring  
A beauty to her waning eyes—  
The loveliness of Spring!

She dreaded that eclipse which might  
Perpetually enclose  
Sad memories of a leafless world—  
A spectral realm of snows.

She'd rather that the verdure left  
An evergreen to shine  
Within her heart, as summer leaves  
Its memory on the pine.

She had her wish: for when the sun  
O'erhung his eastern towers,  
And shed his benediction on  
A world of May-time flowers—

We found her seated, as of old,  
In her accustomed place,  
A midnight in her sightless eyes,  
And morn upon her face!

### A MEMORY.

It was a bright October day—  
Ah, well do I remember!  
One rose yet bore the bloom of May,  
Down toward the dark December.

One rose that near the lattice grew,  
With fragrance floating round it:  
Incarnadined, it blooms anew  
In dreams of her who found it.

Pale, wither'd rose, bereft and shorn  
Of all thy primal glory,  
All leafless now, thy piercing thorn  
Reveals a sadder story.

It was a dreary winter day;  
Too well do I remember!  
'They bore her frozen form away,  
And gave her to December!

There were no perfumes on the air,  
No bridal blossoms round her,  
Save one pale lily in her hair  
To tell how pure Death found her.

The thistle on the summer air  
Hath shed its iris glory,  
And thrice the willows weeping there  
Have told the seasons' story,

Since she, who bore the blush of May,  
Down toward the dark December  
Pass'd like the thorn-tree's bloom away,  
A pale, reluctant ember.

#### A BLIGHTED MAY.

CALL not this the month of roses —  
There are none to bud and bloom;  
Morning light, alas! discloses  
But the winter of the tomb.  
All that should have deck'd a bridal  
Rest upon the bier—how idle!  
Dying in their own perfume.

Every bower is now forsaken—  
There's no bird to charm the air!  
From the bough of youth is shaken  
Every hope that blossom'd there;  
And my soul doth now enrobe her  
In the leaves of sere October  
Under branches swaying bare.

When the midnight falls beside me,  
Like the gloom which in me lies,  
To the stars my feelings guide me,  
Seeking there thy sainted eyes;  
Stars whose rays seem ever bringing  
Down the soothing air, the singing  
Of thy soul in paradise.

Oh that I might stand and listen  
To that music ending never,  
While those tranquil stars should glisten  
On my life's o'erfrozen river,  
Standing thus, forever seeming  
Lost in what the world calls dreaming,  
Dreaming, love, of thee, forever!

#### TO AN OLD ACQUAINTANCE.

Oh say, does the cottage yet peer from the shadow  
Of ancestral elms on the side of the hill? —  
Its doorway of woodbine, that look'd to the meadow,  
And welcomed the sun as a guest on the sill;  
The April-winced martin, with garrulous laughter,  
Is he there where the mosses were thatching the  
eave?

And the dear little wren that crept under the eave.  
The earliest to come, and the latest to leave  
Oh say, is the hawthorn the hedgerow perfume  
Adown the old lane? are the willows still green  
Where briery thickets in springtime were blooming  
And breathing their life on the odorous air?  
And runs yet the brook where the violets were weep-  
ing.

Where the white lily sat like a swan of the stream  
While under the laurel the shepherd-boy sleeping  
Saw only the glory of life in his dream!

Hath the reaper been there with his sickle reaping  
The stern reaper Death in the harvest of life?  
Hath his foot crush'd the blossoms, till wither'd and  
scentless

They lay ere the frosts of the autumn were red?  
Ah yes, I can hear the sad villagers hymning  
A requiem that swells from my heart on my ear  
And a gathering shadow of sorrow is dimming  
Those scenes that must ever arise with a tear.

#### THE SHADY SIDE.

I SAT and gazed upon thee, Rosa,  
Across the pebbled way.  
And thought the very wealth of mirth  
Was thine that winter day;  
For, while I saw the truant rays  
Within thy window glide,  
Remember'd beams reflected came  
Upon the shady side.

I sat and gazed upon thee, Rosa,  
And thought the transient beams  
Were leaving on thy braided brow  
The trace of golden dreams;  
Those dreams, which like the ferry-barge  
On youth's beguiling tide,  
Will leave us when we reach old age,  
Upon the shady side.

Ah! yes, methought while thus I gazed  
Across the noisy way,  
The stream of life between us flow'd  
That cheerful winter day;  
And that the bark whereon I cross'd  
The river's rapid tide,  
Had left me in the quietness  
Upon the shady side.

Then somewhat of a sorrow, Rosa,  
Came crowding on my heart,  
Revealing how that current sweeps  
The fondest ones apart;  
But while you stood to bless me there,  
In beauty, like a bride,  
I felt my own contentedness,  
Though on the shady side.

The crowd and noise divide us, Rosa,  
But there will come a day  
When you, with light and timid foot,  
Must cross the busy way;  
And when you sit, as I do now,  
To happy thoughts allied,  
May some bright angel shed her light  
Upon the shady side!

## ARTHUR CLEVELAND COXE.

[Born, 1832.]

MR. COXE is the eldest son of the Reverend SAMUEL H. COXE, D. D., of Brooklyn. He was born in Mendham, in New Jersey, on the tenth day of May, 1818. At ten years of age he was sent to a gymnasium at Pittsfield, in Massachusetts, and he completed his studies preparatory to entering the University of New York, under the private charge of Doctor BEAG, author of "The Life of Mohammed," etc. While in the university he distinguished himself by his devotion to classic learning, and particularly by his acquaintance with the Greek poets. In his freshman year he delivered a poem before one of the undergraduates' societies, on "The Progress of Ambition," and in the same period produced many spirited metrical pieces, some of which appeared in the periodicals\* of the time. In the autumn of 1837 he published his first volume, "Advent, a Mystery," a poem in the dramatic form, to which was prefixed the following dedication:

FATHER, as he of old who reap'd the field,  
The first young sheaves to Him did dedicate  
Whose bounty gave what'er the glebe did yield,  
Whose smile the pleasant harvest might create—  
So I to thee these numbers consecrate,  
Thou who didst lead in Sion's pearly spring;  
And if of hours well saved from revel late  
And youthful riot, I these fruits do bring,  
Accept my early vow, nor frown on what I sing.

This work was followed in the spring of 1838 by "Athwold, a Roman," and in the summer of the same year were printed the first and second cantos of "Saint Jonathan, the Lay of a Scald." These were intended as introductory to a novel in the stanza of "Don Juan," and four other cantos were afterward written, but wisely destroyed by the author on his becoming a candidate for holy orders, an event not contemplated in his previous studies. He was graduated in July, and on the occasion delivered an eloquent valedictory oration.

From this period his poems assumed a devotional cast, and were usually published in the periodicals of the church. His "Athanasion" was pronounced before the alumni of Washington College, in Connecticut, in the summer of 1840. It is an irregular ode, and contains passages of considerable merit, but its sectarian character will prevent its receiving general applause. The following allusion to Bishop BERKELEY is from this poem:

Oh! when the eve-star, sinking into day,  
Seems empire's planet on its westward way,  
Comes, in soft light from antique window's groin,  
Thy pure ideal, mitted saint of Cloynes!

\* Among them "The Blues" and "The Hebrew Muse," in "The American Monthly Magazine."

Taught, from sweet childhood, to revere in thee  
Earth's every virtue, writ in poesy,  
Nigh did I leap, on Otto's calmer line,  
To see thy story with our own answine.  
On Yale's full walls, no pictured shape to see  
Like BERKELEY's seem'd, in priestly dignity,  
Such as he stood, fatiguing, year by year,  
In our behoof, dull prince and cavalier;  
And dauntless still, as erst the Genoese;  
Such as he wander'd o'er the Indus seas  
To vex'd Bermoothes, wklless that he went  
Mid isles that beckon'd to a continent.  
Such there he seem'd, the pure, the undesied!  
And meet the record! Though, perchance, I smiled  
That those, in him, themselves will glorify,  
Who reap his fields, but let his doctrine die,  
Yet, let him stand: the world will note it well,  
And Time shall thank them for the chronicle  
By such confess'd, COLUMBUS of new homes  
For song, and Science with her thousand tomes.  
Yes—pure apostle of our western lore,  
Spoke the full heart, that now may breathe it more,  
Still in these halls, where none without a sneer  
Name the dear title of thy ghostly fear,  
Stand up, bold bishop—in thy priestly vest;  
Proof that the Church bore letters to the West!

In the autumn of the same year appeared Mr. COXE's "Christian Ballads," a collection of religious poems, of which the greater number had previously been given to the public through the columns of "The Churchman." They are elegant, yet fervent expressions of the author's love for the impressive and venerable customs, ceremonies, and rites of the Protestant Episcopal Church.

While in the university, Mr. COXE had, besides acquiring the customary intimacy with ancient literature, learned the Italian language; and he now, under Professor NONDESSIERE, devoted two years to the study of the Hebrew and the German. After passing some time in the Divinity School at Chelsea, he was admitted to deacon's orders, by the Bishop of New York, on the twenty-eighth of June, 1841. In the following July, on receiving the degree of Master of Arts from the University, he pronounced the closing oration, by appointment of the faculty; and in August he accepted a call to the rectorship of Saint Anne's church, then recently erected by Mr. GOUGHANUS MORRIS on his family domain of Morrisania, near New York. He was married on the twenty-first of September, by the bishop of the diocese, to his third cousin, CATHERINE CLEVELAND, eldest daughter of Mr. SIMON HERR.

Since this time Mr. COXE has become Rector of St. Pauls, in Hartford, Connecticut, and has published, besides several works in prose, "Saul, a Mystery," and two or three volumes of miscellaneous poems. He is among the most prolific, and, but for this, would probably be among the best, of our younger writers.

## MANHOOD.

Boyhood hath gone, or ever I was 'ware :  
 Gone like the birds that have sung out their season,  
 And fly away, but never to return :  
 Gone—like the memory of a fairy vision ;  
 Gone—like the stars that have burnt out in heaven :  
 Like flowers that open once a hundred years,  
 And have just folded up their golden petals :  
 Like maidenhood, to one no more a virgin ;  
 Like all that's bright, and beautiful, and transient,  
 And yet, in its surpassing loveliness,  
 And quick dispersion into empty nothing,  
 Like its dear self alone, like life, like Boyhood.  
 Now, on the traversed scene I leave for ever,  
 Doth memory cast already her pale look,  
 And through the mellow light of by-gone summers,  
 Gaze, like the bride, that leaveth her home-valley,  
 And like the Patriarch, goes she knows not where.  
 She, with faint heart, upon the bounding hill-top  
 Turns her fair neck, one moment, unheheld,  
 And through the sun-set, and her tearful eye,  
 Far as her father's dwelling, strains her sight,  
 To bless the roof-tree, and the lawn, and gardens,  
 Where romp her younger sisters, still at home.

I have just waken'd from a darling dream,  
 And fain would sleep once more. I have been roving  
 In a sweet isle, and thither would return.  
 I have just come, methinks, from Fairyland,  
 And yearn to see Mab's kingdom once again,  
 And roam its landscapes with her ! Ah, my soul,  
 Thy holiday is over—play-time gone,  
 And a stern Master bids thee to thy task.

How shall I ever go through this rough world !  
 How find me older every setting sun ;  
 How merge my boyish heart in manliness ;  
 How take my part upon the tricky stage,  
 And wear a mask to seem what I am not !  
 Ah me—but I forgot : the mimicry  
 Will not be long, ere all that I had feign'd,  
 Will be so real, that my mask will fall,  
 And Age act Self, uncostumed for the play.  
 Now my first step I take, adown the valley,  
 But ere I reach the foot, my pace must change ;  
 And I toil on, as man has ever done,  
 Treading the causeway, smooth with endless travel,  
 Since first the giants of old Time descended,  
 And Adam leading down our mother Eve,  
 In ages elder than Antiquity.  
 This voice, so buoyant, must be all unstrung,  
 Like harps, that chord by chord grow musicless ;  
 These hands must totter on a smooth-topp'd staff,  
 That late could whirl the ball-club vigorously ;  
 This eye grow glassy, that can sparkle now,  
 And on the dear Earth's hues look doatingly :  
 And these brown locks, which tender hands have  
 In loving curls about their taper-fingers, twined  
 Must silver soon, and bear about such snows,  
 As freeze away all touch of tenderness.  
 And then, the end of every human story  
 Is ever this, whatever its beginning,  
 To wear the robes of being—in their rags ;  
 To bear, like the old Tuscan's prisoners,  
 A corpse still with us, insupportable ;  
 And then to sink in Earth, like dust to dust,

And hearer for ever from the gaze of men.  
 What long they thought—now dare to call—  
 Glory to him who doth subject the same.  
 In hope of Immortality !  
 I go from strength to strength, from joy to joy  
 From being unto being ! I will snatch  
 This germ of comfort from departing youth  
 And when the pictured primer's thrown away,  
 I'll hoard its early lessons in my heart.  
 I shall go on through all Eternity ;  
 Thank God ! I only am an embryo still ;  
 The small beginning of a glorious soul ;  
 An atom that shall fill Immensity ;

The bell hath toll'd ! my birth-hour is o'er !  
 The hour that made me child, has made me man.  
 And bids me put all childish things away.  
 Keep me from evil, that it may not grieve me,  
 And grant me, Lord, with this, the Psalmist's grace,  
 Remember not the follies of my youth,  
 But in thy mercy, think upon me, Lord !

## OLD CHURCHES.

Hast been where the full-blown'd bay-tree is,  
 With odours like Eden's around ?  
 Hast seen where the broad-leaved palmetto grows,  
 And wild vines are fringing the ground ?  
 Hast sat in the shade of catalpas, at noon,  
 And ate the cool gourds of their clime,  
 Or slept where magnolias were screening thee,  
 And the mocking-bird sung her sweet strain ?  
 And didst mark, in thy journey, at dew-drops  
 Some ruin peer high o'er thy way,  
 With rooks wheeling round it, and hawks to wheel,  
 A mantle for turrets so gray ?  
 Did ye ask if some lord of the cavalier had  
 Lived there, when the country was young ?  
 And burn'd not the blood of a Christian, to find  
 How there the old prayer-bell had rung ?  
 And did ye not glow, when they told ye—the lord  
 Had dwelt in that thistle-grown park ;  
 And that bones of old Christians were under its roots,  
 That once had knelt down in its aisle ?  
 And had ye no tear-drops your Nerves to shed,  
 When ye thought—o'er your country or town,  
 The bard seeks in vain for a mouldering heap,  
 Save only these churches of God !

O ye that shall pass by these ruins again,  
 Go kneel in their alleys and pray,  
 And not till their arches have echoed amen,  
 Rise up, and fare on in your way ;  
 Pray God that those aisles may be crowded yet  
 Those altars surrounded and spread,  
 While anthems and prayers are upsent as of yore,  
 As they take of the wine-cup and bread.  
 Ay, pray on thy knees, that each old rural tower  
 They have left to the bat and the mole,  
 May sound with the loud-pealing organ again,  
 And the full swelling voice of the soul,  
 Peradventure, when next thou shalt journey there,  
 Even-bells shall ring out on the air,  
 And the dim-lighted windows reveal to thine eye  
 The snowy-robed pastor at prayer.

## THE HEART'S SONG.

In the silent midnight watches,  
 List—thy bosom-door!  
 How it knocketh, knocketh, knocketh,  
 Knocketh evermore!  
 Say not 'tis thy pulse's beating;  
 'Tis thy heart of sin:  
 'Tis thy Saviour knocks, and crieth  
 Rise, and let me in!

Death comes down with reckless footstep  
 To the hall and hut:  
 Think you Death will stand a-knocking  
 Where the door is shut?  
 Jesus waiteth—waiteth—waiteth;  
 But thy door is fast!  
 Grieved, away thy Saviour goeth:  
 Death breaks in at last.

Then 'tis thine to stand—entreating  
 Christ to let thee in:  
 At the gate of heaven beating,  
 Wailing for thy sin.  
 Nay, alas! thou foolish virgin,  
 Hast thou then forgot,  
 Jesus waited long to know thee,  
 But he knows thee not!

## THE CHIMES OF ENGLAND.

THE chimes, the chimes of Motherland,  
 Of England green and old,  
 That out from fane and ivied tower  
 A thousand years have toll'd;  
 How glorious must their music be  
 As breaks the hallow'd day,  
 And calleth with a seraph's voice  
 A nation up to pray!

Those chimes that tell a thousand tales,  
 Sweet tales of olden time!  
 And ring a thousand memories  
 At vesper, and at prime;  
 At bridal and at burial,  
 For cottager and king—  
 Those chimes—those glorious Christian chimes,  
 How blessedly they ring!

Those chimes, those chimes of Motherland,  
 Upon a Christmas morn,  
 Outbreaking, as the angels did,  
 For a Redeemer born;  
 How merrily they call afar,  
 To cot and baron's hall,  
 With holly deck'd and mistletoe,  
 To keep the festival!

The chimes of England, how they peal  
 From tower and gothic pile,  
 Where hymn and swelling anthem fill  
 The dim cathedral aisle;  
 Where windows bathe the holy light  
 On priestly heads that falls,  
 And stain the florid tracery  
 And banner-dighted walls!

And then, those Easter bells, in spring!  
 Those glorious Easter chimes;  
 How loyally they hail thee round,  
 Old queen of holy times!  
 From hill to hill, like sentinels,  
 Responsively they cry,  
 And sing the rising of the Lord,  
 From vale to mountain high.

I love ye—chimes of Motherland,  
 With all this soul of mine,  
 And bless the Lord that I am sprung  
 Of good old English line!  
 And like a son I sing the lay  
 That England's glory tells;  
 For she is lovely to the Lord,  
 For you, ye Christian bells!  
 And heir of her ancestral fame,  
 And happy in my birth,  
 Thee, too, I love, my forest-land,  
 The joy of all the earth;  
 For thine thy mother's voice shall be,  
 And here—where God is king,  
 With English chimes, from Christian spires,  
 The wilderness shall ring.

## MARCH.

MARCH—march—march!  
 Making sounds as they tread,  
 Ho-ho! how they step,  
 Going down to the dead!  
 Every stride, every tramp,  
 Every footfall is nearer;  
 And dimmer each lamp,  
 As darkness grows drearer;  
 But ho! how they march,  
 Making sounds as they tread;  
 Ho-ho! how they step,  
 Going down to the dead!

March—march—march!  
 Making sounds as they tread,  
 Ho-ho, how they laugh,  
 Going down to the dead!  
 How they whirl—how they trip,  
 How they smile, how they dally,  
 How blithesome they skip,  
 Going down to the valley;  
 Oh-ho, how they march,  
 Making sounds as they tread;  
 Ho-ho, how they skip,  
 Going down to the dead!

March—march—march!  
 Earth groans as they tread!  
 Each carries a skull;  
 Going down to the dead!  
 Every stride—every stamp,  
 Every footfall is bolder;  
 'Tis a skeleton's tramp,  
 With a skull on his shoulder.  
 But ho, how he steps  
 With a high-tossing head,  
 That clay-cover'd bone,  
 Going down to the dead!



## JAMES T. FIELDS.

[Born, 1820.]

MR. FIELDS is a native of Portsmouth, New Hampshire, but has long resided in Boston. He is a partner in a well-known publishing and book-selling house in that city. His principal poems are "Commerce," read before the Boston Mercantile Library Association on its anniversary in 1838, when he was associated as poet with EDWARD EVERETT, who delivered on the occasion one of his most brilliant orations; and "The Post of Honour," read before the same society in 1848, when DANIEL WEBSTER preceded him as orator. For several years he has been an occasional contributor to the magazines, and a few of his poems, as "The Fair Wind," "Yankee Ships," and "Dirge for a Young Girl," have been copied from them into the newspapers of all parts of the Union. The general style of his serious pieces is pure, sweet, thoughtful, and harmonious; and though evidently unlabored, they are characterized by much refinement of taste and an intuitive perception of metrical proprieties. His lyrics are clear, strong, and bright, in expression, and dashing in movement, and have that charm which comes from a "polished want of polish," in which spontaneous sensibility is allied with instinctive taste. The "Sleighing Song" has

a clear, cold, merry sparkle, and a rapidity of metrical motion (the very verse seeming to go to the very marrow), which bring the quick jingle of bells and the moon making diamonds out of snow-flakes, very home to the fancy. Perhaps his most characteristic poem, in respect to subtlety of sentiment and delicacy of illustration, is "A Bride's Morn." There is a mystical beauty in it which escapes a careless eye and untuned ear.

Besides his serious poems, he has produced some very original mirthful pieces, in which are some touches of wit, felicitous hits at current fashions and instances of quaint humour, laughing through pain and decorous lines, which evince a genuine *bon sens de société*.

The poems Mr. FIELDS has given us are evidently the careless products of a singularly accurate and fertile mind—indications rather than elements of its powers—furnishing evidence of a capacity which it is to be hoped the engagements of business will not wholly absorb.

In 1847 and the following year Mr. FIELDS visited Europe, and soon after his return a collection of his poems was published by Ticknor and Company, of Boston.

### ON A PAIR OF ANTLERS, BROUGHT FROM GERMANY.

GIFT, from the land of song and wine—  
Can I forget the enchanted day,  
When first along the glorious Rhine  
I heard the huntsman's bugle play,  
And mark'd the early star that dwells  
Among the cliffs of Drachenfels!  
Again the isles of beauty rise;  
Again the crumbling tower appears,  
That stands, defying stormy skies,  
With memories of a thousand years;  
And dark old forests wave again,  
And shadows crowd the dusky plain.  
They brought the gift, that I might hear  
The music of the roaring pine—  
To fill again my charmed ear  
With echoes of the Rodenstein—  
With echoes of the silver horn,  
Across the wailing waters borne.  
Trophies of spoil! henceforth your place  
Is in this quiet home of mine;  
Farewell the busy, bloody chase,  
Mute emblems now of "auld lang syne,"  
When Youth and Hope went hand in hand  
To roam the dear old German land.

### BALLAD OF THE TEMPEST.

We were crowded in the cabin,  
Not a soul would dare to sleep—  
It was midnight on the waters,  
And a storm was on the deep.  
"Tis a fearful thing in winter  
To be shatter'd in the blast,  
And to hear the rattling trumpet  
Thunder, "Cut away the mast!"  
So we shudder'd there in silence—  
For the stoutest held his breath,  
While the hungry sea was roaring,  
And the breakers talked with Death.  
As thus we sat in darkness,  
Each one busy in his prayers—  
"We are lost!" the captain shouted,  
As he stagger'd down the stairs.  
But his little daughter whisper'd,  
As she took his icy hand,  
"Isn't God upon the ocean,  
Just the same as on the land?"  
Then we kiss'd the little maiden,  
And we spoke in better cheer,  
And we anchor'd safe in harbor  
When the morn was shining clear.

## A VALENTINE.

SHE that is fair, though never vain or proud,  
More fond of home than fashion's changing crowd;  
Whose taste refined even female friends admire,  
Dress'd not for show, but robed in neat attire;  
She who has learn'd, with mild, forgiving breast,  
To pardon frailties, hidden or confess'd;  
True to herself, yet willing to submit,  
More sway'd by love than ruled by worldly wit;  
Though young, discreet—though ready, ne'er un-  
Blest with no pedant's, but a woman's mind: [kind,  
She wins our hearts, toward her our thoughts in-  
So at her door go leave my Valentine. [cline,

ON A BOOK OF SEA-MOSSES,  
SENT TO AN EMINENT ENGLISH POET.

To him who sang of Venice, and reveal'd  
How wealth and glory cluster'd in her streets,  
And poised her marble domes with wondrous skill,  
We send these tributes, plunder'd from the sea.  
These many-colour'd, variegated forms,  
Sail to our rougher shores, and rise and fall  
To the deep music of the Atlantic wave.  
Such spoils we capture where the rainbows drop,  
Melting in ocean. Here are broderies strange,  
Wrought by the sea-nymphs from their golden hair,  
And wove by moonlight. Gently turn the leaf:  
From narrow cells, scoop'd in the rocks, we take  
These fairy textures, lightly moor'd at morn.  
Down sunny slopes, outstretching to the deep,  
We roam at noon, and gather shapes like these.  
Note now the painted webs from verdurous isles,  
Festoon'd and spangled in sea-caves, and say  
What hues of land can rival tints like those,  
Torn from the scarfs and gonfalons of kings  
Who dwell beneath the waters! Such our gift,  
Cull'd from a margin of the western world,  
And offer'd unto genius in the old.

## FROM "THE POST OF HONOUR."

## GLORY.

UNCHANGING Power! thy genius still presides  
O'er vanquish'd fields, and ocean's purpled tides;  
Sits like a spectre at the soldier's board,  
Adds Spartan steps to many a broken sword;  
For thee and thine combining squadrons form  
To sweep the field with Glory's awful storm;  
The intrepid warrior shouts thy deathless name,  
And plucks new valour from thy torch of fame;  
For him the bell shall wake its loudest song,  
For him the cannon's thunder echo long,  
For him a nation weave the unfading crown,  
And swell the triumph of his sweet renown.  
So NELSON watch'd, long ere Trafalgar's days,  
Thy radiant orb, prophetic Glory, blaze—  
Saw Victory wait, to weep his bleeding scars,  
And plant his breast with Honour's burning stars.  
So the young hero, with expiring breath,  
Bequeaths fresh courage in the hour of death,  
Bids his brave comrades hear the inspiring blast,  
And nail their colours dauntless to the mast;  
Then dies, like LAWRENCE, trembling on his lip  
That cry of Honour, "Don't give up the ship!"

## TRUE HONOUR.

The painter's skill life's lineaments may trace,  
And stamp the impress of a speaking face;  
The chisel's touch may make that marble warm  
Which glows with all but breathing manhood's  
But deeper lines, beyond the sculptor's art, [form—  
Are those which write their impress on the heart.  
On TALFOURD's page what bright memorials glow  
Of all that's noblest, gentlest, best below!  
Thou generous brother, guard of griefs conceal'd,  
Matured by sorrow, deep but unreveal'd,  
Let me but claim, for all thy vigils here,  
The noiseless tribute to a heart sincere.  
Though Dryburgh's walls still hold their sacred dust,  
And Stratford's chancel shrines its hallow'd trust,  
To ELIA's grave the pilgrim shall repair,  
And hang with love perennial garlands there.

And thou, great bard of never-dying name,  
Thy filial care outshines the poet's fame;  
For who, that wanders by the dust of GRAY  
While memory tolls the knell of parting day,  
But lingers fondly at the hallow'd tomb,  
That shrouds a parent in its pensive gloom,  
To bless the son who pour'd that gushing tear,  
So warm and earnest, at a mother's bier!  
Wreaths for that line which woman's tribute gave,  
"Last at the cross, and earliest at the grave."  
Can I forget, a pilgrim o'er the sea,  
The countless shrines of woman's charity?  
In thy gay capital, bewildering France, [dance,  
Where Pleasure's shuttle weaves the whirling  
Beneath the shelter of St. Mary's dome,  
Where pallid Suffering seeks and finds a home,  
Methinks I see that sainted sister now  
Wipe Death's cold dewdrops from an infant's brow;  
Can I forget that mild, seraphic grace,  
With heaven-eyed Patience meeting in her face?  
Ah! sure, if angels leave celestial spheres,  
We saw an angel dry a mortal's tears.

## WEBSTER.

Let blooming boys, from stagnant cloisters freed,  
Sneer at old virtues and the patriot's creed;  
Forget the lessons taught at Valour's side,  
And all their country's honest fame deride.  
All are not such: some glowing blood remains  
To warm the icy current of our veins—  
Some from the watch-towers still descry afar  
The faintest glimmer of an adverse star.  
When faction storms, when meaner statesmen quail,  
Full high advanced, our eagle meets the gale!  
On some great point where Honour takes her stand,  
The Ehrenbreitstein of our native land—  
See, in the front, to strike for Freedom's cause,  
The mail'd defender of her rights and laws!  
On his great arm behold a nation lean,  
And parcel empire with the island queen;  
Great in the council, peerless in debate,  
Who follows WEBSTER takes the field too late.  
Go track the globe, its changing climes explore,  
From crippled Europe to the Arab's shore;  
See Albion's lion guard her stormy seas,  
See Gallia's lilies float on every breeze,  
Roam through the world, but find no brighter names  
Than those true honour for Columbia claims.

## THE MEMORY OF A FRIEND.

Our vanished years! let Memory's muffled bell  
Toll but one requiem, and but one farewell,  
For him whose eyelids in a wintry grave  
Were closed in anguish by the icy wave.  
Rest, early friend, benighted in life's young bloom,  
Gone, like a shadow, to the voiceless tomb.  
When last we climbed to yon high, leafy crest,  
To watch the sunlight fading in the west,  
Ah, little thought that this hand would trace  
Those words of grief above thy burial-place.  
Thou hast our tears, but lo! the clouds depart,  
Our brother sleeps with sunshine on his heart;  
The storm has passed, the seas are silent now,  
And Heaven's sweet smile has settled on his brow.

## SLEIGHING-SONG.

On swift we go, o'er the fleecy snow,  
When moonbeams sparkle round;  
When hoofs keep time to music's chime,  
As merrily on we bound.  
On a winter's night, when hearts are light,  
And health is on the wind,  
We loose the rein and sweep the plain,  
And leave our cares behind.  
With a laugh and song, we glide along  
Across the fleeting snow;  
With friends beside, how swift we ride  
On the beautiful truck below!  
Oh, the raging sea has joy for me,  
When gale and tempests roar;  
But give me the speed of a foaming steed,  
And I'll ask for the waves no more.

## FAIR WIND.

On, who can tell, that never sail'd  
Among the glassy seas,  
How fresh and welcome breaks the morn  
That ushers in a breeze!  
"Fair wind! fair wind!" slow, soft,  
All hands delight to cry,  
As, leaping through the parted waves,  
The good ship makes reply.  
While fore and aft, all staunch and tight,  
She spreads her canvass wide,  
The captain walks his realm, the deck,  
With more than monarch's pride;  
For well he knows the sea-bird's wings,  
So swift and sure to-day.  
Will wait him many a league to-night  
In triumph on his way.  
Then welcome to the rushing blast  
That stirs the waters now—  
Ye white-plumed herds of the deep,  
Make music round her prow!  
Good sea-room in the roaring gale,  
Let stormy trumpets blow  
But chain ten thousand fathoms down  
The slingshot can below

## DIRGE FOR A YOUNG GIRL.

UNDERNEATH the sod, low lying,  
Dark and dumb,  
Sleepeth one who hath, in dying,  
Borrow none.  
Yes, they're ever bending o'er her,  
Eyes that weep;  
Forms, that to this cold grave have br,  
Vigils keep.  
When the summer moon is shining  
Soft and fair,  
Friends she loved in tears are turning  
Chaplets there.  
Rest in peace, thou gentle spirit,  
Throned above;  
Souls like thine with God inhers  
Life and love!

## LAST WISHES OF A CHILD.

"All the hedges are in bloom,  
And the warm west wind is blowing;  
Let me leave this stifled room—  
Let me go where flowers are growing.  
"Look! my cheek is thin and pale,  
And my pulse is very low;  
Ere my sight begins to fail,  
Mother dear, you'll let me go!  
"Was not that the robin's song  
Piping through the casement wick?  
I shall not be listening long—  
Take me to the meadow-side!  
"Bear me to the willow-brook—  
Let me hear the merry mill—  
On the orchard must look,  
Ere my beating heart is still.  
"Faint and fainter grows my breath—  
Bear me quietly down the lane;  
Mother dear, this child is death—  
I shan't never speak again!"  
Still the hedges are in bloom,  
And the warm west wind is blowing.  
Still we sit in silent gloom—  
O'er her grave the grass is growing.

## A BRIDAL MELODY.

She stood like an angel just wonder'd from how  
A pilgrim brought her away from the tomb.  
And little we dream'd that in mortals were given  
Such visions of beauty as came from her form.  
She look'd up and smiled on the many who  
The friends of her childhood, who stood by her  
But she shone o'er them all, like a queen at  
Greece.  
When blushing she whisper'd the vow of a  
We sang an old song, as with garlands we crown  
her,  
And each left a kiss on her delicate brow; for  
And we pray'd that a blessing might ever  
And the future of life be unclouded as now.

# WILLIAM WALLACE.

[Born, 1819.]

MR. WALLACE, the son of an eminent Presbyterian clergyman, who died during his childhood, was born in Lexington, Kentucky, in 1819. He received his general education at the Bloomington and South Hanover colleges in Indiana, and afterward studied the law, in his native city. When about twenty-two years of age, having already acquired considerable reputation in literature, by various contributions to western and southern journals, he came to the Atlantic states, and with the exception of a few months passed in Philadelphia, and a year and a half in Europe, he has since resided in New York, occupied in the practice of his profession and in the pursuits of literature.

The poetical compositions of Mr. WALLACE are numerous, and they are for the most part distinguished for a sensuous richness of style, earnestness of temper, and much freedom of speculation. The longest of them is "Alban," a romance of New York, published in 1848, and intended to illustrate the influence of certain prejudices of society and principles of law upon individual character and destiny. It has passages of fine description and spirited narrative, and some happy touches of satire, but is scarcely successful as a moral poem. The author is more at home in the serious and stately rhythm and solemn fancies of such pieces as "To the Hudson," which are the best measures of his powers.

## REST.

THE nation hath gone mad with action now.  
Oh, many-troubled giant, with a heated brow,  
And sultry heart, within whose wide  
And lofty chambers stalketh Pride,  
And hungry, pale Ambition, scenting power,  
Wilt thou not let the wearied river steal  
Through quiet hills for one short hour,  
And dream, unvexed by the eager keel,  
Of that sweet peace he knew in times of old,  
When only Nature sat near him and roll'd  
Her simple songs amid her flowery fold?  
And let the forest lift some unshorn plumes  
Amid the ancient glooms:  
For this it pleads with trembling hands,  
Appealing to far Heaven from all the invading bands!  
And leave the mountains for a time untrod—  
And thou shalt see  
Their dumb, gray lips yet struggling to be free,  
So that they may shout backward to the sea—  
"We also know and reverence our God."  
Oh, Titan, of the eagle-eye and growing pain!  
Wilt thou not rest on Alabama's plain?  
O'er Huron lean and let his mirror show,  
Unruffled by thy fiery feet,  
That harmonies of light yet fall below—  
That Heaven and Earth may meet:  
Sleep, sleep, thou wide-brow'd power,  
In Florida's magnolian bower,  
And where New England's pilgrim-feet were prest,  
Or by Ohio's softly wandering wave;  
Or in the dusk halls of Kentucky's cave,  
Or on the flowery and broad prairies rest  
Of Illinois and Indiana,—slumber, in the west!  
Your eagles took their lordly ease  
On folded wing,  
After disporting with the braggart Breeze,  
And Thunder, watching by his cloudy spring  
Whose cool stream tumbled to the thirsty seas.  
The birds went all asleep on their high rocks,  
Nor ruffled a feather in the rude fire-shocks.

Millions, a lesson ye can learn from these.

And see, the great woods slumber, and the lake  
No longer is awake  
Beneath the stars, that nod and start with sleep  
In their white-clouded deep:  
Fitfully the moon goes nodding through  
The valleys of the vapory blue,  
And dreams, forgetting all her queenly ills,  
Of angels sleeping on Elysian hills:  
The drowsy lake,  
So sweet is slumber, would not yet awake;  
But—like an infant two years old,  
Before whose closed eyes  
Dreamily move the boys of paradise,  
Singing their little psalms  
Under the stately palms—  
It stirreth softly lest rough motion might  
Put out the moon's delicious light.

So rest! and Rest shall slay your many woes.  
Is motion godlike? godlike is repose—  
A mountain-stillness, of majestic might,  
Whose peaks are glorious with the quiet light  
Of suns, when Day is at his close.  
Nor deem that quiet must ignoble be.  
Jove laboured lustily once in airy fields;  
And over the cloudy lea  
He planted many a budding shoot  
Whose liberal nature daily, nightly, yields  
A store of starry fruit:  
His labour done, the weary god went back  
Up the broad mountain-track  
To his great house; there he did wile away  
With lightest thought a well-won holyday;  
And all the powers croon'd softly an old tune,  
Wishing their sire might sleep  
Through all the sultry noon  
And cold blue night; and very soon  
They heard the awful thunderer breathing low and  
deep.

And in the hush that dropp'd adown the spheres,  
And in the quiet of the awe-struck space,  
The worlds learn'd worship at the birth of years.

They look'd upon their Lord's calm, kingly face,  
And bade Religion come and kiss each starry place.

At least, I must have peace, afar from strife—  
No motion save enough to leave me life.  
And I shall lay me gently in a nook  
Where a small bay the sluggish tide receives,  
And, reading, hear some bland old poet's book  
Shake delicate music from its mystic leaves,  
While under drowsy clouds the dull waves go,  
And echo softly back the melody in their flow.

Will ye not also lend your souls to Song?  
Ye! of the land where Nature's noblest rhyme,  
Niagara, sounds the myth of Time;  
And where the Mississippi darkly goes  
Amid the trembling woods,  
Gloomily murmuring legends of the floods  
That troubled space before the world arose.....

Or sleep. Why lose its wondrous world?  
Look on its valleys, on its mountains look,  
And cloudy streams;  
Behold the arabesque land of dreams!  
The golden mists are lazily curl'd;  
And see in yonder glen,  
Beside a little brook  
Mid sleeping flocks, some sleeping men:  
And one, who tries to watch, for danger's sake,  
Nods and winks,  
And vainly hums a tune to keep awake,  
And now beside his brethren slowly sinks.

Ah, sleep like him! why lose its world?  
Now when the banners of the day are fur'd  
And safely put away:  
Now when a languid glory binds  
The long dim chambers of the darkling west,  
While far below yon azure river winds  
Like a blue vein on sleeping Beauty's breast....

Then, millions, rest or dream with me:  
Let not the struggle thus forever be,  
Not from the gold that wounded Earth reveals;  
Not from your iron wheels  
That vex the valleys with their thunder-peals;  
Not from the oceans pallid with your wings;  
Not from the power that labour brings—  
The enduring grandeur of a nation springs.  
The wealth may perish as a fleeting breath—  
The banner'd armament may find a death  
Deep in the hungry waters—and the crown  
Of empire from your tall brows topple down:  
But that which rains true glory o'er  
The low or lofty, and the rich or poor,  
Shall never die—

Daughter of Truth and Ideality,  
Large Virtue towering on the throne of will!  
The nations drink the heroic from her eye,  
And march triumphing over every ill.  
Therefore with Silence sometimes sit apart  
From rude Turmoil, and dignity the heart:  
And in that noble hour  
All hates shall be forgotten, and sweet Love  
Shall gently win us like a mild-eyed dove  
That shames the storm to silence; and a power,  
Unknown before, shall tap us in delight,  
As troubled waves are soothed by starry night.  
Then manhood shall forget the vengeful thought  
In action's fierce volcano wrought;

The poor old man shall bow his sorrow-worn  
To bless the past, forgiving all his wrongs  
And feel the breathing of his childhood's cap  
Once more around him shed.

The weary slave shall rest upon the chair,  
And woo to his shut eyes  
The ardent aspect of his native skies—  
The forms of wife and children once again  
Watching for his return along the palmy pass.

Nor in repose a tentless desert fear—  
The gardenless wide waste of a blank heart.  
Full many a rich oasis there shall start  
Between horizons to illumine and cheer.  
Time's misty Nile shall slowly wander through  
The slumberous plain that never knew  
Eternity's calm pyramidal forms  
Shall meet our dreamy view,  
Dusky towering mid the hazy Nile,  
And freezing contemplation in the giddy air  
Then all the weary myriads resting there—  
Quiet beneath the hollow sky  
As shapes that in a pictured landscape lie—  
Shall know that bliss, that perfect, heavenly life,  
Which falls as moonlight music on a scene of life.

#### WORDSWORTH.

SIXTY is on the dial: and I know  
My hands are feeble and my head is white  
With many snows, and in my dim old eyes  
Light plays the miser with a frugal care,  
And soon the curtain drops. But still I know  
The soul in sceptred majesty of will  
Leaves not the royal dais.

The ancient words  
Still chant around me all the solemn themes  
I leam'd when young; and in the hollow forest  
I hear the murmur left there by the tree;  
And jubilant rivers laugh and clap their hands  
Amid the leaning hills that nurse them there.  
And far away I see the mountains lift  
Their silent tops to heaven, like thoughts  
Too vast for speech; and over all, the sun  
Stands by his flaming altar, and beholds  
As he beheld through many centuries gone,  
The holocausts of light roll up to Heaven.  
And when the evening calls her starry daughters,  
I know that Mazzaroth will sit and sing  
Within his azure house; and I shall hear  
The truest melody of every star,  
And know the meaning of the mystic signs  
And in the deep delight their presence gives  
I shall be calm, and nevermore complain  
That still the play—a venerable play,  
World-wide—of this humanity goes on,  
Still dark the plot, the issues unperceived,  
So, with all things thus filling every sense,  
The soul in sceptred majesty of will,  
Sits on her royal dais.

Then why should I  
My office yield, and let the general hum  
Unheeded harmonize the jangling spheres?  
By action only doth Creation hold  
Her charter—and, that gone, the world is lost.

Nor is't in souls which would the noblest find,  
To rest contentedly upon old wreaths.  
I will not rest and unmelodious die ;  
But with my full wreath round these thin, white  
    hairs,

And rhythmic lips, and vision kindling up,  
March through the silent halls, and bravely pass  
Right on into the land that lies beyond,  
Where he, my brother-bard,\* whose spirit seem'd  
A mystical bright moon, whose influence wrought  
The dull earth's ocean of dim sleep to life  
And spectral motion—that majestic bard,  
Who went before, choiring his lofty hymn,  
Watches my coming on the Aiden hills.

But what the burden of that latest song  
Will be, as yet I know not—nor the rhythm  
That shall go beating with her silver feet  
The sounding aisles of thought : but this I hope—  
A listening world will hear that latest lay,  
And seat it near the fireside of its heart  
Forevermore, and by the embers' light  
Look fondly on its face, as men of old  
Look'd on the faces of the angel guests  
Who tarried sometimes in their pastoral homes—  
As this last hymn, befitting well the time  
And circumstance, shall wear a holiest smile,  
And show the might, the loveliness of song,  
For Poetry is enthroned by his own right.

I hear his cadences in every breeze ;  
I see his presence fill the dark-blue lake,  
Like an old melody ; and I know  
He is a living and immortal power.  
No matter where he lifts his natural voice,  
All men shall crown him as a gentle god  
Who, wandering through his heritage of earth,  
Makes pleasant music in the lowly huts  
Where poor men ply their rugged toil ; who smiles  
Within the mellow sunbeams, when they pain ;  
The swelling upland, where October sits,  
Holding her hands to catch the dropping fruit ;  
Who stands upon the hazy mountain-top,  
Beautiful as the light ; who, solemn, chants  
Full many a rune in every sunless hall  
Down in the deep, deep sea, and sways all things,  
The angel of the world ; who soars at will  
Into the ample air, and walks the storm ;  
Or waves his wand upon the solemn stars,  
Orion and the Pleiades, and rules  
Their people by a gentle law ; or stands  
Imperial in the large red sun, and charms  
The sky until its glorious passion finds  
A language in the thunder and the cloud,  
And in the rainbow, chorusing all hues,  
And in the splendour of the broad, bright moon  
That builds her Venice in a sea of air.

Most haply I shall sing some simple words,  
Rich with the wealth experience gives to Time—  
An antique tale of beauty and of tears :  
Or I may wander in my thought afar  
Where men have built their homes in forests vast,  
And see the Atlantic rest his weary feet  
And lift his large blue eyes on other stars :  
Or hear the sire of many waters† hoarse

With counting centuries, and rolling through  
The dim magnificence of stately woods,  
Whose huge trunks sentinel a thousand leagues  
His deep libation to the waiting sea ;  
Then would I join the choral preludes swelling  
Between the wondrous acts of that great play  
Which Time is prompting in another sphere :  
Or I may wander in my thought after  
To ruins gray of columns overthrown,  
And then lift up a song of tender grief  
Amid the glorious temples crumbling there—  
The beautiful records of a world which was,  
Majestic types of what a world must be :  
Or I may turn to themes that have no touch  
Of sorrow in them, piloted by Joy,  
And raise the burial-stone from shrouded years,  
And hear the laugh of youth clear ringing out,  
Or feel once more a sweet religious awe,  
Such as I felt when floated holy chimes  
In boyhood's ear, and such as stern men feel  
When, passing by cathedral doors, they hear  
A dim-remembered psalm roll softly out  
And fill their eyes with tears, they know not why :  
Then shall I sing of children blooming o'er  
The desolate wide heath of life, like flowers  
Which daring men had stolen from paradise,  
When near its gate the wearied cherub slept  
And dream'd of heaven. Or to some pastoral vale  
Shall pass my trembling feet ? There shall I pour  
To Nature, loved in all her many moods,  
A chant sublimely earnest. I shall tell  
To all the tribes with what a stately step  
She walks the silent wilderness of air,  
Which always puts its starry foliage on  
At her serene approach, or in her lap  
Scatters its harvest-wealth of golden suns :  
And many a brook shall murmur in my verse ;  
And many an ocean join his cloudy bass ;  
And many a mountain tower aloft, whereon  
The black storm crouches, with his deep-red eyes  
Glaring upon the valleys stretch'd below :  
And many a green wood rock the small, bright birds  
To musical sleep beneath the large, full moon ;  
And many a star shall lift on high her cup  
Of luminous cold chrysolite—set in gold  
Chased subtly over by angelic art—  
To catch the odorous dew which seraphs drink  
In their wide wanderings ; and many a sun  
Shall press the pale lips of the timorous morn  
Couch'd in the bridal east : and over all  
Will brood the visible presence of the One  
To whom my life has been a solemn chant.

Then let the sunset fall and flush Life's dial !  
No matter how the years may smite my frame,  
And cast a piteous blank upon my eyes  
That seek in vain the old accustomed stars  
Which skies hold over blue Winandermere ;  
Be sure that I, a crown'd bard, will sing  
Until within the murmuring bark of verse  
My spirit bears majestically away,  
Charming to golden hues the gulf of death—  
Well knowing that upon my honour'd grave,  
Beside the widow'd lakes that wail for me,  
Haply the dust of four great worlds will fall  
And mingle—thither brought by pilgrims' feet.

\* COLERIDGE.

† The Mississippi.





## GREENWOOD CEMETERY.

HERE are the houses of the dead. Here youth  
And age and manhood, stricken in his strength,  
Hold solemn state and awful silence keep,  
While Earth goes murmuring in her ancient path,  
And troubled Ocean tosses to and fro  
Upon his mountainous bed impatiently,  
And many stars make worship musical  
In the dim-aisled abyss, and over all  
The Lord of Life, in meditation sits  
Changeless, alone, beneath the large white dome  
Of Immortality.

I pause and think  
Among these walks lined by the frequent tombs;  
For it is very wonderful. Afar  
The populous city lifts its tall, bright spires,  
And snowy sails are glancing on the bay,  
As if in merriment—but here all sleep;  
They sleep, these calm, pale people of the past:  
Spring plants her rosy feet on their dim homes—  
They sleep!—Sweet Summer comes and calls, and  
With all her passionate poetry of flowers [calls  
Wed to the music of the soft south wind—  
They sleep!—The lonely Autumn sits and sobs  
Between the cold white tombs, as if her heart  
Would break—they sleep!—Wild Winter comes  
and chants

Majestical the mournful sagas learn'd  
Far in the melancholy North, where God  
Walks forth alone upon the desolate seas—  
They slumber still!—Sleep on, O passionless dead!  
Ye make our world sublime: ye have a power  
And majesty the living never hold.  
Here Avarice shall forget his den of gold!  
Here Lust his beautiful victim, and hot Hate  
His crouching foe. Ambition here shall lean  
Against Death's shaft, veiling the stern, bright eye  
That, over-bold, would take the height of gods,  
And know Fame's nothingness. The sire shall come,  
The matron and the child, through many years,  
To this fair spot, whether the plumed hearse  
Moves slowly through the winding walks, or Death  
For a brief moment pauses: all shall come  
To feel the touching eloquence of graves:  
And therefore it was well for us to clothe  
The place with beauty. No dark terror here  
Shall chill the generous tropic of the soul,  
But Poetry and her starred comrade Art  
Shall make the sacred country of the dead  
Magnificent. The fragrant flowers shall smile  
Over the low, green graves; the trees shall shake  
Their soul-like cadences upon the tombs;  
The little lake, set in a paradise  
Of wood, shall be a mirror to the moon  
What time she looks from her imperial tent  
In long delight at all below; the sea  
Shall lift some stately dirge he loves to breathe  
Over dead nations, while calm sculptures stand  
On every hill, and look like spirits there  
That drink the harmony. Oh, it is well!  
Why should a darkness scowl on any spot  
Where man grasps immortality? Light, light,  
And art, and poetry, and eloquence,  
And all that we call glorious, are its dower.

Oh, ye whose mouldering frames were brought  
and placed

By pious hands within these flowery slopes  
And gentle hills, where are ye dwelling now?  
For man is more than element. The soul  
Lives in the body as the sunbeam lives  
In trees or flowers that were but clay without.  
Then where are ye, lost sunbeams of the mind?  
Are ye where great Orion towers and holds  
Eternity on his stupendous front?  
Or where pale Neptune in the distant space  
Shows us how far, in His creative mood,  
With pomp of silence and concentrated brows,  
Walk'd forth the Almighty? Haply ye have gone  
Where other matter roundeth into shapes  
Of bright beatitude: or do ye know  
Aught of dull space or time, and its dark load  
Of aching weariness?

They answer not.  
But HE whose love created them of old,  
To cheer his solitary realm and reign,  
With love will still remember them.

## HYMN TO THE HUDSON RIVER.

LOSE not a memory of the glorious scenes,  
Mountains, and palisades, and leaning rocks,  
Steep white-wall'd towns and ships that lie beneath,  
By which, like some serene, heroic soul  
Revolving noble thoughts, thou calmly cam'st,  
O mighty river of the North! Thy lip  
Meets Ocean here, and in deep joy he lifts  
His great white brow, and gives his stormy voice  
A milder tone, and murmurs pleasantly  
To every shore, and bids the insolent blast  
To touch thee very gently; for thy banks  
Held empires broad and populous as the leaves  
That rustle o'er their grave—republics gone  
Long, long ago, before the pale men came,  
Like clouds into the dim and dusty past:  
But there is dearer reason; for the rills  
That feed thee, rise among the storied rocks  
Where Freedom built her battle-tower; and blow  
Their flutes of silver by the poor man's door;  
And innocent childhood in the ripple dips  
Its rosy feet; and from the round blue sky  
That circles all, smiles out a certain Godhead.

Oh, lordly river! thou shalt henceforth be  
A wanderer of the deep; and thou shalt hear  
The sad, wild voices of the solemn North  
Utter uncertain words in cloudy rhythm,  
But full of terrible meaning, to the wave  
That moans by Labrador; and thou shalt pause  
To pay thy worship in the coral temples,  
The ancient Meccas of the reverent sea;  
And thou shalt start again on thy blue path  
To kiss the southern isles; and thou shalt know  
What beauty thrones the blue Symplegades,  
What glory the long Dardanelles; and France  
Shall listen to thy calm, deep voice, and learn  
That Freedom must be calm if she would fix  
Her mountain moveless in a heaving world;  
And Greece shall hear thee chant by Marathon,



Blind though with blood ye be,  
Your tongues, though torn with pain, I know are  
free.

Then speak, all ancient masses! speak  
From patient obelisk to idle peak!  
There is a heaving of the plains,  
A trailing of a shroud,  
A clash of bolts and chains—  
A low, sad voice, that comes upon me like a cloud,  
“Oh, misery! oh, misery!”—

Thou poor old Earth! no more, no more  
Shall I draw speech from thee,  
Nor dare thy crypts of legendary lore: [shore.  
Let silence learn no tongue; let night fold every

Yet I have something left—the will,  
That Mont Blanc of the soul, is towering still.  
And I can bear the pain,  
The storm, the old heroic chain;  
And with a smile  
Pluck wisdom from my torture, and give back  
A love to Fate from this my mountain-rack.  
I do believe the sad alone are wise;  
I do believe the wrong'd alone can know  
Why lives the world, why spread the burden'd skies,  
And so from torture into godship grow.  
Plainer and plainer beams this truth, the more  
I hear the slow, dull dripping of my gore;  
And now, arising from yon deep,  
'Tis plain as a white statue on a tall, dark steep.

Oh, suffering bards! oh, spirits black  
With storm on many a mountain-rack!  
Our early splendour's gone,  
Like stars into a cloud withdrawn—  
Like music laid asleep  
In dried-up fountains—like a stricken dawn  
Where sudden tempests sweep.  
I hear the bolts around us falling,  
And cloud to cloud forever calling:  
Yet we must not despair nor weep.  
Did we this evil bring?  
Or from our fellows did the torture spring?  
Titans! forgive, forgive!  
Oh, know ye not 'tis victory but to live?  
Therefore I say, rejoice with harp and voice!  
We are the prophets of the beautiful.  
And thou, O Earth! rejoice  
With many waters rising like a voice.  
Thou, too, art full of beauty: thou!  
Though thorns are piercing thy pale brow,  
And thy deep, awful eyes look dull.  
Wherever beauty is, is hope;  
And thou for His great sake hadst being:  
From central deep to starry cope  
Beauty is the all-seeing.  
Oh, yet thou shalt be a majestic creature,  
Redeem'd in form and every feature;  
New moons on high, thy plains continuous bowers,  
And in thy snow-white land another Eden's flowers.

## VOICES.

“Earth shall rejoice: we do rejoice,  
Each with his harp and thorny crown;  
And reverent hear, from dreary year to year,  
Without a frown amid our patient fold

Upon the rocks beside the frozen fountains,  
The avalanches of God's judgments roll'd  
With stately motion and far thunder down  
Eternity's old mountains:  
We hear, and calmly smile  
Amid the mist on this our rocky pile.”

Oh, suffering but heroic souls!  
Your voices come to me like muffled rolls  
Of brave but mournful thunders at their goals:  
And, gaining strength, once more I cry aloud  
From mine own stormy peak and clinging shroud,  
“Still, still rejoice, with harp and voice!  
I know not what our fate may be:  
I only know that he who hath a time  
Must also have eternity:  
One billow proves and gives a whole wide sea.  
On this I build my trust,  
And not on mountain-dust,  
Or murmuring woods, or starlit clime,  
Or ocean with melodious chime,  
Or sunset glories in the western sky:  
Enough, I *am*, and shall not choose to die.  
No matter what our future fate may be:  
To live is in itself a majesty!  
Oh! there we may again create  
Fair worlds as in our youthful state;  
Or We may build for us a fiery tomb  
Like FARINATA's in the nether gloom:  
Even then we will not lose the name of man  
By idle moan or coward groan,  
But say, ‘It was so written in the mighty plan!’”

## THE GODS OF OLD: AN ODE.

Not realmless sit the ancient gods  
Upon their misty thrones.  
In that old glorious Grecian heaven  
Of regal zones  
A languor on their awful forms may lie,  
And a deep grief on their large white brows,  
King-dwellers of the sky!  
But still they show the might of god,  
In rustless panoply.  
They cannot fade, though other creeds  
Came burden'd with their curse,  
And one's apotheosis was  
A darken'd universe:  
No tempest heralded the orient light;  
No fiery portent walk'd the solemn night;  
No conqueror's blood-red banner was unfurl'd;  
No volcan shook its warning torch on high;  
No earthquake tore the pulses of the world;  
No pale suns wander'd through the swarthy sky;  
Only the silent Spheres  
Amid the darkness shed some joyous tears;  
And then, as rainbows come, it came  
With morning's lambent flame.  
The Stars look'd from their palaces, whose spires  
And windows caught afar the prophet-glow,  
And bade their choirs sing to the sweetest lyres,  
“Peace and good will unto the orb below!”  
The monarchs shudder'd and turn'd sick at heart;  
And from their bright hands fell

Gemm'd sceptres with a thunderous sound  
Before the miracle:

Ah! sick at soul—but they, the bards,  
Song's calm immortals in the eclipse,  
Throng'd up and held the nectar-cup  
To their pale lips;  
And each, with an eager, fond look, stir'd  
Certain melodious strings,  
While the startled tempest-bearing bird,  
Poised tremblingly his wings:  
Then loftier still their harps resounded,  
And louder yet their voices roil'd  
Between the arches, and rebounded  
Dreamily from the roof of gold:

"Ye cannot leave your throned spheres,  
Though faith is o'er,  
And a mightier One than Jove appears  
On Earth's expectant shore!"  
Slowly the daring words went trampling through  
the halls—

"Not in the earth, nor hell, nor sky,  
The IDEAL, O ye gods! can ever die,  
But to the soul of man immortal calls.

"Still, Jove, sublime, shall wrap  
His awful forehead in Olympian shrouds,  
Or take along the heavens' dark wilderness  
His thunder-chase behind the hunted clouds:  
And mortal eyes upturn'd shall behold  
Apollo's rustling robe of gold  
Sweep through the corridors of the ancient sky  
That kindling speaks its Deity:  
And ne the ruler of the sunless land  
Of restless ghosts shall fitfully illumine  
With smouldering fires that stir in cavern'd eyes  
Hell's house of shuddering gloom:  
Still the ethereal huntress, as of old,  
Shall roam amid the sacred Latmos mountains,  
And lave her virgin limbs in waters cold  
That earth holds up for her in marble fountains:  
And in his august dreams along the Italian\* streams,  
The poor old throneless god, with angry frown,  
Will feebly grasp the air for his lost crown—  
Then murmur sadly low of his great overthrow.  
And wrapp'd in sounding mail shall he appear,  
War's giant charioteer!"

And where the conflict reek,  
Urge through the swaying lines his crashing wheels;  
Or pause to list amid the horrent shades,  
The deep, hoarse cry of battle's thirsty blades,  
Led by the hungry spear—  
Till at the weary combat's close,  
They gave their passionate thanks,  
And the panting ranks of conquer'd foes;  
Then, drunken with their king's red wine,  
Go swooning to repose around his purple shrine.

"And ne the trident-wielder still shall see  
The a-being billows kneel around his feet,  
While, at his call, the winds in ministry  
Before their altar of the tempest meet:  
Or—leaning gently o'er the Paphian isles,  
Cheer'd by the music of some Triton's horn—  
Lift up the shadowy curtains of the night

To their hid window-tops above,  
And bathe thy drowsy eyelids with the light  
Voluptuous queen of love!  
And thou, ah, thou,  
Born of the white sea-foam  
That dreams a-troubled still around thy brow  
Awaking from thy slumbers, thou shalt press  
Thy passionate lips on his resplendent brow  
In some sweet, lone recess,  
Where waters murmur and the dim heavens  
And young Eurytion  
At midnight's pale noon  
Shall still be charm'd from his dewy sleep  
By the foolish, lovesick Moon,  
Who thrills to find him in some lovely vale  
Before her silver lamp may fail:  
And Pax shall play his pleasant reed  
Down in the hush'd arcades,  
And fauns shall prank the sward amid  
Thessalia's sunny shades.

"Nor absent she whose eyes of azure  
Truth's sunburst on the world below:  
Still shall she calmly watch the choral years  
Circling fast the beamy spheres  
That tremble as she marches through their pi  
While momentarily rolls out a sullen sound  
From Error's hoary mountains tumbling down  
Heard by the Titan, who from his high rock  
Fill'd with immortal pains  
That his immortal spirit still can mock.  
Exultant sees—despite the oppressor's cry,  
The frost, the heat, the vulture, and the sun  
Earth's ancient vales rejoicing in his fire.  
The homes, the loves of men—those beings were  
To many a beauteous form\*  
In the grand quiet of his own great thought  
And over all, bright, beautiful, serene,  
And changeless in thy prime,  
Then, Psyche, glory-cinctured shalt be seen  
Whispering forever that one word sublime.  
Down through the peopled gallery of Time  
"Eternity!"—in whose dread cycles stand  
Men and their duties, alike on common mind.

Like far-off stars that glimmer in a cloud  
Deathless, O gods! shall ye illumine the past.  
To ye the post-voice will cry aloud,  
Faithful among the faithless to the last—  
"Ye must not die!"  
Long as the dim robes of the ages trail  
O'er Delphi's steep or Temp's flowery vale  
Ye shall not die!  
Though time and storm your calm old temples  
Arch, rightly, men to our "One only" true—  
Ye were the things in which the ancient man  
His dawning sense of Deity enshrined.  
To Saturn still Olympus reverent calls,  
And Ida leans to hear Mount Zion's voice  
Gods of the past! your shapes are in our hall  
Upon our chime your mighty presence fall  
And Christian hearts with Grecian souls run

\* Saturn was banished to Italy.

\* From Pallas, Wisdom's blue-eyed queen.  
\* According to the Greek mythology, Prometheus  
first man in heaven and created man, for which he was  
punished.

# JAMES RUSSELL LOWELL.

[Born, 1819.]

MR. LOWELL is a native of Boston, where his father is an eminent Congregational clergyman. He completed his education at Harvard College when he was about twenty years of age, and subsequently studied the law, but I believe with no intention of entering the courts. His first appearance as an author was in 1839, when he printed a class poem recited at Cambridge. It was a composition in heroic verse, which, though it betrayed marks of haste, contained many strokes of vigorous satire, much sharp wit, and occasional bursts of feeling. Two years afterward he published a volume of miscellaneous poems, under the title of "A Year's Life." This bore no relationship to his first production. It illustrated entirely different thoughts, feelings, and habits. It not only evinced a change of heart, but so entire a revolution in his mode of thinking as to seem the production of a different mind. The staple of one forms the satire of the other. Not more unlike are CARLYLE's "Life of SCHILLER" and his "Sartor Resartus." Though "A Year's Life" was by no means deficient in merit, it had so many weak points as to be easily accessible to satirical criticism. The author's language was not pure. When he would "wreak his thoughts upon expression," in the absence of allowable words, he corrupted such as came nearest his meaning into terms which had an intelligible sound, but would not bear a close scrutiny. With all its faults, however, the book had gleams and flashes of genius, which justified warm praises and sanguine expectations. The new poet, it was evident, had an observing eye, and a suggestive imagination; he had caught the tone and spirit of the new and mystical philosophy; he had a large heart; and he aimed, not altogether unsuccessfully, to make Nature the representative and minister of his feelings and desires. If he failed in attempts to put thin abstractions and ever-fleeting shades of thought and emotion into palpable forms, the signs, in "A Year's Life," of the struggling of a larger nature than appeared in defined outlines, made for the author a watchful and hopeful audience.

In 1844 Mr. LOWELL published a new volume, evincing very decided advancement in thought, and feeling, and execution. The longest of its contents, "A Legend of Brittany," is without any of the striking faults of his previous compositions, and in imagination and artistic finish is the best poem he has yet printed. A knight loves and betrays a maiden, and, to conceal his crime, murders her, and places her corpse for temporary concealment behind the altar of his church, whence he is prevented by a mysterious awe from removing it. Meanwhile a festival is held there, and when the

people are all assembled, and the organ sounds, the templar hears the voice of the wronged spirit, complaining that she has no rest in heaven because of the state of the unbaptized infant in her womb, for which she implores the sacrament. Her prayer is granted, and the repentant lover dies of remorse. The illustration of this story gives occasion for the finest of Mr. LOWELL's exhibitions of love, and the poem is in all respects beautiful and complete. In the same volume appeared the author's "Prometheus," "Rhœcus," and some of his most admired shorter pieces. He put forth in it his best powers, and though it embraced occasional redundancies, and he was sometimes so ill-satisfied with his poem as to give in its conclusion a versified exposition of its meaning in the form of a *moral*, it secured the general consent to his admission into the company of men of genius.

In 1845 appeared his "Conversations on some of the Old Poets," consisting of a series of criticisms and relevant discussions which evince careful study, delicate perception, and a generous catholicity of taste; but the book does not contain the best specimens of his criticism or of his prose diction.

He gave to the public a third collection of his poems in 1848. In this there is no improvement of versification, no finer fancy, or braver imagination, than in the preceding volume; but it illustrates a deeper interest in affairs, and a warm partisanship for the philanthropists and progressists of all classes. Among his subjects are "The Present Crisis," "Anti-Texas," "The Capture of Fugitive Slaves," "Hunger and Cold," "The Landlord," &c. He gives here the first examples of a peculiar humour, which he has since cultivated with success, and many passages of finished declamation and powerful invective. He had been married, in 1844, to Miss MARIA WHITE, whose abilities are shown in a graceful composition included in this volume, and by others which I have quoted in the "Female Poets of America."

In the same year Mr. LOWELL published "A Fable for Critics, or a Glance at a Few of our Literary Progenies," a rhymed essay, critical and satirical, upon the principal living writers of the country. It abounds in ingenious turns of expression, and felicitous sketches of character; it is witty and humorous, and for the most part in a spirit of genial appreciation; but in a few instances the judgments indicate too narrow a range of sympathies, and the caustic severity of others has been attributed to desires of retaliation.

The "Fable for Critics" was soon followed by "The Biglow Papers," a collection of verses in the dialect of New England, with an introduction and notes, written in the character of a pedantic



but sharp-witted and patriotic country parson. The book is a satire upon the defences of our recent war against Mexico, and it exhibits in various forms of indigenous and homely humour the indignation with which the contest was regarded by the best sort of people in the eastern states. The sectional peculiarities of idiom are perhaps exaggerated, but the entire work has an appearance of genuineness.

About the same time appeared Mr. LOWELL's "Vision of Sir Launfal," a poem founded upon the legend of the search for the Holy Grail, (the cup out of which our Lord drank with his disci-

ples at the last supper.) This is one of his sweetest and most beautiful poems, but an objection to it is poetically as well as metaphysically just, in the actions of Sir Launfal are induced by convictions of duty rather than by simple love.

Besides these works, Mr. LOWELL has written much for the periodicals. He edited some months a monthly miscellany called "The Pioneer," and he is now an associate editor of the "Anti-Slavery Standard." He is the author of some of the best papers in the "North American Review," and under various disguises is a contributor to other magazines and journals.

### TO THE DANDELION.

DEAR common flower, that grow'st beside the way,  
Fringing the dusty road with harmless gold,

First pledge of blithesome May,  
Which children pluck, and, full of pride, uphold,  
High-hearted buccaneers, o'erjoyed that they  
An Eldorado in the grass have found,

Which not the rich earth's ample round  
May match in wealth—thou art more dear to me  
Than all the prouder summer-blooms may be.

Gold such as thine ne'er drew the Spanish prow  
Through the primeval hush of Indian seas,

Nor wrinkled the lean brow  
Of age, to rob the lover's heart of ease;

'Tis the Spring's largesse, which she scatters now  
To rich and poor alike, with lavish hand.

Though most hearts never understand  
To take it at God's value, but pass by  
The offer'd wealth with unrewarded eye.

Thou art my trophies and mine Italy;  
To look at thee unlocks a warmer clime;

The eyes thou givest me  
Are in the heart, and heed not space or time;  
Not in mid June the golden-cuirass'd bee  
Feels a more summer-like, warm ravishment

In the white lily's breezy tint,  
His conquer'd Sybaris, than I, when first  
From the dark green thy yellow circles burst.

Then think I of deep shadows on the grass—  
Of meadows where in sun the cattle graze,

Where, as the breezes pass,  
The gleaming rushes lean a thousand ways—  
(Of leaves that slumber in a cloudy mass,  
Or whiten in the wind—of waters blue

That from the distance sparkle through  
Some woodland gap—and of a sky above, [move,  
Where one white cloud like a stray lamb doth

My childhood's earliest thoughts are link'd with  
The sight of thee calls back the robin's song. [thine;

Who, from the dark old tree  
Beside the door, sang clearly all day long.

And I, secure in childish piety,  
Listen'd as if I heard an angel sing

With news from heaven, which he did bring  
Fresh every day to my untainted ears,  
When birds and flowers and I were happy peers.

How like a prodigal doth Nature seem,  
When thou, for all thy gold, so common art!

Thou teachest me to deem  
More sacredly of every human heart,

Since each reflects in joy its scanty gleam  
Of heaven, and could some wondrous secret show

Did we but pay the love we owe,  
And with a child's undoubting wisdom look  
On all these living pages of God's book.

### TO THE MEMORY OF THOMAS HOOD

ANOTHER star 'neath Time's horizon dropp'd  
To gleam o'er unknown lands and seas!

Another heart that beat for freedom stopp'd:  
What mournful words are these!

Oh! Love divine, thou claspest our tired earth,  
And lullest it upon thy heart,

Thou knowest how much a gentle soul is worth  
To teach men what thou art.

His was a spirit that to all thy poor  
Was kind as slumber after pain:

Why open so soon thy heaven-deep Quin's door  
And call him home again?

Freedom needs all her poets: it is they  
Who give her aspirations wings,

And to the wiser law of music sway  
Her wild imaginings.

Yet thou hast call'd him, nor art thou unkind,  
Oh! Love divine, for 'tis thy will

That gracious natures leave their love behind  
To work for Freedom still.

Let laurel'd marbles weigh on other tombs,  
Let anthems peal for other dead,

Rustling the banner'd depth of minister-glories  
With their exulting spread:

His epitaph shall mock the short-lived stone,  
No lichen shall its lines efface;

He needs these few and simple lines alone  
To mark his resting-place:—

"Here lies a poet: stranger, if to thee

His claim to memory be obscure,  
If thou wouldst learn how truly great was he,  
Go, ask it of the poor."

## SONNETS.

## I. TO —.

THROUGH suffering and sorrow thou hast pass'd  
To show us what a woman true may be:  
They have not taken sympathy from thee,  
Nor made thee any other than thou wast;  
Save as some tree, which, in a sudden blast,  
Sheddeth those blossoms, that are weakly grown,  
Upon the air, but keepeth every one  
Whose strength gives warrant of good fruit at last;  
So thou hast shed some blooms of gayety,  
But never one of steadfast cheerfulness;  
Nor hath thy knowledge of adversity  
Robb'd thee of any faith in happiness,  
But rather clear'd thine inner eyes to see  
How many simple ways there are to bless.

## II. THE FIERY TRIAL.

THE hungry flame hath never yet been hot  
To him who won his name and crown of fire;  
But it doth ask a stronger soul and higher  
To bear, not longing for a prouder lot,  
Those martyrdoms whereof the world knows not,—  
Hope sneaped with frosty scorn, the faith of youth  
Wasted in seeming vain defence of Truth,  
Greatness o'ertopp'd with baseness, and fame got  
Too late:—Yet this most bitter task was meant  
For those right worthy in such cause to plead,  
And therefore God sent poets, men content  
To live in humbleness and body's need,  
If they may tread the path where Jesus went,  
And sow one grain of Love's eternal seed.

## III.

I ASK not for those thoughts, that sudden leap  
From being's sea, like the isle-seeming Kraken,  
With whose great rise the ocean all is shaken  
And a heart-tremble quivers through the deep;  
Give me that growth which some perchance deem  
Wherewith the steadfast coral-stems uprise, [sleep,  
Which, by the toil of gathering energies,  
Their upward way into clear sunshine keep,  
Until, by Heaven's sweetest influences,  
Slowly and slowly spreads a speck of green  
Into a pleasant island in the seas,  
Where, mid tall palms, the cane-roof'd home is seen,  
And wearied men shall sit at sunset's hour,  
Hearing the leaves and loving God's dear power.

## IV. TO —, ON HER BIRTH-DAY.

MAIDEN, when such a soul as thine is born,  
The morning-stars their ancient music make,  
And, joyful, once again their song awake,  
Long silent now with melancholy scorn;  
And thou, not mindless of so blest a morn,  
By no least deed its harmony shalt break,  
But shalt to that high chime thy footsteps take,  
Through life's most darksome passes, unforlorn;  
Therefore from thy pure faith thou shalt not fall,  
Therefore shalt thou be ever fair and free,  
And, in thine every motion, musical  
As summer air, majestic as the sea,  
A mystery to those who creep and crawl  
Through Time, and part it from Eternity.

## V. TO THE SAME.

MY Love, I have no fear that thou shouldst die;  
Albeit I ask no fairer life than this,  
Whose numbering-clock is still thy gentle kiss.  
While Time and Peace with hands enlocked fly,—  
Yet care I not where in Eternity  
We live and love, well knowing that there is  
No backward step for those who feel the bliss  
Of Faith as their most lofty yearnings high:  
Love hath so purified my heart's strong core,  
Mescems I scarcely should be startled, even,  
To find, some morn, that thou hadst gone before;  
Since, with thy love, this knowledge too was given,  
Which each calm day doth strengthen more and  
more,  
That they who love are but one step from Heaven.

## IV. TO THE SPIRIT OF KEATS.

GREAT soul thou sittest with me in my room,  
Uplifting me with thy vast, quiet eyes,  
On whose full orbs, with kindly lustre, lies  
The twilight warmth of ruddy ember-gloom:  
Thy clear, strong tones will oft bring sudden bloom  
Of hope secure, to him who lonely cries,  
Wrestling with the young poet's agonies,  
Neglect and scorn, which seem a certain doom;  
Yes! the few words which, like great thunder-drops,  
Thy large heart down to earth shook doubtfully,  
Thrill'd by the inward lightning of its might,  
Serene and pure, like gushing joy of light,  
Shall track the eternal chords of Destiny,  
After the moon-led pulse of ocean stops.

## VII. TO —.

OUR love is not a fading, earthly flower;  
Its wing'd seed dropp'd down from Paradise,  
And, nursed by day and night, by sun and shower,  
Doth momentarily to fresher beauty rise:  
To us the leafless autumn is not bare,  
Nor winter's rattling boughs lack lusty green,  
Our summer hearts make summer's fulness, where  
No leaf, or bud, or blossom may be seen:  
For nature's life in love's deep life doth lie,  
Love,—whose forgetfulness is beauty's death,  
Whose mystic keys these cells of Thou and I  
Into the infinite freedom openeth,  
And makes the body's dark and narrow grate  
The wide-flung leaves of Heaven's palace-gate.

## VIII. IN ABSENCE.

THESE rugged, wintry days I scarce could bear,  
Did I not know, that, in the early spring,  
When wild March winds upon their errands sing,  
Thou wouldst return, bursting on this still air,  
Like those same winds, when, startled from their  
They hunt up violets, and free swift brooks [lair,  
From icy cares, even as thy clear looks  
Bid my heart bloom, and sing, and break all care:  
When drops with welcome rain the April day,  
My flowers shall find their April in thine eyes,  
Save there the rain in dreamy clouds doth stay,  
As loath to fall out of those happy skies;  
Yet sure, my love, thou art most like to May,  
That comes with steady sun when April dies.

## THE POET.

In the old days of awe and keen-eyed wonder,  
 The Poet's song with blood-warm truth was rife;  
 He saw the mysteries which circle under  
 The outward shell and skin of daily life.  
 Nothing to him were fleeting time and fashion,  
 His soul was led by the eternal law;  
 There was in him no hope of fame, no passion,  
 But with calm, godlike eyes, he only saw.  
 He did not sigh o'er heroes dead and buried,  
 Chief mourner at the Golden Age's hearth,  
 Nor deem that souls whom Charon grim had ferried  
 Alone were fitting themes of epic verse:  
 He could believe the promise of to-morrow,  
 And feel the wondrous meaning of to-day;  
 He had a deeper faith in holy sorrow  
 Than the world's seeming loss could take away.  
 To know the heart of all things was his duty,  
 All things did sing to him to make him wise,  
 And, with a sorrowful and conquering beauty,  
 The soul of all looked grandly from his eyes.  
 He gazed on all within him and without him,  
 He watch'd the flowing of Time's steady tide,  
 And shapes of glory floated all about him  
 And whisper'd to him, and he prophesied.  
 Than all men he more fearless was and freer,  
 And all his brethren cried with one accord,—  
 "Behold the holy man! Behold the Seer!"  
 Him who hath spoken with the unseen Lord!"  
 He to his heart with large embrace had taken  
 The universal sorrow of mankind,  
 And, from that root, a shelter never shaken,  
 The tree of wisdom grew with sturdy rind.  
 He could interpret well the wondrous voices  
 Which to the calm and silent spirit come;  
 He knew that the One Soul no more rejoices  
 In the star's anthem than the insect's hum.  
 He in his heart was ever meek and humble,  
 And yet with kingly pomp his numbers ran,  
 As he foresaw how all things false should crumble  
 Before the free, uplifted soul of man:  
 And, when he was made full to overflowing  
 With all the loveliness of heaven and earth,  
 Out rush'd his song, like molten iron glowing,  
 To show God sitting by the humblest hearth.  
 With calmest courage he was ever ready  
 To teach that action was the truth of thought,  
 And, with strong arm and purpose firm and  
 steady,  
 The anchor of the drifting world he wrought,  
 So did he make the meanest man partaker  
 Of all his brother-gods unto him gave;  
 All souls did reverence him and name him Maker.  
 And when he died heaped temples on his grave,  
 And still his deathless words of light are swimming  
 Serene throughout the great, deep infinite  
 Of human soul, unwaning and undimming,  
 To cheer and guide the mariner at night.  
 But now the Poet is an empty rhymers  
 Who lies with idle elbow on the grass,  
 And fits his singing, like a cunning timer,  
 To all men's prides and fancies as they pass.  
 Not his the song, which, in its metre holy,  
 Chimes with the music of the eternal stars,

Humbling the tyrant, lifting up the lowly.

And sending sun through the soul's prison to  
 Maker no more.—O, no! unmaker rather.

For he unmakes who doth not all put forth  
 The power given by our loving Father

To show the body's dress, the spirit's worth.  
 Awake! great spirit of the ages olden!

Shiver the mists that hide thy starry eye,  
 And let man's soul be yet again beheld

To thee for wings to soar to her desire.

O, prophesy no more to-morrow's splendour.

Be no more shame-faced to speak out for Truth  
 Lay on her altar all the gushings tender.

'The hope, the fire, the loving faith of youth'

O, prophesy no more the Maker's coming.

Say not his onward footsteps thou canst hear  
 In the dim void, like to the awful humming

Of the great wings of some new-lighted spirit

O, prophesy no more, but be the Poet!

This longing was but granted unto thee  
 That, when all beauty thou couldst feel and know:

That beauty in its highest thou couldst see.

O, thou who moanest, lost with wrack'd brains

Who dimly hearest voices call on thee,

Whose soul is overfill'd with mighty throngings

Of love, and fear, and glorious agony.

Thou of the toil-strung hands and iron nerves

And soul by Mother Earth with freedom fed,

In whom the hero-spirit yet continues,

The old free nature is not chain'd or dead.

Arouse! let thy soul break in music-threads.

Let loose the ocean that is in thee pent.

Pour forth thy hope, thy fear, thy love, thy want

And tell the age what all its signs have meant

Where'er thy wilder'd crowd of brethren roam

Where'er there lingers but a shade of wrong.

There still is need of martyrs and apostles.

There still are texts for never-dying song:

From age to age man's still aspiring spirit

Finds wider scope and aims with clearer eyes.

And thou in larger measure dost inherit

What made thy great fore-runners free and wise

Sit thou enthroned where the Poet's mountain

Above the thunder lifts its silent peak.

And roll thy songs down like a gathering storm

That all may drink and find the rest they seek.

Sing! there shall silence grow in earth and heaven

A silence of deep awe and wondering:

For, listening gladly, bend the angels even

To hear a mortal like an angel sing.

Among the toil-worn poor my soul is seeking

For one to bring the Maker's name to light.

To be the voice of that almighty speaking

Which every age demands to do it right.

Proprieties our sicken hearts environ;

He who would be the tongue of this wide world

Must string his harp with chords of sturdy iron

And strike it with a toil-embrowned hand:

One who hath dwelt with Nature well-attuned

Who hath learnt wisdom from her myriad books

Whose soul with all her countless lives hath blended

So that all beauty awes us in his looks;

Who not with body's waste his soul hath purged

Who as the clear northwestern wind is free.

Who walks with Form's observances unhamper'd,  
 And follows the One Will obediently;  
 Whose eyes, like windows on a breezy summit,  
 Control a lovely prospect every way;  
 Who doth not sound God's sea with earthly plummet,  
 And find a bottom still of worthless clay;  
 Who heeds not how the lower gusts are working,  
 Knowing that one sure wind blows on above,  
 And sees, beneath the foulest faces lurking,  
 One God-built shrine of reverence and love;  
 Who sees all stars that wheel their shining marches  
 Around the centre fix'd of Destiny,  
 Where the encircling soul serene o'erarches  
 The moving globe of being, like a sky; [nearer  
 Who feels that God and Heaven's great deeps are  
 Him to whose heart his fellow-man is nigh,  
 Who doth not hold his soul's own freedom dearer  
 Than that of all his brethren, low or high;  
 Who to the right can feel himself the truer  
 For being gently patient with the wrong,  
 Who sees a brother in the evildoer,  
 And finds in Love the heart's blood of his song;—  
 This, this is he for whom the world is waiting  
 To sing the beatings of its mighty heart,  
 Too long hath it been patient with the grating  
 Of scrannel-pipes, and heard it misnamed Art.  
 To him the smiling soul of man shall listen,  
 Laying awhile its crown of thorns aside,  
 And once again in every eye shall glisten  
 The glory of a nature satisfied.  
 His verse shall have a great, commanding motion,  
 Heaving and swelling with a melody  
 Learnt of the sky, the river, and the ocean,  
 And all the pure, majestic things that be.  
 Awake, then, thou! we pine for thy great presence  
 To make us feel the soul once more sublime,  
 We are of far too infinite an essence  
 To rest contented with the lies of Time.  
 Speak out! and, lo! a hush of deepest wonder  
 Shall sink o'er all his many-voiced scene,  
 As when a sudden burst of rattling thunder  
 Shatters the blueness of a sky serene.

#### EXTRACT FROM A LEGEND OF BRIT- TANY.

Then swell'd the organ: up through choir and nave  
 The music trembled with an inward thrill  
 Of bliss at its own grandeur: wave on wave  
 Its flood of mellow thunder rose, until  
 The hush'd air shiver'd with the throb it gave,  
 Then, poising for a moment, it stood still,  
 And sank and rose again, to burst in spray  
 That wander'd into silence far away.

Like to a mighty heart the music seem'd,  
 That yearns with melodies it cannot speak,  
 Until, in grand despair of what it dream'd,  
 In the agony of effort it doth break,  
 Yet triumphs breaking; on it rush'd and stream'd  
 And wanton'd in its might, as when a lake,  
 Long pent among the mountains, bursts its walls  
 And in one crowding gush leaps forth and falls.

Deeper and deeper shudders shook the air,  
 As the huge bass kept gathering heavily,  
 Like thunder when it rouses in its lair,  
 And with its hoarse growl shakes the low-hung  
 It grew up like a darkness everywhere, [sky:  
 Filling the vast cathedral;—suddenly,  
 From the dense mass a boy's clear treble broke  
 Like lightning, and the full-toned choir awoke.

Through gorgeous windows shone the sun aslant,  
 Brimming the church with gold and purple mist,  
 Meet atmosphere to bosom that rich chant,  
 Where fifty voices in one strand did twist  
 Their varicolour'd tones, and left no want  
 To the delighted soul, which sank abyss'd  
 In the warm music-cloud, while, far below,  
 The organ heaved its surges to and fro.

As if a lark should suddenly drop dead  
 While the blue air yet trembled with its song,  
 So snapped at once that music's golden thread,  
 Struck by a nameless fear that leapt along  
 From heart to heart, and like a shadow spread  
 With instantaneous shiver through the throng,  
 So that some glanced behind, as half aware  
 A hideous shape of dread were standing there.

As, when a crowd of pale men gather round,  
 Watching an eddy in the leaden deep,  
 From which they deem'd the body of one drown'd  
 Will be cast forth, from face to face doth creep  
 An eager dread that holds all tongues fast bound,  
 Until the horror, with a ghastly leap,  
 Starts up, its dead blue arms stretch'd aimlessly,  
 Heaved with the swinging of the careless sea,—

So in the faces of all these there grew,  
 As by one impulse, a dark, freezing awe,  
 Which with a fearful fascination drew  
 All eyes toward the altar; damp and raw  
 The air grew suddenly, and no man knew  
 Whether perchance his silent neighbour saw  
 The dreadful thing, which all were sure would rise  
 To scare the strained lids wider from their eyes.

The incense trembled as it upward sent  
 Its slow, uncertain thread of wandering blue,  
 As 't were the only living element  
 In all the church, so deep the stillness grew;  
 It seem'd one might have heard it, as it went,  
 Give out an audible rustle, curling through  
 The midnight silence of that awe-struck air,  
 More hush'd than death, though so much life was  
 there.

#### THE SYRENS.

The sea is lonely, the sea is dreary,  
 The sea is restless and uneasy;  
 Thou seekest quiet, thou art weary,  
 Wandering thou knowest not whither;—  
 Our little isle is green and breezy,  
 Come and rest thee! O come hither!  
 Come to this peaceful home of ours,  
 Where evermore  
 The low west-wind creeps panting up the shore  
 To be at rest among the flowers;

Full of rest, the green moss lifts,  
 As the dark waves of the sea  
 Draw in and out of rocky rifts,  
 Calling solemnly to thee  
 With voices deep and hollow,—  
     “To the shore  
 Follow! O follow!  
 To be at rest for evermore!  
     For evermore!

Look how the gray, old Ocean  
 From the depth of his heart rejoices,  
 Heaving with a gentle motion,  
 When he hears our restful voices;  
 List how he sings in an undertone,  
 Chiming with our melody;  
 And all sweet sounds of earth and air  
 Melt into one low voice alone,  
 That murmurs over the weary sea,—  
 And seems to sing from everywhere,—  
 “Here mayest thou harbour peacefully,  
 Here mayest thou rest from the aching oar;  
 Turn thy curv'd prow ashore,  
 And in our green isle rest for evermore!  
     For evermore!”

And Echo half wakes in the wooded hill,  
 And, to her heart so calm and deep,  
 Murmurs over in her sleep,  
 Doubtfully pausing and murmuring still,  
     “Evermore!”

Thus, on Life's weary sea,  
 Heareth the marinere  
 Voices sweet, from far and near,  
 Ever singing low and clear,  
 Ever singing longingly.

Is it not better here to be,  
 Than to be toiling late and soon?  
 In the dreary night to see  
 Nothing but the blood-red moon  
 Go up and down into the sea;  
 Or, in the loneliness of day,  
 To see the still seals only  
 Solemnly lift their faces gray,  
     Making it yet more lonely!  
 Is it not better, than to hear  
 Only the sliding of the wave  
 Beneath the plank, and feel so near  
 A cold and lonely grave,  
 A restless grave, where thou shalt lie  
 Even in death unquietly!  
 Look down beneath thy wave-worn bark,  
 Lean over the side and see  
 The leaden eye of the side-long shark  
 Upruned patiently,  
 Ever waiting there for thee:  
 Look down and see those shapeless forms,  
     Which ever keep their dreamless sleep  
 Far down within the gloomy deep,  
 And only stir themselves in storms,  
 Rising like islands from beneath,  
 And snorting through the angry spray,  
 As the frail vessel perisheth  
 In the whirls of their unwieldy play;  
 Look down! Look down!  
 Upon the seaweed, slimy and dark,

That waves its arms so black and brown,  
 Beckoning for thee!  
 Look down beneath thy wave-worn bark  
 Into the cold depth of the sea!  
 Look down! Look down!  
     Thus, on Life's lonely sea,  
 Heareth the marinere  
 Voices sad, from far and near,  
 Ever singing full of fear,  
 Ever singing dreadfully.

Here all is pleasant as a dream:  
 The wind scarce shaketh down the dew,  
 The green grass floweth like a stream  
     Into the ocean's blue:  
 Listen! O listen!

Here is a gush of many streams,  
 A song of many birds,  
 And every wish and longing seems  
 Lull'd to a number'd flow of words,—  
 Listen! O listen!

Here ever hum the golden bees  
 Underneath full-blossom'd trees,  
 At once with glowing fruit and flowers crown'd!—  
 The sand is so smooth, the yellow sand,  
 That thy keel will not grate, as it touches the land  
 All around, with a slumberous sound.  
 The singing waves slide up the strand,  
 And there, where the smooth, wet pebbles lie,  
 The waters gurgle longingly,  
 As if they fain would seek the shore,  
 To be at rest from the ceaseless roar,  
 To be at rest for evermore,—  
     For evermore.

Thus, on Life's gloomy sea,  
 Heareth the marinere  
 Voices sweet, from far and near,  
 Ever singing in his ear,  
 “Here is rest and peace for thee”

#### AN INCIDENT IN A RAILROAD CAR

He spoke of Burns: men rude and rough  
 Press'd round to hear the praise of one  
 Whose heart was made of manly, simple stuff  
     As homespun as their own.

And, when he read, they forward leant,  
 Drinking, with thirsty hearts and ears,  
 His brook-like songs whom glory never sent  
     From humble smiles and tears.

Slowly there grew a tender awe,  
 Sun-like, o'er faces brown and hard,  
 As if in him who read they felt and saw  
     Some presence of the bard.

It was a sight for sin and wrong  
 And slavish tyranny to see,  
 A sight to make our faith more pure and strong  
     In high humanity.

I thought, these men will carry hence  
 Promptings their former life above,  
 And something of a finer reverence  
     For beauty, truth, and love.



God scatters love on every side,  
 Freely among his children all,  
 And always hearts are lying open wide,  
 Wherein some grains may fall.

There is no wind but soweth seeds  
 Of a more true and open life,  
 Which burst, unlook'd-for, into high-soul'd deeds  
 With wayside beauty rife.

We find within these souls of ours  
 Some wild germs of a higher birth,  
 Which in the poet's tropic heart bear flowers  
 Whose fragrance fills the earth.

Within the hearts of all men lie  
 These promises of wider bliss,  
 Which blossom into hopes that cannot die,  
 In sunny hours like this.

All that hath been majestic  
 In life or death, since time began,  
 Is native in the simple heart of all,  
 The angel heart of man.

And thus, among the untaught poor,  
 Great deeds and feelings find a home,  
 That cast in shadow all the golden lore  
 Of classic Greece and Rome.

O mighty brother-soul of man,  
 Where'er thou art, in low or high,  
 Thy skyey arches with exulting span  
 O'er-roof infinity!

All thoughts that mould the age begin  
 Deep down within the primitive soul,  
 And from the many slowly upward win  
 To one who grasps the whole:

In his broad breast the feeling deep  
 That struggled on the many's tongue,  
 Swells to a tide of thought, whose surges leap  
 O'er the weak thrones of wrong.

All thought begins in feeling,—wide  
 In the great mass its base is hid,  
 And, narrowing up to thought, stands glorified,  
 A moveless pyramid.

Nor is he far astray who deems  
 That every hope, which rises and grows broad  
 In the world's heart, by order'd impulse streams  
 From the great heart of God.

God wills, man hopes: in common souls  
 Hope is but vague and undefined,  
 Till from the poet's tongue the message rolls  
 A blessing to his kind.

Never did Poesy appear  
 So full of heaven to me, as when  
 I saw how it would pierce through pride and fear  
 To the lives of coarsest men.

It may be glorious to write  
 Thoughts that shall glad the two or three  
 High souls, like those far stars that come in sight  
 Once in a century;—

But better far it is to speak  
 One simple word, which now and then  
 Shall waken their free nature in the weak  
 And friendless sons of men;

To write some earnest verse or line,  
 Which, seeking not the praise of art,  
 Shall make a clearer faith and manhood shine  
 In the untutor'd heart.

He who doth this, in verse or prose,  
 May be forgotten in his day,  
 But surely shall be crown'd at last with those  
 Who live and speak for aye.

### THE HERITAGE.

THE rich man's son inherits lands,  
 And piles of brick, and stone, and gold,  
 And he inherits soft, white hands,  
 And tender flesh that fears the cold,  
 Nor dares to wear a garment old;  
 A heritage, it seems to me,  
 One scarce would wish to hold in fee.

The rich man's son inherits cares;  
 The bank may break, the factory burn,  
 A breath may burst his bubble shares,  
 And soft, white hands could hardly earn  
 A living that would serve his turn;  
 A heritage, it seems to me,  
 One scarce would wish to hold in fee.

The rich man's son inherits wants,  
 His stomach craves for dainty fare;  
 With sated heart, he hears the pants  
 Of toiling hinds with brown arms bare,  
 And wearies in his easy chair;  
 A heritage, it seems to me,  
 One scarce would wish to hold in fee.

What doth the poor man's son inherit?  
 Stout muscles and a sinewy heart,  
 A hardy frame, a hardier spirit;  
 King of two hands, he does his part  
 In every useful toil and art;  
 A heritage, it seems to me,  
 A king might wish to hold in fee.

What doth the poor man's son inherit?  
 Wishes o'erjoy'd with humble things,  
 A rank adjudged by toil-won merit,  
 Content that from employment springs,  
 A heart that in his labour sings;  
 A heritage, it seems to me,  
 A king might wish to hold in fee.

What doth the poor man's son inherit?  
 A patience learn'd by being poor,  
 Courage, if sorrow come, to bear it,  
 A fellow-feeling that is sure  
 To make the outcast bless his door,  
 A heritage, it seems to me,  
 A king might wish to hold in fee.



O, rich man's son! there is a toil,  
That with all others level stands;  
Large charity doth never soil,  
But only whiten, soft, white hands,—  
This is the best crop from thy lands,  
A heritage, it seems to me,  
Worth being rich to hold in fee.

O, poor man's son, scorn not thy state;  
There is worse weariness than thine,  
In merely being rich and great;  
Toil only gives the soul to slumber,  
And makes rest fragrant and benign;  
A heritage, it seems to me,  
Worth being poor to hold in fee.

Both, heirs to some six feet of sod,  
Are equal in the earth at last;  
Both, children of the same dear God,  
Prove title to your heirship vast  
By record of a well-fill'd past;  
A heritage, it seems to me,  
Well worth a life to hold in fee.

#### TO THE FUTURE.

O, LADY of Promise! from what Pisgah's height  
Can I behold thy stretch of peaceful bowers?  
Thy golden harvests flowing out of sight,  
Thy nestled homes and sun-illumined towers?  
Gazing upon the sunset's high-heap'd gold,  
Its crags of opal and of crysolite,  
Its deeps on deeps of glory that unfold  
Still brightening abysses,  
And blazing precipices,  
Whence but a scanty leap it seems to heaven,  
Sometimes a glimpse is given,  
Of thy more gorgeous realm, thy more unstinted  
blaze.

O, Land of Quiet! to thy shore the surf  
Of the perturbed Present rolls and sleeps;  
Our storms breathe soft as June upon thy turf  
And lure out blossoms, to thy bosom leaps,  
As to a mother's, her o'er-wearied heart,  
Hearing far off and dim the ringing mart,  
The hurrying feet, the curses without number,  
And, circled with the glow Elysian,  
Of thine exulting vision,  
Out of its very earnest charms for peace and  
slumber.

To thee the Earth lifts up her fetter'd hands  
And cries for vengeance; with a pitying smile  
Thou bleasest her and she forgets her bonds,  
And her old wo-worn face a little while  
Grows young and noble; unto thee the Oppressor  
Looks, and is dumb with awe;  
The eternal law  
Which makes the crime no less bloodful redresser,  
Shadows his heart with perilous foreboding,

And he can see the grim-eyed Doom  
From out the trembling gleam  
Its silent-footed stride toward his palace room.

What promises hast thou for Poets' eyes,  
Aweary of the turmoil and the wrong?  
To all their hopes what overjoy'd replies?  
What undream'd contentment for blankets of song?  
The happy plains no war-trumpets howling o'er  
Disturb, and leads the poor to huts the poor  
The humble glances not on the high with scorn  
Love leaves no rugged ascent, no ground to scorn  
In vain strives self the godlike error to smother  
From the soul's depths  
It throes and leaps:  
The noble wrath foul rags beholden his brother.

To thee the Martyr looketh, and his fore-  
Unlock their fangs and leave his agonies  
To thee the Poet and his toil aspires,  
And grief and hunger climb about his fires  
Welcome as children: thou upbraidest  
The lone Inventor by his chosen band  
The Prophet cries to thee when hearts are sore  
And, gazing o'er the midnight's black sea  
Sees the drowned soul awaken at the sea  
And stretch its happy arms and leap up as  
chantered.

Thou biddest vengeance, but no wrong-doer  
The guilty thinks it pity; taught by thee  
Fierce tyrants drop the scourges wherewith and  
Their own souls they were scourging, as  
quivers see  
With horror in their hands the accursed sword  
That tore the weak One's side on Calvary,  
And from their trophies shrink with ghostly  
Thou, too, art the Forgiver,  
The beauty of man's soul to man revealing  
The arrows from thy quiver  
Pierce error's guilty heart, but only pass  
healing.

O, whither, whither, glory-winged dream,  
From out life's swirl and turmoil would  
hear me?  
Shut, gates of Fancy, on your golden gleam,  
This agony of hope's vain contrast spare me!  
Fate, cheating glow and leave me to my age  
as a coward who would have  
A charm against the present sorrow  
From the vague Future's promise of change  
As life's alarms never roll,  
The ancient dicker calls,  
Belonging, from the walls  
In the high temple of the soul;  
Where are most dangers, there the poet's hope  
To feed the soul with passion,  
To heal its devastations  
With words of un-horn truth, with love that is  
warrior.

## J. M. LEGARE.

[Born, 18—.]

MR. LEGARE is of Charleston, South Carolina, and is of the family of the late eminent scholar and orator HUGH S. LEGARE. He published, in Boston, in 1848, "Orta Undis, and other Poems," in Latin and English, and he has since contributed to the literary miscellanies many compositions

of various but progressive excellence. His favourite themes are of love and nature, and his writings are often pervaded by a religious feeling. His taste is elegant, and his tone chivalrous and manly. His verse is occasionally abrupt and harsh—perhaps from attempted condensation.

### THANATOKALLOS.

I THINK we faint and weep more than is manly ;  
I think we more mistrust than Christians should.  
Because the earth we cling to interposes  
And hides the lower orbit of the sun,  
We have no faith to know the circle perfect,  
And that a day will follow on the night :  
Nay, more, that when the sun we see, is setting,  
He is but rising on another people,  
And not his face but ours veil'd in darkness.  
We are less wise than were the ancient heathen  
Who temper'd feasting with a grisly moral.

With higher hope, we shrink from thoughts of  
dying,  
And dare not read, while yet of death unbidden,  
As gipsies in the palm, those seams, and circles,  
And time-worn lineaments, which kings in purple  
Have trembled to behold, but holy men,  
Interpreting aright, like martyr'd STEPHEN,  
In singleness of heart have sunk to sleep ;  
God's children weary with an evening ramble.  
Unthinking custom from our very cradle  
Makes us most cowards where we should be bold.  
The house is closed and hush'd ; a gloom funereal  
Pervades the rooms once cheerful with the light ;  
Sobs and outcries from those we love infect us  
With strange disquiet, making play unsought  
Before they take us on the knee and tell us  
We must no more be joyful, for a dread  
And terrible calamity has smitten one.

And then, poor innocents, with frightened hearts  
Within the awful chamber are we led  
To look on death ; the hard, impassive face,  
The formal shroud, which the stiff feet erect  
Into the semblance of a second forehead,  
Swathed and conceal'd ; the tumbler whence he  
drank

Who ne'er shall drink again ; the various adjuncts  
Of a sick room ; the useless vials  
Half emptied only, on the hearth the lamp,  
Even the fly that buzzes round and settles  
Upon the dead man's mouth, and walking thence  
Into his nostril, starts him not from slumber.  
All portions of the dreary, changeless scene

In the last drama, with unwholesome stillness  
Succeeding to the weepings and complaints  
Of Heaven's own justice, and loud cries for succour  
That fill the dying ear not wholly dead,  
Distract the fluttering spirit, and invest  
A death-bed with a horror not its own.  
I thought of these things sadly, and I wonder'd  
If in this thanatopsis, soul as clay  
Took part and sorrow'd. While I this debated,  
I knew my soul was loosing from my hold,  
And that the pines around, assuming shape  
Of mournful draperies, shut out the day.  
Then I lost sight and memory for a moment,  
Then stood erect beside my usual couch,  
And saw my longwhile tenement, a pallid  
And helpless symbol of my former self.  
The hands laid heavily across the breast,  
The eyelids down, the mouth with final courage  
That aim'd a smile for sake of her who watch'd,  
But lapsed into a pang and so congeal'd,  
Half sweet, half suffering : Aria to Caecinna.

Poor sinful clod, erewhile the spirit's master  
Not less than servant, with desire keen  
Alloying love, and oft with wants and aching  
Leading the mind astray from noblest deeds  
To sell its birthright for an ESAU's portion.  
I all forgave, for I was all forgiven.  
Phosphor had brought a day too broad for twilight  
Or mist upon its confines. All the old  
Sad mysteries, that raise gigantic shadows  
Betwixt our mortal faces and God's throne,  
Had fainted in its splendour ; pride and sin,  
Sorrow and pain, and every mortal ill,  
In the deserted tenement remain'd,  
A palace outwardly, a vault within.  
And so, because she thought it still a palace  
And not a prison with the prisoner fled,  
She stood before the gates accustom'd. Weeping,  
Laid her moist cheek upon its breast, and cried,  
" My lord ! my life ! " to what had ceased from living,  
And could no more command with word or eye.  
It moved my pity sorely, for these fingers,  
Now lock'd in agonizing prayer, once turn'd  
Gently the pages of his life who slumber'd ;  
And this brave mouth, with words of faith and cheer

Strew'd flowers in the path he needs must tread ;  
 That as a conqueror and not a captive,  
 Dragg'd at the heavy chariot-wheels of Time,  
 And through an arch triumphal, where for others  
 A narrow portal opens in the sod,  
 Silent, and sad, and void of outlet, he  
 The kingdom of his Lord might enter in.  
 Thus she made dying sweet and full of beauty  
 As life itself. There was no harsh transition ;  
 He that slept twofold, woke a single nature  
 Beatified and glad. But she who stay'd,  
 Poor little Roman heart, no longer brave  
 Now that the eyes were shut forevermore,  
 Which made all virtues sweeter for their praise,  
 Saw not the joy and greatness of the change.  
 And I drew near her, as a spirit may  
 Not to the mortal ear, but that the words  
 Seem'd teachings of her bruised and lowly soul :  
 "Is this the poet of thy summer days,  
 The thoughtful husband of maturer years ?  
 Are these the lips whose kindly words could reach  
 The deepness of thy nature ? If they be,  
 Let them resume their own, nor tarry. Nay,  
 Thou *knowest* all that thou didst ever love  
 Is lifted out, and all that thou didst hate  
 Lived in the flesh, and with the flesh remains.  
 What matters it to thee if this decays,  
 And ming'ling with the sod, is trampled on  
 Of clownish feet, by gleaming share upturn'd,  
 Or feeds a rose, or roots a noisome weed ?  
 How canst thou halve thy heart, half to the grave,  
 Half to high Heaven yield ? Thank God instead,  
 That he who was so dear to thee, released  
 From sin and care, at length has found great peace."  
 While she thus mused, her silent tears were stay'd,  
 And kneeling down, with her sweet, patient face  
 Lifted toward heaven, itself sufficient prayer—  
 "Lord God !" she cried, "thou knowest best how  
 weak

And frail I am, and faithless ; give me strength  
 To take the rod thou sendest for a staff,  
 And falter never more in this lone journey !"   
 Then she went forth and gather'd freshest flowers,  
 And strew'd them on the dead : young violets  
 Upon the breast, verbena round the temples,  
 Loose rose-leaves o'er the mouth, to hide the pang.  
 And in his hand a lily newly open'd,  
 In token of her faith and his transition.  
 And in her eyes there reign'd such quietude,  
 That those who saw her, said, "An angel surely  
 Has spoken with her, or her reason's moved  
 By sufferings prolong'd." But none might say  
 She loved but lightly, or with levity  
 Look'd forward to the common lot of all.

#### MAIZE IN TASSEL.

The blades of maize are broad and green,  
 The turn-rod scarcely shows between  
 The long and softly-rustling rows  
 Through which the farmer homeward goes.  
 The blue smoke curling through the trees,  
 The children round their mother's knees,  
 He sees, and thanks God while he sees.

He holds one in his sturdy hands  
 Aloft, when at the threshold stands  
 (None noticed whence) a stranger. — "Dance !"  
 The stranger said, as half with shame  
 He made request : "astray and poor,  
 By hunger guided to your door,  
 I—" "Hush," she answer'd, "say no more."  
 The farmer set the prattler down—  
 (Soft heart, although his hands were brown—  
 With words of welcome brought and pass'd  
 Cool water from the spring : the dame  
 The wife set out. What me'low light  
 Made the mean hovel's walls as white  
 As snow ? how sweet their bread that eat  
 Long while their humble lot had been  
 To dwell with poverty : between  
 Them a' one pillow and a bed  
 Were shared. But to the latter 'ed  
 The guest in peaceful slumber lay.  
 While, with what broken sleep they met  
 The dame and host await the day.  
 So pass'd the night. At length the dawn  
 Arrived, and show'd the stranger gone.  
 To none had e'er been closed their door  
 Who ask'd for a'ime ; yet none before  
 Had so much lack'd in courtesy.  
 So spoke the wife. Her husband, he  
 Sat musing by most anxious y—  
 Of sterner need. A drought that year  
 Prevail'd, and though the corn in ear  
 Began to swell, must perish all  
 Unless a kindly rain should fall.  
 God send it straight !—or but from man  
 To eye, the hoard of buried corn,  
 Ay, food itself, were lost and gone.  
 Such thoughts now bring him to the door  
 Perchance some cloud sails up before  
 The morning breeze. None—none ; a vast  
 His eyes explore the blue again :  
 With sighs to earth returns his gaze.  
 Ha ! what is here ?—to God be praise !  
 See, see the glad drops on the maize !  
 No mist had dimm'd the night, and yet  
 The furrows all lay soft and wet,  
 As if with frequent showers ; nay,  
 More—all bloom that shuns the day,  
 And tassels tall, and ear and blade,  
 With heavy drops were downward weigh'd  
 And a swift stream the pathway fray'd  
 Long while might I prolong this strain,  
 Relating thence how great his gain,  
 How he who he d not trim the poor,  
 Now saw his cornen's running o'er ;  
 And how his riches grew again,  
 And on his hill-side ripen'd grain  
 When parch'd was that within the plain.  
 But who the guest was of that night  
 Conjecture thou—I dare not write.  
 We know that angels, with the men  
 Of men, of men the guests have been ;  
 That he who giveth to the poor,  
 Lends to the Lord. (I am not sure—)  
 The promise here deep meaning bore.

# THOMAS BUCHANAN READ.

[Born, 1822.]

MR. READ was born in Chester county, Pennsylvania, on the twelfth of March, 1822. His family having separated, in consequence of the death of his father, he in 1839 went to Cincinnati, where he was employed in the studio of CLEVELAND the sculptor, and there his attention was first directed to painting, which he chose for his profession, and soon practised with such skill as to arrest the favourable notice of some of the most eminent persons of the city and adjoining country, several of whom, including the late President HARRISON sat to him for portraits, which he carried as specimens of his abilities to New York, when he settled in that city, in 1841, while he was still under twenty years of age. After a few months he removed to Boston, where he remained until 1846, when he went to Philadelphia, where he has since resided.

Mr. READ's earliest poems were a series of lyrics published in the "Boston Courier" in 1843 and 1844. In 1847 his first volume appeared in Boston, under the title of "Poems," and in 1848 he printed in Philadelphia a second collection, under the name of "Lays and Ballads."

Mr. READ's distinguishing characteristic is a delicate and varied play of fancy. His more ambitious productions display its loftier exercise, rather than that of a distinct and creative imagination; he is a lark flickering aloft in the pure air of song, not an eagle, courting its storms and undazzled by its meridian splendour. And, to extend the comparison, his muse most delights in common and humble subjects. The flowers that spring by the dusty wayside, the cheerful murmur of the meadow brook, the village tavern and rustic mill, and all quiet and tender impulses and affections, are his most favourite sources of inspiration. He excels in homely description, marked frequently by a quaintness of epithet and a quiet and natural pathos. Many of his lyrics on simple and common themes have become widely popular.

His verse, though sometimes irregular, is always musical. Indeed, in the easy flow of his stanzas and in the melody of their cadences, he seems to follow some chime of sound within his brain. This is the pervading expression of his poems, most of which might more properly be called songs. Though he has written in the dramatic form with freedom and unaffected feeling, his province is evidently the lyrical. Some of the brief songs in his last volume, among which "The Nameless," "Bring me the Juice of the Honey Fruit," and "The Light of our Home," may be cited, are fine specimens of the school in which BARRY CORNWALL attained his poetical fame.

Mr. READ's familiarity with the rural life of this country gives a peculiar freshness to his descrip-

tions of rural scenery and objects. His early recollections are of the country, and of the habits of the primitive Pennsylvania farmers, in many respects the most picturesque and truly pastoral to be found in these active and practical times. A school of American pastoral poetry is yet to be established. The fresh and luxuriant beauty of our inland scenery has been sung in noble verse by BRYANT and WHITTIER, and with less power in the sweet and plaintive strains of CARLOS WILCOX, and the striking productions of STREET and GALLAGHER; but the life of an American farmer has not yet received a just degree of attention from our poets. Mr. READ has touched on this ground very successfully in his "Stranger on the Sill," "The Deserted Road," and other illustrations of country life. Their graphic truth and healthful sentiment will be recognised by readers familiar with their subjects. Like most of our poets, however, in his earlier poems Mr. READ wrote from the inspiration of foreign song and story, and he seems but lately to have perceived that the most appropriate field for the exercise of his fancy is to be found at home. In one of the finest of his pieces, in which he inscribes his last volume to a friend, he discloses the range of his truest sympathies:

Come thou, my friend!—the cool autumnal eves  
About the hearth have drawn their magic rings;  
There, while his song of peace the cricket weaves,  
The simmering hickory sings.....  
The leafless branches chase the roof all night,  
And through the house the troubled noises go,  
While, like a ghostly presence, thin and white,  
The frost foretells the snow.  
The muffled owl within the swaying elm  
Thrills all the air with sadness as he swings,  
Till Sorrow seems to spread her shadowy realm  
About all outward things.  
Come, then, my friend, and this shall seem no more—  
Come when October walks his red domain,  
Or when November from his windy floor  
Winnows the snow and rain.  
And when old Winter through his fingers numb  
Blows till his breathings on the windows gleam;  
And when the mill-wheel, spiked with ice, is dumb  
Within the neighbouring stream.  
Then come, for nights like these have power to wake  
The calm delight no others may impart,  
When round the fire true souls communing make  
A summer in the heart.  
And I will weave athwart the mystic gloom,  
With hand grown weird in strange romance, for thee  
Bright webs of fancy from the golden loom  
Of charmed Poesy!  
And let no censure in thy looks be shown,  
That I, with hands adventurous and bold,  
Should grasp the enchanted shuttle which was thrown  
Through mightier warps of old!

Mr. READ is never more successful than when his poems reflect his own observation and emotion.

## THE ALCHEMIST'S DAUGHTER.

GIACOMO, the Alchemist.  
BERNARDO, his son-in-law.  
ROSALTA, his daughter, and Bernardo's wife.  
LORENZO, an servant.

SCENE I.—*BERNARDO*.—*The interior of Giacomo's house. GIACOMO and LORENZO discovered together.—TIME, a little before daybreak.*

*Giacomo.* Art sure of this?

*Lorenzo.* Ay, signor, very sure.

'Tis but a moment since I saw the thing;  
BERNARDO, who last night was sworn thy son,  
Hath made a villainous barter of thine honour:  
Thou mayst rely the duke is where I said.

*Gia.* If so—no matter—give me here the light.

*Lor. (alone).* Oh, what a night! It must be all a dream!

For twenty years, since that I wore a beard,  
I've served my melancholy master here,  
And never until now saw such a night!  
A wedding in this silent house, hush—  
A festival! The very walls in mute  
Amazement stared through the unnatural light,  
And poor ROSALTA, bless her tender heart,  
Look'd like her mother's haunted ghost! Ah me,  
Her mother died long years ago, and took  
One half the blessed sunshine from our house—  
The other half was hurried off last night.  
My master, solemn soul, he walk'd the halls  
As if in search of something which was lost;  
The groom, I liked not him, nor ever did,  
Spoke such perpetual sweetness, till I thought  
He wore some sugar'd villain within  
But then he is my master's ancient friend,  
And always known the favourite of the duke,  
And, as I know, our lady's treacherous lord!  
Oh, holy Mother, that to villain hawks  
Our dove should fall a prey! poor gentle dear!  
Now if I had their necks within my grasp,  
Those fingers should be adders at their throats!  
No matter—if my master be himself,  
Nor time nor place shall bind up his revenge.  
He's not a man to spend his wealth in noise,  
But when his mind is made, with even pace  
He walks up to the deed and does his will.  
In fancy I can see him to the end:  
The duke perch' once already breathes his last,  
And for BERNARDO, he will join him soon;  
And for ROSALTA, she will take the veil,  
To which she hath been heretofore inclined;  
And for my master he will take again  
To alchemy—a pastime well enough,  
For aught I know, and honest Christian work.  
Still it was strange how my poor mistress died,  
Faint, as she was, within her husband's study.  
The rumour went she died of suffocation;  
Some cursed crumble, which had been left  
By GIACOMO burning, fill'd the room,  
And when the lady enter'd, took her breath.  
He found her there, and from that day the place  
Has been a house for darkness and for dust!  
I hear him coming! by his hurried step  
There's something done, or will be very soon.

*Exit GIACOMO.* *(He mutters a few words, and then)*  
LORENZO looks on.

*Gia.* LORENZO, thou hast served me faithfully  
And faithfully. Now answer me, how dost  
That thou wert in the street at such an hour?

*Lor.* When that the festival was o'er last night  
I went to join some comrades in their wine  
To pass the time in merriment of the event.

*Gia.* And doubtless thou wert blinded by wine?

*Lor.* Indeed, good signor, tho' the wine flows  
I could not touch it, though much urged by all  
Too great a sadness sat upon my heart.

I could do naught but sit and sigh, and think  
Of our ROSALTA in her bridal dress.

*Gia.* And what, too! so much the more 'tis  
But, as I said, thou'st served me long and well.

Perchance too long—too long by just a day  
Here, take this purse, and find another night.

*Lor.* Oh, signor, do not drive me thus away  
If I have made mistake—

*Gia.* No, sirrah, no!

Thou hast not made mistake, but something else.

*Lor.* Oh, pray you, what is that, then, I do?

*Gia.* A lie!

*Lor.* Indeed, good master, on my knee  
I swear that what I said is unadorned truth.

*Gia.* Pshaw, pshaw!—no more of that! I do  
I join the instant to my daughter's room.

And find BERNARDO sleeping at her side!  
Some villain's gold hath bribed thee thus to lie  
Go, go!

*Lor.* Well, if it must be, then it must  
But I would swear that what I said was true.  
Though all the devils from the deepest pit  
Should rise to contradict me!

*Gia.* Prating still!

*Lor.* No, signor—I am going; stay—my boy  
Oh, blessed Virgin, grant some proof of it!

This paper, as they changed their names, drop  
Between them to the ground, and when they pass  
I pick'd it up and placed it safely here.

*Gia. (examining it).* Who forged the name  
Fabricate this too.

Get to thy duties, sir, and mark me well,  
Let no word pass thy lips about the matter—

BERNARDO's very hand indeed is here!  
Oh, compact villainous and black! Condemn  
The means, the hour, the signal—everything  
To rob my honour of its holiest part!

LORENZO, shake w' fool—he does not care  
The mischief was all done, and that it was  
The duke he saw departing. Oh, damn—damn!

How shall I hold this river of my wrath?  
It must not burst—no, rather it shall sweep  
A noiseless, unceasing, whirling to its centre  
All thoughts and plans to further my wrongs,  
And rid me of this most accursed blot!

The past returns to me again—the hour  
I gladly had forgot, comes like a ghost,  
And points with shadowy finger to the woe  
Which best shall compensate my just wrongs.

The laboratory hath been closed too long,  
The door smiles welcome to me once again.  
The dusky latch invites my hand. I come!

*(He goes to the door, and stands upon the threshold.)*

The past returns to me again—the hour  
I gladly had forgot, comes like a ghost,  
And points with shadowy finger to the woe  
Which best shall compensate my just wrongs.

The laboratory hath been closed too long,  
The door smiles welcome to me once again.  
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I gladly had forgot, comes like a ghost,  
And points with shadowy finger to the woe  
Which best shall compensate my just wrongs.

The laboratory hath been closed too long,  
The door smiles welcome to me once again.  
The dusky latch invites my hand. I come!

*(He goes to the door, and stands upon the threshold.)*

O thou, whose life was stolen from me here,  
Stand not to thwart me in this great revenge;  
But rather come with large, propitious eyes,  
Smiling encouragement with bygone looks!  
Ye sages, whose pale, melancholy orbs  
Gaze through the darkness of a thousand years,  
Oh, pierce the solid blackness of to-day,  
And fire anew this crucible of thought,  
Until my soul flames up to the result!

(He enters, and the door closes.)

SCENE II.—Another apartment in the Alchemist's house.—  
Enter ROSALIA and BERNARDO.

Rosalia. You tell me he has not been seen to-day?

Bernardo. Save by your trusty servant here, who  
says

He saw his master, from without, unclosed  
The shutters of his laboratory while  
The sun was yet unrisen. It is well;  
This turning to the past pursuits of youth  
Argues how much the aspect of to-day  
Hath driven the ancient darkness from his brain.  
And now, my dear ROSALIA, let thy face,  
And thoughts, and speech, be dress'd in summer  
smiles,

And naught shall make a winter in our house.

Ros. Ah, sir, I think that I am happy!

Ber. Happy?

Why so, indeed, dear love, I trust thou art!  
But thou dost sigh, and look along the floor  
So vaguely, that thy happiness seems rather  
The constant sense of duty than true joy.

Ros. Nay, chide me not, good sir; the world to me  
A riddle is at best: my heart has had  
No tutor. From my childhood until now  
My thoughts have been on simple, honest things.

Ber. On honest things? Then let them dwell  
henceforth

On love, for nothing is more honest than  
True love.

Ros. I hope so, sir—it must be so!  
And if to wear thy happiness at heart  
With constant watchfulness, and if to breathe  
Thy welfare in my orisons, be love,  
Thou never shalt have cause to question mine.  
To-day I feel, and yet I know not why;  
A sadness which I never knew before;  
A puzzling shadow swims upon my brain,  
Of something which has been or is to be.  
My mother coming to me in my dream,  
My father taking to that room again,  
Have somehow thrill'd me with mysterious awe.

Ber. Nay, let not that o'ercast thy gentle mind:  
For dreams are but as floating gossamer,  
And should not blind or bar the steady reason;  
And alchemy is innocent enough,  
Save when it feeds too greedily on gold,  
A crime the world not easily forgives.  
But if ROSALIA likes not the pursuit  
Her sire engages in, my plan shall be  
To lead him quietly to other things.  
But see—the door uncloses, and he comes.

Enter GIACOMO in loose-gown and dishevelled hair.

Gia. (not perceiving them). Ha, precious vil-  
lains, ye are caught at last!

Both. Good-morrow, father

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Gia. Ah, my pretty doves!

Ber. Come, father, we are jealous of the art  
Which hath deprived us all the day of thee.

Gia. Are ye indeed? (Aside.) How smoothly to  
the air

Slides that word *father* from his slippery tongue!  
Come hither, daughter—let me gaze on thee;  
For I have dream'd that thou wert beautiful—  
So beautiful, our very duke did stop  
To smile upon thy brightness. What sayst thou,  
BERNARDO, didst thou ever dream such things?

Ber. That she is beautiful I had no cause to dream:  
Mine eyes have known the fact for many a day.  
What villains didst thou speak of even now?

Gia. Two precious villains, Carbon and Azote:  
They have perplex'd me heretofore; but now  
The thing is plain enough. This morning, ere  
I left my chamber, all the mystery stood  
Asudden in an awful revelation!

Ber. I'm glad success has crown'd thy task to-  
day;

But do not overtoil thy brain. These themes  
Are dangerous things, and they who master'd most  
Have fallen at last but victims to their slaves.

Gia. It is a glorious thing to fall and die  
The victim of a noble cause.

Ber. Ay, true.

The man who battles for his country's right  
Hath compensation in the world's applause;  
The victor when returning from the field  
Is crown'd with laurel, and his shining way  
Is full of shouts and roses. If he fall,  
His nation builds his monument of glory.  
But mark the alchemist who walks the streets:  
His look is down, his step infirm, his hair  
And cheeks are burn'd to ashes by his thought;  
The volumes he consumes, consume in turn;  
They are but fuel to his fiery brain,  
Which, being fed, requires the more to feed on.  
The people gaze on him with curious looks,  
And step aside to let him pass untouch'd,  
Believing Satan hath him arm-in-arm.

Gia. Are there no wrongs but what a nation  
feels?

No heroes but among the martial throng?  
Nay, there are patriot souls who never grasp'd  
A sword, or heard the crowd applaud their names;  
Who lived and labour'd, died and were forgot,  
And after whom the world came out and reap'd  
The field, and never question'd who had sown.

Ber. I did not think of that.

Gia. Now mark ye well,  
I am not one to follow phantom themes,  
To waste my time in seeking for the stone,  
Or crystallizing carbon to o'erflood  
The world with riches which would keep it poor;  
Nor do I seek the elixir that would make  
Not life alone, but misery, immortal;  
But something far more glorious than these.

Ber. Pray what is that?

Gia. A cure, sir, for the heart-ache.  
Come, thou shalt see. The day is on the wane:  
Mark how the moon, as by some unseen arm,  
Is thrust toward heaven like a bloody shield!  
On such an hour the experiment must begin.

2 r 2



Come, thou shalt be the first to witness this Most marvellous discovery. And thou, My pretty one, betake thee to thy bower, And I will dream thou'rt lovelier than ever. Come, follow me. (*To BERNARDO.*)

*Ros.* Nay, father, stay; I'm sure Thou art not well—thine eyes are strangely lit; The task fear has overwork'd thy brain.

*Gia.* Dearest ROSALIA, what were eyes or brain Compared with banishment of sorrow! Come.

*Ber.* (*aside to ROSALIA*). I will indulge awhile this curious humour:

Adieu! shall be with thee anon again.

*Gia.* (*overhearing him*). When Satan shall regain his wings, and sit

Approved in heaven, perchance, but not till then.

*Ber.* What, "not till then!"

*Gia.* Shall he be worthy deem'd To walk, as thou hast said the people thought, Link'd with the mighty-sou'd philosopher: And yet the people sometimes are quite right—The devil's at our elbow oftener than We know.

(*He goes BERNARDO to arm, and they enter the laboratory.*)

*Ros.* (*alone*). He never look'd so strange before; His cheeks are suddenly grown pale and thin; His very hair seems whiter than it did. Oh, surely, 'tis a fearful trade that crowds The work of years into a single day! It may be that the sadness which I wear Hath clothed him in its own peculiar hue. The very sunshine of this cloudless morn Seem'd but a world of broad, white desolation; While in my ears small melancholy bells Kindl'd their long, solemn, and prophetic chime. But hark! a louder and a holier toll, Shedding its benediction on the air, Proclaims the vesper hour—*Ave Maria!*

(*Enter ROSALIA*.)

SCENE III.—GIACOMO AND BERNARDO discovered in the laboratory.

*Gia.* What sayst thou now, BERNARDO?

*Ber.* Let me live Or die in drawing this delicious breath: I ask no more!

*Gia.* (*aside*). Mark, how with wondering eyes He gazes on the burning crucibles, As if to drink the rising vapour with His every sense.

*Ber.* Is this the balm thou spak'st of?

*Gia.* Ay, sir, the same.

*Ber.* Oh, would that now my heart Were torn with every grief the earth hath known, Then would this sense be sweeter by tenfold! Where didst thou learn the secret and its use when?

*Gia.* From GEMERDOW to PARACRESCUS, none Have mention'd the discovery of this.

The need of it was patent to the thought. [out] *Ber.* How long with these small crucibles hast thou? *Gia.* A little while, but there are two beside, That when thy sense is tuned up to the point, May then be fired, and when thou breath'st their fumes,

Nepenthe deeper it shall seem than that Which HELLER gave the guests of MANDELAR.

But come, thou'rt weary of this thinking or Let us depart.

*Ber.* Not for the wealth of worlds

*Gia.* Nay, but thy bride awaits thee—

*Ber.* Go to her

And say I shall be there anon.

*Gia.* I will.

(*Aside*). Now while he stands enchained within I'll to ROSALIA'S room, and don his cloak And cap, and sally forth to meet the duke.

'Tis now the hour, and if he comes—

*Ber.* (*alone*). These delicate and manly wits from the fields

Of some celestial world. I am alone— Then wherefore not inhale that deeper draught That sweet nepenthe which these other two, When burning, shall dispense! 'Tis now gone done,

And I will do it!

(*He puts on the two crucibles on the table.*)

Now, Sir Alchemist, Linger as long as it may suit thy pleasure— 'Tis mine to tarry here. Oh, by St. John, I'll turn philosopher myself, and do Some good at last in this benighted world! Now how like demons on the succubus sofa Making grimaces, keeps the laughing fiend, Filling the room with a mysterious hum, Which rols and writhes about the chimney as Taking thousand strange, fantastic shapes, And every form is lit with burning eyes, Which pierce me through and through like arrows!

The dim walls grow unsteady, and I seem To stand upon a reeling deck. Hold, hold! A hundred crags are toppling overhead. I faint, I sink—now let me clutch that knob— Oh, devil! It breaks to splinters in my grasp! What ghost is that which hurries through the dark? The duke! the duke! and bleeding at the nose Whose dagger struck the blow!

(*Enter ROSALIA*.)

*Gia.* Mine, villain, mine!

What! thou'rt not the other two burning Impatient dox, thou cheat'st me to the last! I should have done the deed—and yet 'tis vain! Thou diest by thine own dull hardness!

*Ber.* Ha! is it so! Then follow thou!

*Gia.* My time

Is not quite yet; this antidote shall plann A bar between us for a little while.

(*He raises a stool to the top, draws, and flings it off.*)

*Ber.* (*rallying*). Come, give it me—

*Gia.* Ha, ha! I drain'd it all!

There is the broken vial.

*Ber.* Is there no arm

To save me from the abyss?

*Gia.* No, villain, none.

And take this cursed record of thy plot,

(*He shows a paper on which is written the names of the conspirators.*)

And it shall gain thee speedy entrance at The infernal gate!

*Gia.* (*looking on the body*). From the body This body now is honest as the sun,

The very best of earth, lie where it may.  
My mantle must conceal the thing from sight;  
For soon ROSALIA, as I bade her, shall  
Be here. O Heaven! vouchsafe to me the power  
To do this last stern act of justice. Thou  
Who call'dst the child of JAIRUS from the dead,  
Assist a stricken father now to raise  
His sinless daughter from the bier of shame  
And may her soul, unconscious of the deed,  
Forever walk the azure fields of heaven!

*Enter ROSALIA, dressed in simple white, bearing a small golden crucifix in her hand.*

**Ros.** Dear father, in obedience, I have come—  
But where's BERNARDO?

**Gia.** Gone to watch the stars;  
To see old solitary Saturn whirl  
Like poor Ixion on his burning wheel—  
He is our patron orb to-night, my child.

**Ros.** I do not know what strange experiment  
Thou'dst have me see, but in my heart I feel  
That HE, in whose remembrance this was made,  
*(Looking at the cross.)*

Should be chief patron of our thoughts and acts.  
Since vesper time—I know not how it was—  
I could do naught but kneel and tell my prayers.

**Gia.** Ye bless'd angels, hymn the word to heav'n.  
Come, daughter, let me hold thy hand in mine,  
And gaze upon the emblem which thou bearest.

*(He looks upon the crucifix a while, and presses it to his lips.)*

**Ros.** Pray, tell me, father, what is in the air?

**Gia.** Seest thou the crucibles, my child? Now  
I'll drop a simple essence into each. [mark—

**Ros.** My sense is flooded with perfume!

**Gia.** Again.

**Ros.** My soul, asudden, thrills with such delight,  
It seems as it had won a birth of wings!

**Gia.** Behold, now when I throw these jewels in,  
The glories of our art!

**Ros.** A cloud of hues  
As beautiful as morning fills the air;  
And every breath I draw comes freighted with  
Elysian sweets! An iris-tinted mist,  
In perfumed wreaths, is rolling round the room.  
The very walls are melting from my sight,  
And surely, father, there's the sky o'erhead!  
And on that gentle breeze did we not hear  
The song of birds and silvery waterfalls?  
And walk we not on green and flowery ground?  
Férrara, father, hath no ground like this:  
The ducal gardens are not half so fair!  
Oh, if this be the golden land of dreams,  
Let us forever make our dwelling here.  
Not lovelier in my earliest visions seem'd  
The paradise of our first parents, fill'd  
With countless angels whose celestial light  
Thrill'd the sweet foliage like a gush of song.  
Look how the long and level landscape gleams,  
And with a gradual pace goes mellowing up  
Into the blue! The very ground we tread  
Seems flooded with the tender hue of heaven;  
An azure lawn is all about our feet,  
And sprinkled with a thousand gleaming flowers.

**Gia.** Nay, dear ROSALIA, cast thy angel ken  
Far down the shining pathway we have trod,  
And see behind us those enormous gates

To which the world has given the name of death;  
And note the least among yon knot of lights,  
And recognise your native orb, the earth!  
For we are spirits threading fields of space,  
Whose gleaming flowers are but the countless stars.  
But now, dear love, adieu!—a flash from heaven,  
A sudden glory in the silent air—  
A rustle as of wings, proclaims the approach  
Of holier guides to take thee into keep.  
Behold them gliding down the azure hill,  
Making the blue ambrosial with their light!  
Our paths are here divided. I must go  
Through other ways, by other forms attended!

## THE REALM OF DREAMS.

*"The baseless fabric of a vision."*

Ort have I wander'd through the realm of dreams,  
By shadowy mountains and clear running streams,  
Catching at times strange, transitory gleams  
Of Eden-vistas, glimmering through a haze  
Of floral splendour, where the birds, ablaze  
With colour, streak'd the air like flying stars,  
With momentary bars;  
And heard low music breathe above, around,  
As if the air within itself made sound—  
As if the soul of Melody were pent  
Within some unseen instrument,  
Hung in a viewless tower of air,  
And with enchanted pipes beguiled its own despair.  
But stranger than all other dreams which led,  
Asleep or waking, my adventurous tread,  
Were these which came of late to me  
Through fields of slumber, and did seem to be  
Wrapp'd in an awful robe of prophecy. [boughs  
I walk'd the woods of March, and through the  
The earliest bird was calling to his spouse;  
And in the shelter'd nooks  
Lay spots of snow,  
Or with a noiseless flow  
Stole down into the brooks;  
And where the springtime sun had longest shone  
The violet look'd up and found itself alone.  
Anon I came unto a noisy river,  
And felt the bridge beneath me sway and quiver;  
Below, the hungry waters howl'd and hiss'd,  
And upward blew a blinding cloud of mist;  
But there the friendly Iris built its arch,  
And I in safety took my onward march.  
Now coming to a mighty hill,  
Along the shelvy pathway of a rill  
Which danced itself to foam and spray,  
I clomb my steady way.  
It may be that the music of the brook  
Gave me new strength—it may be that I took  
Fresh vigour from the mountain air  
Which cool'd my cheek and fann'd my hair;  
Or was it that adown the breeze  
Came sounds of wondrous melodies—  
Strange sounds as of a maiden's voice  
Making her mountain-home rejoice!  
Following that sweet strain, I mounted still  
And gained the highest hemlocks of the hill,

Old guardians of a little lake, which sent  
 Adown the brook its crystal merriment,  
 Blessing the valley where the planter went [tent.  
 Sowing the furrow'd mould and whistling his con-  
 Through underwood of laurel, and across  
 A little lawn shoe-deep with sweetest moss,  
 I pass'd, and found the lake, which, like a shield  
 Some giant long had ceased to wield,  
 Lay with its edges sunk in sand and stone,  
 With ancient roots and grasses overgrown;  
 But far more beautiful and rare  
 Than any strange device that e'er  
 Glitter'd upon the azure field  
 Of ancient warrior's polish'd shield,  
 Was the fair vision which did lie  
 Emboss'd upon the burnish'd lake,  
 And in its sweet repose did make  
 A second self that sang to the inverted sky.  
 Not she who lay on banks of thornless flowers  
 Ere stole the serpent into Eden's bowers;  
 Not she who rose from Neptune's deep abodes  
 The wonder of Olympian gods;  
 Nor all the fabled nymphs of wood or stream  
 Which bless'd the Arcadian's dream,  
 Could with that floating form compare,  
 Lying with her golden harp and hair  
 Bright as a cloud in the sunset air.  
 Her tresses gleam'd with many stars,  
 And on her forehead one, like Mars,  
 A lovely crown of light dispread  
 Around her shining head.

And now she touch'd her harp, and sung  
 Strange songs in a forgotten tongue;  
 And as my spirit heard, it seem'd  
 To feel what it had lived or dream'd  
 In other worlds beyond our skies—  
 In ancient spheres of paradise;  
 And as I gazed upon her face,  
 It seem'd that I could dimly trace  
 Dear lineaments long lost of yore  
 Upon some unremember'd shore,  
 Beyond an old and infinite sea,  
 In the realm of an unknown century.  
 For very joy I clapp'd my hands,  
 And leap'd upon the nearer sands!—  
 A moment, and the maiden glanced  
 Upon me where I stood entranced;  
 Then noiselessly as moonshine falls  
 Adown the ocean's crystal walls,  
 And with no stir or wave attended,  
 Slowly through the lake descended;  
 Till from her hidden form below  
 The waters took a golden glow,  
 As if the star which made her forehead bright  
 Had burst and fill'd the lake with light!  
 Long standing there I watch'd in vain—  
 The vision would not rise again.

Again, in sleep, I walk'd by singing streams,  
 And it was May-day in my realm of dreams:  
 The flowering pastures and the trees  
 Were full of noisy birds and bees;  
 And swinging roses, like sweet censers, went  
 The village children making merriment,  
 Follow'd by older people; as they pass'd,  
 One beckon'd, and I join'd the last.

We cross'd the meadow, cross'd the brook,  
 And through the scented woodland took  
 Our happy way, until we found  
 An open space of vernal ground;  
 And there around the flowery pale  
 I join'd the jovous throng and sang with all their  
 But when the little ones had crown'd their  
 And danced their mazes to the wooded  
 To hunt the honeysuckles, and carouse  
 Under the spice-wood boughs—  
 I turn'd, and saw with wondering eye  
 A maiden in a tower near by,  
 Wreathed with unknown blossoms, such as  
 In orient isles with wonderful perfume.  
 And she was very beautiful and bright;  
 And in her face was much of that strange  
 Which on the mountain lake had been'd  
 Her speech was like the echo of that  
 Which on the hillside made me strong.  
 Now with a wreath, now with a crown  
 Pursuing a most marvellous trade—  
 Buying the lives of young and old  
 Some with fame, and some with gold.  
 And there with trembling steps I came,  
 But ere I ask'd for gold or fame,  
 Before I could announce my name,  
 The wreath fell wither'd from her head,  
 And from her face the mask was shed.  
 Her mantle dropp'd—and lo! the morning  
 Look'd on me through a nameless shroud.

Again I stood within the realm of dreams  
 At midnight, on a huge and shadowy  
 And from the east the full moon shed her  
 And from the sky a wild meteoric shower  
 Startled the darkness; and the night  
 Was full of ominous voices and strange  
 Like to a madman's brain; below  
 Prophetic tongues proclaiming  
 Behold the sullen roar  
 Of Ocean on the neighbouring shore;  
 And in the west a forest caught the sound  
 And bore it to its utmost bound.  
 And then, for hours, all stood as to behold  
 Some great event by mighty seers forecast.  
 And all the while the moon above the  
 Grew strangely large and red—and  
 Follow'd by a myriad stars,  
 Swung at one sweep into the western sky,  
 And, wailing with a melancholy roar,  
 Broke to a hundred flaming  
 Grating the heavens as with a  
 Then to that burning gate  
 A radiant spirit came, and through the  
 Smiled till I knew the angel, Fate!  
 And in its hand a golden key it bore  
 To open that celestial door.  
 Sure, I beheld that angel thrice;  
 Twice met on earth, it mock'd me twice;  
 But now behind those bars it beam'd  
 Such love as I had never dream'd,  
 Setting my prison'd soul to peace  
 With eyes that promised quick release;  
 And looks thus spake to looks, where lips  
 were dumb,  
 "Behold, behold the hour is come!"

THE BRICKMAKER.

I.

LET the blinded horse go round  
Till the yellow clay be ground,  
And no weary arms be folded  
Till the mass to brick be moulded.

In no stately structures skill'd,  
What the temple we would build ?  
Now the massive kiln is risen—  
Call it palace—call it prison :  
View it well : from end to end  
Narrow corridors extend—  
Long, and dark, and smother'd aisles :  
Choke its earthy vaults with piles  
Of the resinous yellow pine ;  
Now thrust in the fetter'd Fire—  
Hearken ! how he stamps with ire,  
Treading out the pitchy wine ;  
Wrought anon to wilder spells,  
Hear him shout his loud alarms ;  
See him thrust his glowing arms  
Through the windows of his cells.

But his chains at last shall sever ;  
Slavery lives not forever ;  
And the thickest prison wall  
Into ruin yet must fall.  
Whatsoever falls away  
Springeth up again, they say ;  
Then, when this shall break asunder,  
And the fire be freed from under,  
Tell us what imperial thing  
From the ruin shall upspring ?

There shall grow a stately building—  
Airy dome and column'd walls ;  
Mottoes writ in richest gilding  
Blazing through its pillar'd halls.

In those chambers, stern and dreaded,  
They, the mighty ones, shall stand ;  
There shall sit the hoary-headed  
Old defenders of the land.

There shall mighty words be spoken,  
Which shall thrill a wondering world ;  
Then shall ancient bonds be broken,  
And new banners be unfurl'd.

But anon those glorious uses  
In these chambers shall lie dead,  
And the world's antique abuses,  
Hydra-headed, rise instead.

But this wrong not long shall linger—  
The old capitol must fall ;  
For, behold ! the fiery finger  
Flames along the fated wall.

II.

Let the blinded horse go round  
Till the yellow clay be ground,  
And no weary arms be folded  
Till the mass to brick be moulded—  
Till the heavy walls be risen,  
And the fire is in his prison :

But when break the walls asunder,  
And the fire is freed from under,  
Say again what stately thing  
From the ruin shall upspring ?

There shall grow a church whose steeple  
To the heavens shall aspire ;  
And shall come the mighty people  
To the music of the choir.

On the infant, robed in whiteness,  
Shall baptismal waters fall,  
While the child's angelic brightness  
Sheds a halo over all.

There shall stand enwreathed in marriage  
Forms that tremble—hearts that thrill—  
To the door Death's sable carriage  
Shall bring forms and hearts grown still !

Deck'd in garments richly glistening,  
Rustling wealth shall walk the aisle ;  
And the poor without stand listening,  
Praying in their hearts the while.

There the veteran shall come weekly  
With his cane, oppress'd and poor,  
Mid the horses standing meekly,  
Gazing through the open door.

But these wrongs not long shall linger—  
The presumptuous pile must fall ;  
For, behold ! the fiery finger  
Flames along the fated wall.

III.

Let the blinded horse go round  
Till the yellow clay be ground ;  
And no weary arms be folded  
Till the mass to brick be moulded :  
Say again what stately thing  
From the ruin shall upspring ?

Not the hall with column'd chambers,  
Starr'd with words of liberty,  
Where the freedom-canting members  
Feel no impulse of the free :

Not the pile where souls in error  
Hear the words, " Go, sin no more !"  
But a dusky thing of terror,  
With its cells and grated door.

To its inmates each to-morrow  
Shall bring in no tide of joy.  
Born in darkness and in sorrow,  
There shall stand the fated boy.

With a grief too loud to smother,  
With a throbbing, burning head,  
There shall groan some desperate mother,  
Nor deny the stolen bread !

There the veteran, a poor debtor,  
Mark'd with honourable scars,  
Listening to some clanking fetter,  
Shall gaze idly through the bars :

Shall gaze idly, not demurring,  
Though with thick oppression bow'd ;  
While the many, doubly erring,  
Shall walk honour'd through the crowd.

Yet these wrongs not long shall linger—  
The benighted pile must fall;  
For, behold! the fiery finger  
Flames along the fated wall!

17.

Let the blinded horse go round  
Till the yellow clay be ground;  
And no weary arms be folded—  
Till the mass to brick be moulded—  
Till the heavy walls be risen  
And the fire is in his prison.  
Capitol, and church, and jail,  
Like our kiln at last shall fail;  
Every shape of earth shall fade;  
But the heavenly temple, made  
For the sorely tried and pure,  
With its Builder shall endure!

#### THE STRANGER ON THE SILL.

BETWEEN broad fields of wheat and corn  
Is the lowly home where I was born;  
The peach-tree leans against the wall,  
And the woodbine wanders over all;  
There is the shaded doorway still,  
But a stranger's foot has cross'd the sill.

There is the barn—and, as of yore,  
I can smell the hay from the open door,  
And see the busy swallow's throng,  
And hear the peewee's mournful song;  
But the stranger comes—oh! painful proof—  
His sheaves are piled to the heated roof.

There is the orchard—the very trees  
Where my childhood knew long hours of ease,  
And watch'd the shadowy moments run  
Till my life imbibed more shade than sun;  
The swing from the bough still sweeps the air,  
But the stranger's children are swinging there.

There bubbles the shady spring below,  
With its bulrush brook where the hazel's grow;  
'T was there I found the calamus-root,  
And watch'd the minnows pounce and shoot,  
And heard the robin lave his wing,  
But the stranger's bucket is at the spring.

Oh, ye who daily cross the sill,  
Step lightly, for I love it still;  
And when you crowd the old barn eaves,  
Then think what countless harvest sheaves  
Have pass'd within that creaked door  
To gadden eyes that are no more!

Deal kindly with these orchard trees;  
And when your children crowd their knees,  
Their sweetest fruit they shall impart,  
As if old memories stir'd their heart:  
To youthful sport still leave the swing,  
And in sweet reverence hold the spring.

The barn, the trees, the brook, the larks,  
The meadows with their lowing herds,  
The woodbine on the cottage wall—  
My heart still lingers with them all.  
Ye strangers on my native sill,  
Step lightly, for I love it still!

#### A SONG.

BARE me the juice of the honey tree,  
The large translucent, amber-berd,  
Rare grapes of southern vides, to me  
The luxury that fills my mood.

And bring me only such as grew  
Where rarest maidens tend the bowen,  
And only fed by rain and dew  
Which first had bathed a bank of snow.

They must have hung on spicy trees  
In air of far, enchanted vales,  
And all night heard the softness  
Of noble-throated nightingales:

So that the virtues which belong  
To flowers may therein tasted be,  
And that which hath been thrill'd with song  
May give a thrill of song to me.

For I would wake that string for thee  
Which hath too long in silence hung,  
And sweeter than a' else should be  
The song which in thy praise is sung.

#### THE DESERTED ROAD.

AN ALLEY road, that wind'd at random  
Through the level of the vale,  
Sweeping toward the crowded market  
Like a stream without a sail;

Standing by thee, I look backward,  
And as in the light of dreams,  
See the years departed and vanish  
Like thy whitely-trail'd teams.

Here I stroll along the village  
As in youth's departed days;  
But I miss the crowded coaches,  
And the driver's bugle-bays—

Miss the crowd of jovial teamsters  
Filling buckets at the wells,  
With their wains from Comstock,  
And their orchestras of bells.

To the mossy wayside tavern  
Comes the noisy throng no more;  
And the faded sign, complaining,  
Wings unnoticed at the door;

Whither the o'd, decrepit tollman,  
Waiting for the few who pass,  
Reals his melancholy story  
In the thickly-springing grass.

Ancient highway, thou art vanquish'd.  
The usurper of the vale  
Rolls in fiery, iron rattle,  
Exultations on the gale.

Thou art vanquish'd and neglected;  
But the good which thou hast done,  
Though by men it be forgotten,  
Shall be doubtless to the sun.

Though neglected, gray, and gray,  
And I pray that my dearest  
May be through as worned valleys  
And as least a token to thee.

## GEORGE H. BOKER.

[Born, 1823.]

GEORGE HENRY BOKER was born in Philadelphia in 1823, and was graduated bachelor of arts at Nassau Hall, Princeton, when nineteen years of age. After travelling some time in Europe, and making himself familiar with contemporaneous literatures among their creators, he settled in his native city, to devote a life of opulent leisure to the cultivation of letters and to the enjoyment of the liberal arts and of society.

His first appearance as an author was in a small volume published in 1847, under the title of "The Lesson of Life, and other Poems." In this were indications of a manly temper and a cultivated taste, but it had the customary faults of youthful compositions in occasional feebleness of epithet, indistinctness, diffuseness, and a certain kind of romanticism that betrays a want of experience of the world. Its reception however by judicious critics, who saw amid its faults the signs of a fine understanding, justified new efforts; and turning his attention to the drama, he produced in the following year "Calaynos, a Tragedy," which gave him large increase of reputation in the best audience of this country. The plot of this play illustrates the hatred of the Moors by the Castilians. CALAYNOS, a nobleman of a sincere and generous nature, whose youth has been passed in the study of philosophy and in acts of kindness, and whose Saracen taint of blood is concealed from his wife, Donna ALDA, until made known in the progress of the history, proposes to leave his retirement for a journey to Seville. There is a superstition among the neighbouring peasants that a visit to Seville is dangerous to the race of CALAYNOS, and OLIVER, his secretary, whose practical sagacity alone is necessary to the perfection of the master's character, has also a presentiment of evil on this occasion, and endeavours to dissuade him from his purpose; upon which CALAYNOS discloses that the principal object of his journey is to see an early friend, Don LUIS, who has become involved in difficulties and whose estates will be sacrificed unless he receives by a certain day considerable assistance in money. Arriving in Seville with OLIVER, CALAYNOS discharges the obligations of Don LUIS, who so wins upon his affection that he persuades him to become his guest. The party in the next act are at the castle of CALAYNOS, where Don LUIS discovers that CALAYNOS is of Moorish origin, and having fallen in love with the wife of his benefactor, in a secret interview he informs her of her disgrace. It is difficult to appreciate the intensity of the prejudice which made this revelation so important; and it is an objection to the play for acting purposes, that out of Spain and Portugal few audiences could sympathize with it, though the historical student will perceive that Mr. BOKER has not

at all exaggerated it. Donna ALDA, struggling between love and pride, calls upon her husband, faints, and is borne from the scene in the arms of Don LUIS; and the act closes with CALAYNOS's discovery of his friend's ingratitude and his wife's perfidy. In the month which passes before the opening of the last act, CALAYNOS has become old through grief. His secretary, returned from a pursuit of the fugitives, informs him that Donna ALDA had fled from the residence of her seducer; she is discovered, seeking shelter from a storm under the walls of the castle, brought in, recognised, and dies, referring to a written exposure of the villany of Don LUIS. CALAYNOS, convinced of her innocence, hastens to Seville, and slays the destroyer of his happiness in the midst of his debaucheries. This simple story is managed with much skill, and so as to produce a cumulative interest to its close. The characters, besides those already referred to, are some half dozen gentlemen to make side speeches and care about the details of the plot. They are distinctly drawn, in most cases with finely contrasted idiosyncracies (though the hero and heroine converse somewhat too much in the same style), and they are all excellently sustained. The action is less dramatic than the dialogue, which in some parts evinces great power, and, more frequently, those happy turns of expression which disclose a chief element of the dramatic faculty.

"Calaynos" was first enacted at the Saddlers' Wells Theatre in London, in May, 1849, with very decided success, and its merits, both as a play and as a poem, were generally recognised by the English critics.

The next production of Mr. BOKER was "Anne Boleyn, a Tragedy," which in many respects surpasses "Calaynos," evincing more skill in the use of language, more force in the display of passion, and a finer vein of poetical feeling, with the same admirable contrasts of character, and unity and directness of conduct.

Mr. BOKER has been an occasional writer for the periodical miscellanies, and in "The Song of the Earth" and in "The Spirit of Poetry," which are quoted in the following pages, he has displayed a richness of invention, a copiousness of illustration, and a vigour and finish of style, that amply vindicate his right to be classed among the small number of our writers of verses who are poets. The attraction of these pieces, like that of his more ambitious performances, consists more in their general cast than in the strength or grace of particular ideas, or a fit elegance of phrase. It is a fault indeed, less conspicuous in his minor poems than in his tragedies, that modelling himself after some of the older masters of English verse, there



is an occasional want of ease in the structure of his sentences, and in his selection of words an insensibility to the more delicate charms of language: a fault that is not likely to outlast the full development of his genius. It would be easy to point out in "Calaynos" many passages which are spoiled

by inversions altogether unnecessary to the perfection of the rhythm, or by other departures from the rule of nature, which are results of a carelessness, but evidently of an erroneous and to be hoped very transient fancy in regard to the effect of a colloquial simplicity in poetical writing.

## THE SONG OF THE EARTH.

### PRELUDE. CHORUS OF PLANETS.

HARK to our voices, O mother of nations!  
Why art thou dim when thy sisters are radiant?  
Why veil'st thy face in a mantle of vapour,  
Gliding obscure through the depths of the night?  
Wake from thy lethargy. Hear'st thou our music,  
Harmonious, that reaches the confines of space?  
Join in our chorus, join in our jubilee,  
Make the day pine with thy far-piercing melody—  
Pine that his kingdom of blue sky and sunshine  
Never re-echoes such marvellous tones.  
No, thou art silent, O mystical sister,  
Silent and proud that thou bear'st on thy bloom  
The wonderful freight of the God-lighted soul.  
We hear thee, we hear thee, beneath thy thick  
mantle.

The war of the winds through thy leaf-laden forests,  
And round aisles of thy pillar'd and hill-piercing  
Caverns sonorous; hear the dread avalanche  
Torn from its quivering mountainous summit,  
Ribb'd with massy rocks, crested with pine-trees,  
Thundering enormous upon thy fair valleys;  
Hear the dull roar of thy mist-spouting cataracts;  
Hear the faint splash of thy salt, seething billows,  
Lifting their heads multitudinous, or shoreward  
Climbing the cliffs that overhang them with trem-  
bling.

And tossing their spray in exultant defiance  
Over the weed-bearded guardians of ocean.  
Sister, we listen; thy strains are enlinking,  
Melodiously blending to ravishing harmony;  
Clouds are departing, we see thee, we yearn to thee,  
Nobest of planets, creation's full glory!  
Bending we hearken, thou mother of nations,  
Hark to the sky-rending voice of humanity.

### SONG OF THE EARTH.

Oh vex me not, ye ever-burning planets;  
Nor sister call me, ye who me afflict.  
I am unlike ye: ye may revelling sing,  
Careless and joyful, roaming sunlit ether,  
Urged with but one emotion, chanting still  
Through lapsing time the purpose of your birth,  
Each with a several passion; but to me  
Are mix'd emotions, vast extremes of feeling—  
Now verdant in the fruitful smile of Heaven,  
Now waste and blacken'd in the scowl of Hell.  
Ye know me not, nor can ye sympathize  
With one like me, for wisdom is not yours  
Ye sing for joy; but wisdom slowly comes  
From the close whispers of overburden'd pain.  
I am alone in all the universe!  
To me is pain; I can distinguish sin;  
But ye with constant though unweeting glance

Rain good or ill, and smile alike at both.  
Nor understand the mystery of your nature.  
To me is wisdom—wisdom brought with war  
Ages on ages past, when first I stray'd  
With haughty scorn and self-reliant pride,  
From purity and God. For once, like you,  
God spoke me face to face, me soul to soul  
From joy to joy; yet he was mystical—  
Too obvious for thought—I knew him not  
But now, through sin, I understand like you  
The heart of things—the steep descent of fate  
And the high pinnacles of heaven-lit virtue  
Bend down, ye stars, bend from your silver throne  
Ye joyful wanderers of ether bright;  
For I, soul-bearer of the universe,  
Would teach your ignorance with the lips of angels.

O Mercury, hot planet, burying deep  
Thy forehead in the sunlight, list to me!  
I groan beneath thy influence. Thou dost cry  
The myriad hands of Labour, and with toil  
Dost mar my features; day by day dost work  
Thy steady changes on mine ancient face.  
Till all the host of heaven blank wonder look  
Nor know the fresh, primeval-moulded form  
That like the Aphrodite, rose from chaos,  
Smiling through dew upon the first morn's crown.  
The leaf-crown'd mountain's brows thou dost bend  
down

Into the dusty valley, and dost still  
The free, wild singing of the cleaving stream  
To murmurs dying lazily within  
The knotted roots of pool-engender'd lilies,  
That sluggish nod above the stony dams.  
All day the axe I hear rending through trunks  
Moss-grown and reverend, of cluster'd oaks.  
All day the circling scythe sweeps off  
The rubby bloom of vain-aspiring fields,  
Cipping to stubbles grim the vernal flowers.  
Thou portionest my meadows, and dost mark  
Each fruitful slope a spot for sweaty toil.  
Thou tearest up my bosom; far within  
My golden veins the grim'd miner's pick  
Starts as the babbling echoes. Ancient rocks  
My hardy bones, are rent with ruthless fire,  
To rear thy marts, to bridge the leaping stream  
Or to usurp the ocean's olden right,  
That selfish trade may dry-shod walk to power.  
The very ocean, grim, implacable,  
Thou loadest with the white-wing'd fleets of commerce.

Crossing, like wheeling birds, each other's tracks  
Until the burden'd giant, restless grown,  
Bounds from his sleep, and in the stooping crouch  
Nods his white head, while splinter'd oars and  
To scatter'd fragments in his sulken froth!  
Malignant star, I feel thy wicked power;

My children's busy thoughts are full of thee :  
Thou'st chill'd the loving spirit in their hearts,  
And on their lips hast placed the selfish finger—  
They dare not know each other. All that is,  
All that God bless'd my teeming bosom with,  
Is priced and barter'd ; ay, the very worth  
Of man himself is weigh'd with senseless gold—  
Therefore I hate thee, bright-brow'd wanderer !

Daughter of the sober twilight,  
Lustrous planet, ever hanging  
In the mottled mists that welcome  
Coming morning, or at evening  
Peeping through the ruddy banners  
Of the clouds that wave a parting,  
From their high aerial summits,  
To the blazing god of day—  
'Tis for thee I raise my pæan,  
Steady-beaming Venus ! kindler,  
In the stubborn hearts of mortals,  
Of the sole surviving passion  
That enlinks a lost existence  
With the dull and ruthless present.  
Far adown the brightening future,  
Prophetess, I see thee glancing—  
See thee still amid the twilight  
Of the ages rolling onward,  
Promising to heart-sick mortals  
Triumph of thy gracious kingdom ;  
When the hand of power shall weaken,  
And the wronger right the wrong'd,  
And the pure, primeval Eden  
Shall again o'erspread with blossoms  
Sunny hill and shady valley.  
'Tis to thee my piny mountains  
Wave aloft their rustling branches,  
'Tis to thee my opening flowerets  
Send on high their luscious odours,  
'Tis to thee my leaping fountains  
Prattle through their misty breathings,  
And the bass of solemn ocean  
Chimes accordant in the chorus.  
Every fireside is thy altar,  
Streaming up its holy incense ;  
Every mated pair of mortals,  
Happily link'd, are priest and priestess,  
Pouring to thee full libations  
From their overbrimming spirits.  
Clash the loud-resounding cymbals,  
Light the rosy torch of Hymen ;  
Bands of white-robed youths and maidens  
Whirl aloft the votive myrtle !  
Raise the choral hymn to Venus—  
Young-eyed Venus, ever youthful,  
Ever on true hearts bestowing  
Pleasures new that never pall !  
Brightest link 'tween man and Heaven,  
Soul of virtue, life of goodness,  
Cheering light in pain and sorrow,  
Pole-star to the struggling voyager  
Wreck'd on life's relentless billows,  
Fair reward of trampled sainthood,  
Beaming from the throne Eternal  
Lonely hope to sinful mankind—  
Still among the mists of morning,  
Still among the clouds of evening,

While the years drive ever onward,  
Hang thy crescent lamp of promise,  
Venus, blazing star of Love !  
O Mars, wide heaven is shuddering 'neath the stride  
Of thy mail'd foot, most terrible of planets ;  
I see thee struggling with thy brazen front  
To look a glory from amid the crust  
Of guilty blood that dims thy haughty face :  
The curse of crime is on thee.—Look, behold !

See where thy frenzied votaries march ;  
Hark to the brazen blare of the bugle,  
Hark to the rattling clatter of the drums,  
The measured tread of the steel-clad footmen !  
Hark to the labouring horses' breath,  
Painfully tugging the harness'd cannon ;  
The shrill, sharp clank of the warriors' swords,  
As their chargers bound when the trumpets sound  
Their alarms through the echoing mountains !  
See the flashing of pennons and scarfs,  
Shaming the gorgeous blazon of evening,  
Rising and falling mid snowy plumes  
That dance like foam on the crested billows !  
Bright is the glitter of burnish'd steel,  
Stirring the clamour of martial music ;  
The clank of arms has a witchery  
That wakes the blood in a youthful bosom ;  
And who could tell from this pleasant show,  
That flaunts in the sun like a May-day festal,  
For what horrid rites are the silken flags,  
For what horrid use are the gleaming sabres,  
What change shall mar, when the battles join,  
This marshall'd pageant of shallow glory ?  
For then the gilded flags shall be rent,  
The sabres rust with the blood of foemen,  
And the courteous knight shall howl like a wolf,  
When he scents the gory steam of battle.

The orphan's curse is on thee, and the tears  
Of widow'd matrons plead a fearful cause.  
Each thing my bosom bears, that thou hast touch'd,  
Is loud against thee. Flowers and trampled grass,  
And the long line of waste and barren fields,  
Erewhile o'erflowing with a sea of sweets,  
Look up all helpless to the pitying heavens,  
Showing thy bloody footprints in their wounds,  
And shrieking through their gaunt and leafless trees,  
That stand with imprecating arms outspread—  
They fiercely curse thee with their desolation ;  
Each cheerless hearthstone in the home of man,  
Where Ruin grins, and rubs his bony palms,  
Demands its lost possessor. Thou hast hurl'd  
Man's placid reason from its rightful throne,  
And in its place rear'd savage force, to clip  
Debate and doubt with murder. Therefore, Mars,  
I sicken in thy angry glance, and loathe  
The dull red glitter of thy bloody spear !

I know thy look, majestic Jupiter !  
I see thee moving mid the stars of heaven,  
Girt with thy train of ministering satellites.  
Proud planet, I confess thy influence :  
My heart grows big with gazing in thy face ;  
Unwonted power pervades my eager frame ;  
My bulk aspiring towers above itself,  
And restless pants to rush on acts sublime,  
At which the wondering stars might stand agaze,

And the whole universe from end to end,  
 Conscious of me, should tremble to its core!  
 Spirit heroical, imperious passion,  
 That sharply sets the pliant face of youth,  
 That blinds the shrinking eyes of pallid fear,  
 And plants the lion's heart in modest breasts—  
 I know that thou hast led, with regal port,  
 The potent spirits of humanity  
 Before the van of niggard Time, and borne,  
 With strides gigantic, man's advancing race  
 From power to power; till, like a host of gods,  
 They mock my elements, and drag the secrets  
 Of my mysterious forces up to light,  
 Giving them bounds determinate and strait,  
 And of their natures, multiform and huge,  
 Talking to children in familiar way.  
 The hero's sword, the poet's golden string,  
 The tome-illuminating taper of the sage,  
 Flash 'neath thy influence; from thee alone,  
 Ambitious planet, comes the marvellous power  
 That in a cherub's glowing form can veil  
 A heart as cold as Iceland, and exalt  
 To deity the demon Selfishness.  
 O planet, mingle with thy chilling rays,  
 That stream inspiring to the hero's soul,  
 One beam of love for vast humanity,  
 And thou art godlike. Must it ever be,  
 That brightest flowers of action and idea  
 Spring from the same dark soil of selfish lust?  
 Must man receive the calculated gifts  
 Of shrewd Ambition's self-exalting hand,  
 And blindly glorify an act at which  
 The host of heaven grow red with thoughtful shame?  
 Shall Knowledge hasten with her sunny face,  
 And weeping Virtue lag upon the path?  
 Shall man exultant boast advance of power,  
 Nor see arise, at every onward stride,  
 New forms of sin to shadow every truth?  
 Roll on, roll on, in self-supported pride,  
 Prodigious influence of the hero's soul;  
 I feel thy strength, and tremble in thy glare!

O many-ringed Saturn, turn away  
 The chilling terrors of thy baleful glance!  
 Thy gloomy look is piercing to my heart—  
 I wither 'neath thy power! My springs dry up,  
 And shrink in horror to their rocky beds;  
 The brooks that whisper'd to the lily-bells  
 All day the glory of their mountain homes,  
 And kiss'd the dimples of the wanton rose,  
 At the deed blushing to their pebbly strands,  
 Cease their sweet merriment, and glide afraid  
 Beneath the shelter of the twisted sedge.  
 The opening bud shrinks back upon its shell,  
 As if the North had puff'd his frozen breath  
 Full in its face. The billowing grain and grass,  
 Rippling with windy furrows, stand becalm'd;  
 Nor 'mong their roots, nor in their tiny veins,  
 Bestirs the fruitful sap. The very trees,  
 Broad, hardy sons of crags and sterile plains,  
 That roar'd defiance to the Winter's shout,  
 And battled sternly through his cutting sleet,  
 Droop in their myriad leaves; while nightly birds,  
 That piped their shrilling treble to the moon,  
 Hang silent from the boughs, and peer around,

Awed by mysterious sympathy. From thee,  
 From thee, dull planet, comes this lethargy  
 That numbs in mid career meek Nature's power  
 And stills the prattle of her plumed train.  
 O icy Saturn, proud in ignorance,  
 Father of sloth, dark, deadening influence,  
 That dims the eye to all that's beautiful,  
 And twists the haughty lip with killing scorn  
 For love and holiness—from thee alone  
 Springs the cold, crushing power that presses down  
 The infinite in man. From thee, dull star,  
 The cautious fear that checks the glowing heart  
 With sympathetic love world-wide o'erfrighted,  
 And sends it panting back upon itself,  
 To murmur in its narrow hermitage.  
 The boldest hero staggers in thy frown,  
 And drops his half-form'd projects all aghast.  
 The poet shrinks before thy phantom glare,  
 Ere the first echo greets his timid song:  
 The startled sage amid the embers hurst  
 The gather'd wisdom of a fruitful life—  
 Oh, who may know from what bright planet  
 The mounting soul might look on coming time,  
 Had all the marvellous thoughts of genius—  
 Blasted to nothingness by thy cold glare—  
 Burst through the bud and blossom'd into fruit?  
 Benumbing planet, on our system's skirt,  
 Whirl from thy sphere, and round some lovelier sun  
 Within whose light no souls their orphans pan,  
 Circle and frown amid thy frozen belts;  
 For I am sick of thee, and stately man  
 Shrinks to a pigmy in thy fearful stare!

#### FINALE—CHORUS OF STARS

Heir of Eternity, mother of souls,  
 Let not thy knowledge betray thee to folly!  
 Knowledge is proud, self-sufficient, and lone,  
 Trusting, unguided, its steps in the darkness.  
 Thine is the learning that mankind may win,  
 Glean'd in the pathway between joy and sorrow.  
 Ours is the wisdom that hallows the child,  
 Fresh from the touch of his awful Creator,  
 Dropp'd, like a star, on thy shadowy realm,  
 Falling in splendour, but falling to darkness.  
 Ours is the simple religion of faith,  
 The wisdom of trust in God who o'errules us—  
 Thine is the complex misgivings of thought,  
 Wrested to form by imperious Reason.  
 We are forever pursuing the light—  
 Thou art forever astray in the darkness.  
 Knowledge is restless, imperfect, and sad—  
 Faith is serene, and completed, and joyful.  
 Hide not the planets that rule o'er thy way.  
 They are God's creatures; nor, proud in thy room,  
 Vaunt that thou knowest his counsels and his  
 Boaster, though sitting in midst of the glory.  
 Thou couldst not fathom the least of his thoughts,  
 Bow in humility, bow thy proud forehead,  
 Circle thy form in a mantle of clouds,  
 Hide from the glittering cohorts of evening  
 Wheeling in purity, singing in chorus;  
 Howl in the depths of thy lone, barren mountain  
 Restlessly moan on the deserts of ocean,  
 Wail o'er thy fall in the desolate forests,  
 Lost star of paradise, straying alone!

THE SPIRIT OF POESY.

—ALL the shatter'd links of thought were knit  
In one long chain where each part seem'd design'd  
To bind together the harmonious whole.

And thus—not dreaming of an alien ear—  
Rang through the wood the poet's lofty song:

SPIRIT of beauty and harmonious power,  
Who next th' Eternal's throne, with folded wings,  
Didst sit while chaos wrapp'd this universe,  
And muse on things to be! Thou, at the Word,  
Didst spring on outspread wings, co-mate of Love,  
And from thy glittering plumes shookst golden dew  
Upon the rising forms that woke from slumber,  
And o'er the globe their wondrous fretwork threw;  
Thou who didst harmonize and bless our earth,  
And add a glory to its meanest shape,  
So that HE smiled who gave thy mission power,  
And seal'd thy mandates with his awful voice;  
Thou who above this ever-changing world  
Still rul'st supreme, with undiminish'd love,  
Preserving still, by reproductive power,  
Its forms as fresh as at creation's dawn—  
Perennial youth, whence shall I summon thee,  
Whence call thy wings, thou all-pervading spirit?  
Each thing is full of thee; thou'rt everywhere.  
I see thee heralding the morning sun;  
Thou rid'st in splendour on the thronging mists,  
That with a royal pomp, strew golden dust  
Along the pathway of their coming king.  
I see thee poised upon the lowest flower,  
Shaking thy beauty from its nodding cup.  
I hear thy footstep in the faint-voiced brook;  
And now thou'rt trampling down the cataract,  
Shouting thy song above the water's roar.  
Mid songs of birds, and sounds of insects' wings,  
I hear another tone, and it is thine  
The thunder booms, the split and riven oak  
Crumbles to splinters 'neath the burning bolt—  
Still art thou there. The rent and quivering earth  
Foams like a billow, and the smoking land  
Staggers and sobs beneath the earthquake's shock;  
Great cities, with their fanes and monuments,  
Their battled walls, and their deep-founded towers,  
Are ground to powder; while mad Terror reigns,  
And with her doubtful words the burghers calls,  
Now here, now there, where ruin thickest showers,  
And red-eyed Death their frenzied souls dismays!  
Above, in ecstasy, I hear thy wing.  
Beating the trembling air; for change thou lov'st,  
And reproduction is thy endless task.  
With noiseless night thou com'st: the banded stars,  
And the great planets, and the peerless moon,  
But swell thy pageantry and crowd thy train.  
Bewildering spirit, from the viewless mind,  
Fild with its apprehensions of thy worth,  
Shall I invoke thee? for I feel thee there,  
Floating serene amid the God-breathed essence  
That from destruction saves our intellect.  
Come! for no deed of mine shall e'er distain  
The pure translucence of thy rainbow wings;  
I will not use the might which thou bestow'st,  
Save to unfold thy wondrous beauties more;  
No earth-born thought shall mingle with thy voice:  
Oh! long ago did I forget myself,

And lose distinctive being, gulf'd in thee—  
In love for thee—in a deep, burning love,  
Which purifies, like fire, when thou art near.

I feel that thou art present. Thou art she  
Who, 'fore the Chian's inward eyes, didst rank  
The battled lines that leaguered ancient Troy—  
The Grecian heroes, gods and demigods,  
Threatening old PRIAM's towers with brazen front.  
Trojan and Greek thou mingledst in the fray,  
And shookst the smoky field when Hector led  
His glittering squadrons full upon the foe,  
While o'er the plain his scythe-arm'd chariots swept,  
Scattering destruction from their bloody wheels.  
And thou didst mourn with PRIAM, when afar  
He saw the fiery steeds ACHILLES yoked,  
Tear up the valley with their blood-wet hoofs,  
As close behind the car his Hector's locks  
Swept the base dust, and left a gory trail  
That three times circled wailing Ilium's walls!  
And thou the royal sage of Ithaca  
Didst lead undaunted o'er the sterile sea,  
While his chaste bride her endless web still wove,  
And stain'd its colours with her joyless tears.  
Oh, thou art she who over SHAKESPEARE bent,  
And laugh'd, and wept, and wonder'd at thyself;  
Thou, from the misty realm of vague ideas,  
Didst summon shapes which awed thee when they  
came,

And gav'st to them an immortality  
That shames the fabled fire Promethean.  
Thou, through the inner mysteries of heaven,  
Nearer to God than mortal ever drew,  
Didst lead great MILTON blindfold; thou didst fly  
Close by his side, to guide his dizzy course  
Through all the printless ways of upper air,  
When, with thy spirit burning in his breast,  
His haughty wing essay'd the deep serene.  
Thou didst in mercy seal his earthly orbs,  
But fit for earth, whose feeble sense had quail'd,  
And wither'd into naught, before the glory  
That from the Throne outleaps like myriad suns.  
What mortal eye might see the cherubim  
Clash their eternal arms in angry fight,  
When, from the corners of tumultuous heaven,  
The shining band, with all their glory on,  
Rush'd 'gainst the swarthy fiend, as Morning hurls  
Its glittering lances on the shield of Night!  
What mortal eye might pierce the black profound,  
Where fell the routed rebels, host on host,  
Rolling with batter'd arms and sullied plumes  
Upon a slough whose fumes benumb'd like death!

Come, mighty spirit! point for me a path:  
My mind is pausing, like a restless bird,  
With outspread wings, and eager for the flight,  
Yet doubtful hangs nor knows what course to choose.  
Come, Poesy! I'll woo thee like a lover;  
I ask not fame; but thee alone I seek;  
Thou art thy own reward, exceeding price.  
With thee I'll sit and smile at Envy's sneer—  
Smile at the galling love of pitying friends,  
And kiss the wrinkled brow of Jealousy,  
So thou wilt bless me. I have loved thee long;  
My memory holds no niche where thou art not,  
Crown'd with perennial laurel by my hand.  
I seek thy glory; let me fade and die—

Ay, let me wither like a riven branch,  
 So thou art lifted, thou art magnified,  
 And thy pure beauties valued at their worth.  
 Then, as I hear thy ever-tuneful voice  
 Roll to the future in a gathering surge,  
 Resplendent dancing on the van of time,  
 I'll shout thy praise in loud-tongued jubilee,  
 Nor pay thee half I owe. In thee alone—  
 In thee alone I live, refining spirit!  
 For thou the drooping soul of dross canst purge,  
 And lift the bard above the common herd  
 That toil and traffic, till their mental eye  
 Grows dull or blind, for want of brighter use.  
 Oh, living triflers! while the roaring waves  
 Of seas eternal thunder in your ears,  
 And shake Time's shifting sands beneath your feet,  
 Rising to gulf ye—pause amid your gains!  
 Look up to heaven, and dare to tell your souls  
 This is the destiny which God ordain'd.  
 Oh, frenzy dire! that man should bow his mind  
 To lick the dust, and conscious pride thence gain.

Dare ye, ye petty things, ye solemn fools,  
 Who shine, like glow-worms, when all else is dark,  
 But fade to reptiles when the morn appears—  
 Dare ye the poet scorn, or by him pass,  
 As he were noteless mid your brother worms?  
 Dare ye unfold his book with listless hands,  
 And trifle o'er the page, to wile an hour?  
 Oh, dare ye dim the links of that bright chain  
 Whose highest term but ends in God himself?  
 And, worse than all, dare ye, the gifted few  
 By nature pure, turn faithless, and drag down  
 Your furled plumes, to trail them in the mire—  
 Debase your calling—more than all conduce  
 To bring reproach upon your mystery!  
 Ye priests of Time, ye Heaven-anointed bards,  
 Summon'd on earth to lure, to urge, to drive  
 Reluctant man along the narrow path—  
 Oh, can ye mingle with the meaner throng,  
 And waste your glory in neglect! or, worse,  
 Can ye add lustre to the tempting sins  
 That, like a wanton's arms, engird our race—  
 Gilding the slimy pools of sloth and guilt  
 With brightness for a nobler use bestow'd!  
 Ye sin in knowledge, and ye know the doom;  
 Ye need no tutor. Hell, with hollow jaws,  
 Gapes wide before you, open-eyed ye plunge—  
 Knowing the better path, ye choose the worst.

Bright Poesy! 'tis not alone thy task  
 To sanctify the forms that deck our earth;  
 To lend a soul to things all lifeless else;  
 Or to interpret for mankind the signs  
 Symbolic, yet unmeaning but for thee—  
 The God-writ hieroglyphs, that letter earth  
 In every shape which changing Nature takes,  
 And have significance, instructing those  
 On whom thy robe initiatory falls.  
 No, not alone amid the world of sense  
 Shouldest thou voluptuous pick thy dainty way:  
 The winged one, whose birthright is the sky,  
 Must not forever cull the sweets of earth.  
 There is a realm where common eyes ne'er gaze,  
 Circled with sounds which sensual ears ne'er hear,  
 Peopled with forms that shrink from finest  
 touch—

Realm of idea, of mind, of abstract truth,  
 Toward which we ever journey: mid whose ism  
 More real than all we see, or hear, or feel  
 Of the mere shows which fill this phantom world  
 Pre-destin'd man shall dwell eternally.  
 Material life is short, though stretch'd to dots  
 But the long morn of life spiritual  
 Ends but with God. O Spirit! thither lead  
 Thy youthful wings; for to thy purer eyes  
 All mental powers, all plastic thoughts, that mold  
 Mankind and matter to created forms,  
 Are manifest. If 'tis permitted, thither  
 Thy votary bear; for I am one whose mind  
 Has cast the dust of earth from off its piazza,  
 Nor in this world have wish to compass aught:  
 Save thee to cherish and exalt for man.  
 Ah no! upon the future rest mine eyes:  
 And shadowy hopes, beyond the mortal grove,  
 Beckon and smile, and lure me gently on.  
 And point to thoughts unrealized on earth—  
 To yearnings dim, but seen by Faith's pure eye—  
 To vast ideas, the eagle brood of mind,  
 That beat their sensual bars, and fierce'st sweep  
 As there existent, with full power and scope  
 To act their parts, unvex'd by stumbling error.  
 That dull-eyed agent of the prison'd soul.

'Tis not for naught we suffer what we see.  
 'Tis not for naught we battle, day by day,  
 With falsehoods whose foul touch disgust the true.  
 'Tis not for naught that in this empty show,  
 This mummery of life, we feign a part,  
 Or bear the sneers and scoffs of heedless men.  
 O brother bands! This earth is not your scene  
 And all the loud acclaims of listening crowds  
 But move the blood, or please the tingling ear.  
 Not satisfy the soul, whose rushing tide,  
 At the first swelling, into nothingness  
 Sweeps the faint vestiges of those who stand  
 Upon the brink, and wonder'd at its voice.  
 The world of spirits is the poet's home:  
 There may his nature first be understood—  
 Yes, by the souls who now no fellowship  
 Claim or confess. Or haply, if the flesh,  
 Like a contagion, cling them e'en in heaven,  
 And dim their eyes; yet are there those—(1) God!  
 Let me not doubt it!—who may circle us  
 And, with congenial thoughts and sympathies,  
 The thirsting void of love within us fill.

The poet ceased; and down the clamorous host  
 I heard his footfall faint and fainter grow.  
 I turn'd me home; yet, all the way, that man  
 And his strange song perplex'd my tangled thought.  
 I pictured him a home, and rank, and wealth,  
 A gentle, loving wife, and children fair—  
 Fame, and all else which man on earth desires.  
 And over these I spread the curse of song,  
 And wither'd them to naught! What mental pain,  
 What sickness past all cure, what thirsting thought  
 That come, like beggars pale, relief to ask  
 At the closed portals of eternity,  
 Must he endure who framed that troubled song?  
 Then thank'd I Heaven, and bless'd the bounty of

ONE

Who, in my keeping, gave not power enough  
 To shield from jealous Time my humble name.



# WILLIAM ALLEN BUTLER.

[Born, 1825.]

MR. BUTLER is a son of BENJAMIN F. BUTLER, recently Attorney-General of the United States, and long conspicuous in public affairs. He was born in Albany, in 1825, and was educated at the New York University, where he graduated in 1843. From July, 1846, to December, 1848, he travelled in Europe, and he has since been associated with his father in the practice of the law, in the city of New York.

The principal literary compositions of Mr. BUTLER are a class-poem entitled "The Future," published in 1846; and occasional contributions to the "Democratic Review" and the "Literary World." His abilities are various. He has wit and humour, a lively fancy, and a style natural and flexible, abounding in felicities of expression. In general he writes hastily, and finishes a piece at a sitting.

## THE NEW ARGONAUTS.

To-day the good ship sails,  
Across the sparkling sea—  
To-day the northern gales  
Are blowing swift and free;  
Speed, speed her distant way,  
To that far land of gold:  
A richer prize we seek than they,  
The Argonauts of old!

Who goes with us! who quits the tiresome shore,  
And sails where Fortune beckons him away;  
Where in that marvellous land, in virgin ore,  
The wealth of years is gather'd in a day!  
Here, toil and trouble are our portion still,  
And still with want our weary work is paid;  
Slowly the shillings drop into the till,  
Small are the profits of our tedious trade;  
There, Nature proffers with unstinted hands,  
The countless wealth the wide domain confines,  
Sprinkles the mountain-streams with golden sands,  
And calls the adventurer to exhaustless mines.  
Come, then, with us! what are the charms of home,  
What are the ties of friends or kindred worth?  
Thither, oh thither, let our footsteps roam—  
There is the Eden of our fallen earth!

Well do we hold the fee of those broad lands  
Wrested from feeble hands,  
By our own sword and spear;  
Well may the weeping widow be consoled,  
And orphan'd hearts their ceaseless grief withhold;  
Well have our brothers shed their life-blood here.  
Say, could we purchase at a price too dear,  
These boundless acres of uncounted gold?

Come, then! it is to-day,  
To-day the good ship sails,  
And swift upon her way  
Blow out the northern gales.  
A twelvemonth more, and we  
Our homeward course shall hold,  
With richer freight within than theirs,  
The Argonauts of old!

Alas! for honest labour from honest ends averted;  
Alas! for firesides left, and happy homes deserted.

Brightly the bubble glitters; bright in the distance  
The land of promise gleams;  
But ah, the phantom fortunes of existence  
Live but in dreams!  
Behold the end afar:  
Beyond the bright, deceptive cloud,  
Beneath what dim, malignant star,  
Sails on the eager crowd!  
Some in mid-ocean lie—  
Some gain the wish'd-for shore,  
And grasp the golden ore, [die!  
But sicken as they grasp, and where they sicken,  
There have they found beside the mountain streams,  
On desolate crags where the wild eagle screams,  
In dark ravines where western forests wave—  
Gold, and a grave!  
Some for the spendthrift's eager touch,  
Some for the miser's hoarded store,  
Some for the robber's grasp, the murderer's clutch,  
Heap up the precious ore, [wither'd core!  
Dear bought with life's lost strength, and the heart's  
Oh, curséd love of gold!  
Age follows age,  
And still the world's slow records are unroll'd,  
Page after page;  
And the same tale is told—  
The same unholy deeds, the same sad scenes unfold!  
Where the assassin's knife is sharpen'd,  
In the dark;  
Where lies the murder'd man in the midnight,  
Cold and stark;  
Where the slave groans and quivers under  
The driver's lash;  
Where the keen-eyed son of trade is bartering  
Honour for cash;  
Where the sons wish the fathers dead, of their wealth  
To be partakers;  
Where the maiden of sixteen weds the old man  
For his acres;  
Where the gambler stakes his all on the last throw  
Of the dice;  
Where the statesman for his country and its glory  
Sets a price!  
There are thy altars rear'd, thy trophies told,  
Oh, curséd love of gold!



## THE INCOGNITA OF RAPHAEL.\*

Luxe has the summer sunlight shone  
On the fair form, the quaint costume;  
Yet nameless still, she sits unknown,  
A lady in her youthful bloom.

Fairer for this! no shadows cast  
Their blight upon her perfect lot;  
Whate'er her future, or her past,  
In this bright moment matters not.

No record of her high descent  
There needs, nor memory of her name:  
Enough that RAPHAEL'S colours blent  
To give her features deathless fame!

'Twas his anointing hand that set  
The crown of beauty on her brow;  
Still lives its earlier radiance yet,  
As at the earliest, even now.

'Tis not the ecstasy that glows  
In all the rapt CECILIA'S grace;  
Nor yet the holy, calm repose,  
He painted on the Virgin's face.

Less of the heavens, and more of earth,  
There lurk within these earnest eyes,  
The passions that have had their birth,  
And grown beneath Italian skies.

What mortal thoughts, and cares, and dreams,  
What hopes, and fears, and longings rest,  
Where falls the folded veil, or gleams  
The golden necklace on her breast.

What mockery of the painted glow  
May shade the secret soul within;  
What griefs from passion's overflow,  
What shame that follows after sin!

Yet calm as heaven's serenest deeps  
Are those pure eyes, those glances pure;  
And queenly is the state she keeps,  
In beauty's lofty trust secure.

And who has stray'd, by happy chance,  
Through all those grand and pictured halls,  
Nor felt the magic of her glance,  
As when a voice of music calls?

Not soon shall I forget the day—  
Sweet day, in spring's unclouded time,  
While on the glowing canvass lay  
The light of that delicious clime—

I mark'd the matchless colours wreathed  
On the fair brow the peerless cheek,  
The lips, I fancied, almost breathed  
The blessings that they could not speak.

Fair were the eyes with mine that bent  
Upon the picture their mild gaze,  
And do at the voice that gave consent  
To all the utterance of my praise.

Oh, fit companionship of thought;  
Oh, happy memories, cherished apart:  
The rapture that the painter wrought,  
The kindred rapture of the heart!

## UNLAWN.

It is the poet UNLAWN, from whose writings  
Of rarest harmony I have here drawn,  
To lower tones and less melodious soundings,  
Some simple strains, of youth and passion torn.

His is the poetry of sweet expression,  
Of clear, unfaltering tone, serene and strong.  
Where gentlest thoughts and words, in soft per-  
mission,

Move to the even measures of his song.

Delighting ever in his own calm fancies,  
He sees much beauty where most men see none;  
Looking at Nature with familiar glances,  
And weaving garlands in the groves of thought.

He sings of youth, and hope, and high endeavor;  
He sings of love—O crown of poetry!—  
Of fate, and sorrow, and the grave, forever  
The end of strife, the goal of destiny.

He sings of fatherland, the minstrel's glory,  
High theme of memory and hope divine,  
Twining its fame with gems of antique story,  
In Norman songs and legends of the Rhine.

In ballads breathing many a dim tradition,  
Nourish'd in long belief or untried dream,  
Fruit of the old Romance, whose gentle names  
Pass'd from the earth before our wiser men.

Well do they know his name among the mountains  
And plains, and valleys, of his native land.  
Part of their nature are the sparkling fountains  
Of his clear, thought, with rainbow hues  
spann'd.

His simple lays oft sing the mother chanting  
Beside the cradle in the dim twilight;  
His plaintive notes low breathe the maiden wail  
With tender murmurs in the ear of night.

The hillside swain, the seaper in the meadow,  
Caro his ditties through the toilsome day.  
And the lone hunter in the Alpine shadow  
Recalls his balads by some runn'g gray.

O precious gift! O wondrous inspiration!  
Of all high deeds, of all harmonious things,  
To be the oracle, while a whole nation  
Catches the echo from the sounding strings.

Out of the depths of feeling and emotion  
Rises the orb of song, serenely bright,  
A who beholds, across the waste of earth,  
The golden sunbeams burning into light.

Wide is its magic world—divided neither  
By continent, nor sea, nor nation's zone:  
Who would not wish sometimes to tread that  
In fancied fortunes to forget his own!

\* The portrait to which these verses refer is in the Pitt Palace at Florence. It is one of the gems of that admirable collection.

## BAYARD TAYLOR.

[Born, 1825.]

BAYARD TAYLOR was born on the eleventh of January, 1825, at Kennet Square, near the Brandywine, in Pennsylvania, and in that rural and classical region he lived until his departure for Europe in the summer of 1844. Having passed two years in Great Britain, Switzerland, Germany, Italy, and France, he returned to the United States, and after publishing an account of his travels, under the title of "Views a-Foot," he settled in New York, where he has since been occupied as one of the editors of "The Tribune," a journal which has derived much advantage from his fine taste in literature and large knowledge of affairs.

Though not egotistical, there is scarcely an author more easily detected in his works. And this is not from any of those tricks of style in which alone consists the individuality of so many; but his sincere, frank, and enthusiastic spirit, grateful while aspiring, calm while struggling, and humble while attaining; and his life, which moves in order in the crowd and jar of society, in the solitude where Nature is seen with reverence, "up heights of rough ascent," and over streams and chasms, by shapely ways constructed by his will and knowledge. We do not remember any book of travels in which an author appears altogether so amiable and interesting as he in his "Views a-Foot." He always lingers in the background, or steps forward modestly but to solicit more earnestly our admiration for what has kindled his own: but undesignedly, or against his design even, he continually engrosses our interest, as if he were the hero of a novel; and as we pass from scene to scene with him, we think of the truth and poetry of each only to sympathize in his surprise, and joy, and wonder.

BAYARD TAYLOR's first move in literature was a small volume of poems, of which the longest, and the longest he has yet published, was upon an incident in Spanish history. This was written when he was about eighteen years of age, and my acquaintance with him commenced when he arrived in the city with his manuscripts. We read "Ximena" together; and, while negotiations were in progress for its publication, discussed the subject of Americanism in letters. I urged upon his consideration the themes I thought best adapted to the development and illustration of his genius.

Here was a young author, born and nurtured in one of the most characteristic and beautiful of our rural districts, so removed from the associations that vitiate the national feeling and manner, and altogether of a growth so indigenous, that he was one of the fittest types of our people, selecting the materials for his first production from scenes and actions which are more picturesque, more romantic, or in any way more suitable for the purposes of art, only as they have been made so by art, and

are seen through the media of art, in preference to the fresh valleys and mountains and forests, and lakes and rivers and cataracts, and high resolve, and bold adventure, and brave endurance, which have more distinctly marked, and varied, and ennobled our history than all other histories, in events crowding so fast upon each other, that our annals seem but a rehearsal of all that had been before, with years for centuries—divided by the Declaration of Independence, which is our gospel—beyond which the colonies are ancient nations, and this side of which our states have swept, with steamboats, and railroads, and telegraphs, the whole breadth of Time; and ere the startled empires are aware, are standing before them all, beckoning them to the last and best condition, which is the fulfilment of farthest-reaching prophecy. In such a choice, he had not only to enter into a competition with the greatest geniuses of the countries and ages he invaded, but, worse than this, to be a parasite of their inspiration, or to animate old forms, disciplined to a mere routine, with the new life to which he was born—sacrificing altogether his native strength, or attempting its exhibition in fetters.

Genius creates, but not like the Divine energy, from nothing. Genius creates from knowledge; and the fullness of knowledge necessary to its uses can be acquired, not from any second-hand glimpses through books, or pictures, or discourse, but from experience in the midst of its subjects, the respiration of their atmosphere, a daily contact with their forms, and a constant sympathy with their nature. This pervading intelligence gives no transient tone to the feelings, but enters into the essence of character, and becomes a part of life. He who would set aside the spirit of his age and country, to take upon himself another being, must approach his task with extraordinary powers and an indomitable will, or he will fail utterly. It is undoubtedly true that, to be American, it is not needful in all cases to select subjects which are so geographically; but this admission does not justify an indiscriminate use of foreign life, or a reckless invasion or assumption of foreign sentiment. There must be some relationship of condition and aspiration. Of all writers who have yet written, MILTON was the most American. All the works of CHANNING embrace less that is national to us than a page of the "Defence of the People of England;" and a library larger than that which was at Alexandria, of such books as LIVINGO's, would not contain as much Americanism as a paragraph of the "Areopagitica." But the Genius of America was born in England, and his strength was put forth in those conflicts of the commonwealth which ended in the exile of the young Hercules. During the Cromwellian era, England offers almost as ap-

propriate a field for illustration by the American as Massachusetts under HUTCHINSON, except in the accessories of nature, which should enter into the compositions of art. Not so Spain or Russia, at the extremes of Europe, without affinities with each other or with us. There is very little in the life or nature, or past or present or future, of either of these nations, with which the American can have any real sympathy; and for an American author, whose heart keeps time with his country's, to attempt the illustration of any character from either, while his own domain, far more rich in suggestion and material, lies waste, is a thing scarcely possible to the apprehension of a common understanding. In a remote and shadowy antiquity, like that of Egypt, or in such a darkness as envelops Mexico or Peru, or our own continent before its last discovery, the case is different: we are at liberty, with conditions, to make these the scenes of our contemporary times, because there is scarcely a record to contradict the suggestions of the imagination.

Mr TAYLOR happily went abroad just after the publication of his story of the Surra Morena, and though he had then travelled but little in his native country, and Europe, "seen with a staff and knapsack," opened all her gates before him with circumstances to produce the most vivid and profound impressions, his love of home grew stronger, and he felt at length the truth which might never have come to him if he had remained here, that for him the best land for the intellect, as well as the affections, was that in which he was born. The tales of genius and the records of history rivet the fancy and give activity to the imagination, but they cannot rouse the passions,

which must best dispose the illustrations to be and can alone give vitality and attractive power to the fruits of a creative energy. In a poem written the influence of the inspiration that belong to his country and his age are more apparent and in his critical essays, like those of Travel, Ballads, and other Poems, published in New York in 1845, the most original and altogether successful compositions, some of which were suggested by the popular impulse and to peculiar adventure which have distinguished the recent life of the republic. — "El Camacho," "The Bison Track," and "The Fight of Pano de Vez" belong entirely to the years in which they were written, but the inspiration of which they are was not more genuine than that from which we have "The Continent," "In Italy," or "The Requiem in the North."

The finest and most sustained specimens of TAYLOR'S imagination and passion are "And the Cloven Pine," and the "Ode to SATURN," both of which have been written since the appearance of his "Rhapsody of Travel." The story conceived in a spirit and expressed in a melody rhythm worthy of the sublime intelligence to which it is addressed. His mastery of the language of the English language is perhaps best evinced, however, in some of his translations from German and Italian, particularly in a version of the FRIEDRICH SCHLEGEL'S splendid epical of "The Dead to the Living," a lyric which has been torn from the day on which it first came to the Prussians, and which he reproduced for the columns of "The Tribune" in a manner worthy of the original.

#### A REQUIEM IN THE NORTH.

Speed swifter, Night! — wild northern Night,  
Whose feet the arctic islands know,  
When stifling breakers, sharp and white,  
Gird the compating shores of snow,  
Send all thy winds to sweep the world  
And howl in moan-phantoms far,  
And hang thy banners, red and cold,  
Against the shield of every star!

For what have I to do with morn,  
Or summer's glory in the vales—  
With the blithe ring of forest-horn,  
Or beckoning gleam of snowy sails?  
Art e'en not gone, in whose blue eye  
The fleeting summer dawn'd to me?—  
Gone, like the echo of a morn  
Beside the loud, resounding sea!

Oh, brief that time of song and flowers,  
Which blest, through thee, the Northern Land!  
I pine amid its leafless bowers  
And on the black and lonely strand.  
The forest waits the starry bloom  
Which yet shall pave its shadowy floor,  
But down my spirit's noles of gloom  
Thy love shall blossom nevermore!

And nevermore shall battling pines  
Their solemn triumph sound for me;  
Nor morning fringe the mountain-lanes,  
Nor sunset flush the hoary sea;  
But Night and Winter fill the sky  
And load with frost the shivering air,  
Till every quiet that hurries by  
Chimes wilder with my own despair!

The leaden twilight, cold and long,  
Is slowly settling o'er the wave;  
No wandering blast awakes a song  
In naked boughs, above thy grave.  
The frozen air is still and dark;  
The numb earth lies in icy rest;  
And all is dead save this one spark  
Of burning grief, within my breast.

Life's darken'd orb shall wheel no more  
To love's rejoicing summer back;  
My spirit walks a wintry shore,  
With not a star to light its track.  
Speed swifter, Night! thy gloom and frost  
Are free to spoil and ravage here;  
This last wild requiem for the lost,  
I pour in thy unheeding ear!

## EL CANALO.\*

Now saddle El Canalo!—the freshening wind of morn  
 Down in the flowery vega is stirring through the corn;  
 The thin smoke of the ranches grows red with coming day,  
 And the steed's impatient stamping is eager for the way!

My glossy-limb'd Canalo, thy neck is curved in pride,  
 Thy slender ears prick'd forward, thy nostril straining wide,  
 And as thy quick neigh greets me, and I catch thee by the mane,  
 I'm off with the winds of morning—the chieftain of the plain!

I feel the swift air whirring, and see along our track,  
 From the flinty-paved sierra, the sparks go streaming back;  
 And I clutch my rifle closer, as we sweep the dark defile,  
 Where the red guerilla watches for many a lonely mile.

They reach not El Canalo; with the swiftness of a dream  
 We've pass'd the bleak Nevada, and Tulé's icy stream;  
 But where, on sweeping gallop, my bullet backward sped,  
 The keen-eyed mountain vultures will circle o'er the dead!

On! on, my brave Canalo! we've dash'd the sand and snow  
 From peaks upholding heaven, from deserts far below—  
 We've thunder'd through the forest, while the crackling branches rang,  
 And trooping elks, affrighted, from lair and covert sprang!

We've swum the swollen torrent, we've distanced in the race  
 The baying wolves of Pinos, that panted with the chase;  
 And still thy mane streams backward, at every thrilling bound,  
 And still thy measured hoof-stroke beats with its morning sound!

The seaward winds are wailing through Santa Barbara's pines,  
 And like a sheathless sabre, the far Pacific shines;  
 Hold to thy speed, my arrow!—at nightfall thou shalt lave  
 Thy hot and smoking haunches beneath his silver wave!

My head upon thy shoulder, along the sloping sand  
 We'll sleep as trusty brothers, from out the mountain land;

The pines will sound in answer to the surges on the shore,  
 And in our dreams, Canalo, we'll make the journey o'er!

## THE BISON-TRACK.

Strike the tent! the sun has risen; not a cloud has ribb'd the dawn,  
 And the frosted prairie brightens to the westward, far and wan:  
 Prime afresh the trusty rifle—sharpen well the hunting-spear—  
 For the frozen sod is trembling, and a noise of hoofs I hear!

Fiercely stamp the tether'd horses, as they snuff the morning's fire,  
 And their flashing heads are tossing, with a neigh of keen desire;  
 Strike the tent—the saddles wait us! let the bridle-reins be slack,  
 For the prairie's distant thunder has betray'd the bison's track!

See! a dusky line approaches; hark! the onward-surg-ing roar,  
 Like the din of wintry breakers on a sounding wall of shore!  
 Dust and sand behind them whirling, snort the foremost of the van,  
 And the stubborn horns are striking, through the crowded caravan.

Now the storm is down upon us—let the madden'd horses go!  
 We shall ride the living whirlwind, though a hundred leagues it blow!  
 Though the surgy manes should thicken, and the red eyes' angry glare  
 Lighten round us as we gallop through the sand and rushing air!

Myriad hoofs will scar the prairie, in our wild, resistless race,  
 And a sound, like mighty waters, thunder down the desert space:  
 Yet the rein may not be tighten'd, nor the rider's eye look back—  
 Death to him whose speed should slacken, on the madden'd bison's track!

Now the trampling herds are threaded, and the chase is close and warm  
 For the giant bull that gallops in the edges of the storm:  
 Hurl your lassoes swift and fearless—swing your rifles as we run!  
 Ha! the dust is red behind him: shout, my brothers, he is won!

Look not on him as he staggers—'t is the last shot he will need;  
 More shall fall, among his fellows, ere we run the bold stampede—  
 Ere we stem the swarthy breakers—while the wolves, a hungry pack,  
 Howl around each grim-eyed carcass, on the bloody bison-track!

\* El Canalo, or the cinnamon-coloured, is the name of the choicest breed of the Californian horse.

## ODE TO SHELLEY.

Why art thou dead? Upon the hills once more  
 The golden mist of waning Autumn lies;  
 The slow-pulsed billows wash along the shore,  
 And phantom isles are floating in the skies.  
 They wait for thee; a spirit in the sand  
 Hushes, expectant, for thy lingering tread;  
 The light wind pants to lift thy trembling hair;  
 Inward, the silent land

Lies with its mournful woods—why art thou dead,  
 When Earth demands that thou shalt call her fair?

Why art thou dead? O glorious child of Song,  
 Whose brother spirit ever dwells with mine,  
 Feeling, twin-doom'd, the burning hate of Wrong,  
 And Beauty's worship, deathless and divine!  
 Thou art afar: wilt thou not soon return,

To tell me that which thou hast never told—  
 To grasp my throbbing hand, and by the shore  
 Or dewy mountain-fern

Pour out thy heart as to a friend of old,  
 Tearful with twilight sorrow? Nevermore!

Why art thou dead? My years are full of pain,  
 The pain sublime of thought that has no word;  
 And Truth and Beauty sing within my brain  
 Diviner songs than men have ever heard.

Wert thou but here, thine eye might read the strife,  
 The solemn burthen of immortal song—  
 And hear the music, that can find no lyre:

For thou hast known a life  
 Lonely, amid the poets' mountain-throng—  
 Whose cloudy snows conceal'd eternal fire.

I could have told thee all the sylvan joy  
 Of trackless woods; the meadows, far apart,  
 Within whose fragrant grass, a lonely boy,

I thought of God; the trumpet at my heart,  
 When on bleak mountains roar'd the midnight storm.

And I was bathed in lightning, broad and grand:  
 Oh, more than all, with low and sacred breath  
 And forehead flushing warm,

I would have led thee through the summer land  
 Of my young love, and past my dreams of Death.

In thee, immortal brother! had I found  
 That voice of Earth for which my spirit pines—

The awful speech of Rome's sepulchral ground,  
 The dusky hymn of Val ombrosa's pines.

From thee, the noise of ocean would have taken  
 A grand defiance round the moveless shores,  
 And vocal grown the mountain's silent head.

Canst thou not stir awake,  
 Beneath the funeral cypress? Earth implores  
 Thy presence for her son—why art thou dead!

I do but rave—for it is better thus:

Were once thy starry heart reveal'd to mine,  
 In the twin life which would encircle us

My soul would melt, my voice be lost in thine.  
 Better to mask the agony of thought

That through weak human lips would make its  
 way.

By lone endurance, such as men must learn:

The poet's soul is fraught  
 With mightiest speech, when loneliest the day,  
 And fires are brightest that in midnight burn.

## ARIEL IN THE CLOVEN PINE

Now the frosty stars are gone:  
 I have watched them, one by one,  
 Fainting on the shores of dawn.  
 Round and full the glorious sun  
 Walks with level step the space,  
 Through his vestibule of Day:  
 While the wolves that howled ~~men~~  
 Slink to dens and coverts foul,  
 Guarded by the demon owl  
 Who, last night, with marking room  
 Wheeled athwart the chilly moon,  
 And, with eyes that blankly glared  
 On my direful torment stared.

The lark is flickering in the light—  
 Still the nightingale doth sing:  
 All the isle, alive with Spring,  
 Lies a jewel of delight.  
 On the blue sea's heaving breast:  
 Not a breath from out the west  
 But some balmy smell doth bring  
 From the sprouting myrtle-bush,  
 Or from meadows wide, that be  
 Each a green and dazz'ling sky,  
 Paved with yellow cowslip-stars,  
 Cloud-like, crossed by ricate bars  
 Of the bloomy almond woods,  
 And lit, like heaven, with farrest ~~does~~  
 Of the sun that hangs between.  
 All is life that I can spy,  
 To the farthest sea and sky,  
 And my own the only pain  
 Within this ring of Tyrrhene main.

In the gnarled and cloven Pine  
 Where that hell-born hag did ~~char~~ ~~re~~,  
 All this orb of cloud ~~ess~~ ~~shine~~—  
 All this youth in Earth's old ~~cess~~  
 Tingling with the Spring's sweet ~~way~~  
 With a sharper torment pain me.  
 Pansies, in soft April rains  
 And April's sun, from Thetis's lap  
 Fill their stalks with honeyed sap,  
 But the sluggish blood she brings  
 To the tough Pine's hundred rings,  
 Closer locks their cruel hold,  
 Closer draws the scaly bark  
 Round my prison, lightning-riven;  
 So when Winter, wild and dark,  
 Vexes wive and writhing wold,  
 And with murky vapour swathes the ~~doom~~  
 I must feel the vile bat creep  
 In my narrow cleft, to sleep.  
 By this coarse and alien state  
 Is my dainty essence wronged:  
 The fine sense that erst belonged  
 To my nature, chafes at Fate,  
 Till the happier elves I hate,  
 Who in moonlight dances turn  
 Underneath the palmy fern,  
 Or in light and twinkling bands  
 Follow on with linked hands  
 To the ocean's yellow sands.

The primrose-bells each morning ope  
 In their cool, deep beds of grass;  
 Violets make the airs that pass  
 Tell-tales of their fragrant slope.  
 I can see them where they spring,  
 Never brushed by fairy wing.  
 All those corners I can spy  
 In the island's solitude,  
 Where the dew is never dry,  
 Nor the miser bees intrude.  
 Cups of rarest hue are there,  
 Full of perfumed wine undrained—  
 Mushroom banquets, ne'er profaned,  
 Canopied by maiden-hair.  
 Pearls I see upon the sands,  
 Never touched by other hands,  
 And the rainbow bubbles shine  
 On the ridged and frothy brine,  
 Tenantless of voyager  
 Till they burst in vacant air.  
 Oh the songs that sung might be  
 And the mazy dances woven,  
 Had that witch ne'er crossed the sea  
 And the Pine been never cloven!

Many years my direst pain  
 Has made the wave-rocked isle complain.  
 Winds, that from the Cyclades  
 Came, to ruffle with foul riot  
 Round its shore's enchanted quiet,  
 Bore my wailings on the seas:  
 Sorrowing birds in autumn went  
 Through the world with my lament.  
 Still the bitter fate is mine  
 All delight unshared to see,  
 Smarting in the cloven Pine  
 While I wait the tardy axe,  
 Which, perchance, shall set me free  
 From the damned witch, Sycorax.

### THE CONTINENTS.

HAD a vision in that solemn hour,  
 Last of the year sublime,  
 Whose waves sweeps downward, with its dying power  
 Rippling the shores of Time!  
 On the bleak margin of that hoary sea  
 My spirit stood alone.  
 Watching the gleams of phantom History  
 Which through the darkness shone:  
 'hen when the bell of midnight, ghostly hands  
 Toll'd for the dead year's doom,  
 saw the spirits of Earth's ancient lands  
 Stand up amid the gloom!  
 'he crowned deities, whose reign began  
 In the forgotten Past,  
 When first the glad world gave to sovereign Man  
 Her empires green and vast.  
 'irst queenly ASIA, from the fallen thrones  
 Of twice three thousand years,  
 'ame with the wo a grieving goddess owns,  
 Who longs for mortal tears.  
 'he dust of ruin to her mantle clung  
 And dimm'd her crown of gold,

While the majestic sorrows of her tongue  
 From Tyre to Indus roll'd:  
 "Mourn with me, sisters, in my realm of wo,  
 Whose only glory streams  
 From its lost childhood, like the arctic glow  
 Which sunless Winter dreams!  
 In the red desert moulders Babylon,  
 And the wild serpent's hiss  
 Echoes in Petra's palaces of stone  
 And waste Persepolis!

"Gone are the deities who ruled enshrined  
 In Elephanta's caves,  
 And Brahma's wailings fill the odorous wind  
 That stirs Amboyna's waves!  
 The ancient gods amid their temples fall,  
 And shapes of some near doom  
 Trembling and waving on the Future's wall,  
 More fearful make my gloom!"

Then from her seat, amid the palms embower'd  
 That shade the Lion-land,  
 Swart AFRICA in dusky aspect tower'd—  
 The fetters on her hand!  
 Backward she saw, from out her drear eclipse,  
 The mighty Theban years,  
 And the deep anguish of her mournful lips  
 Interpreted her tears:

"Wo for my children, whom your gyves have bound  
 Through centuries of toil;  
 The bitter wailings of whose bondage sound  
 From many a stranger-soil!  
 Leave me but free, though the eternal sand  
 Be all my kingdom now—  
 Though the rude splendours of barbaric land  
 But mock my crownless brow!"

There was a sound, like sudden trumpets blown,  
 A ringing, as of arms,  
 When EUROPE rose, a stately Amazon,  
 Stern in her mail'd charms.  
 She brooded long beneath the weary bars  
 That chafed her soul of flame,  
 And like a seer, who reads the awful stars,  
 Her words prophetic came:

"I hear new sounds along the ancient shore,  
 Whose dull old monotone  
 Of tides, that broke on many a system hoar,  
 Wail'd through the ages lone!  
 I see a gleaming, like the crimson morn  
 Beneath a stormy sky,  
 And warning throes, my bosom long has borne,  
 Proclaim the struggle nigh!"

O radiant-brow'd, the latest born of Time!  
 How waned thy sisters old  
 Before the splendours of thine eye sublime,  
 And mien erect and bold!  
 Pure, as the winds of thine own forests are,  
 Thy brow beam'd lofty cheer,  
 And day's bright oriflamme, the morning star,  
 Flash'd on thy lifted spear.

"I bear no weight," so rang thy jubilant tones,  
 "Of memories weird and vast—  
 No crushing heritage of iron thrones,  
 Bequeath'd by some dead Past;



But mighty hopes that learn'd to tower and soar  
From my own peaks of snow;  
Whose prophecies in wave and woodland roar,  
When the free tempests blow!

"Like spectral lamps, that burn before a tomb,  
The ancient lights expire;  
I wave a torch, that floods the lessening gloom  
With everlasting fire!  
Crown'd with my constellated stars, I stand  
Beside the foaming sea,  
And from the future, with a victor's hand,  
Claim empire for the free!"

### THE FIGHT OF PASO DEL MAR.

Gusty and raw was the morning,  
A fog hung over the seas,  
And its gray skirts, rolling inland,  
Were torn by the mountain trees;  
No sound was heard, but the dashing  
Of waves on the sandy bar,  
When PABLO of San Diego  
Rode down to the Paso del Mar.

The pescador, out in his shallop,  
Gathering his harvest so wide,  
Sees the dim bulk of the headland  
Loom over the waste of the tide;  
He sees, like a white thread, the pathway  
Wind round on the terrible wall,  
Where the faint, moving speck of the rider  
Seems hovering close to its fall!

Stout PABLO of San Diego  
Rode down from the hills behind;  
With the bells on his gray mule tinkling,  
He sang through the fog and wind.  
Under his thick, misted eyebrows,  
Twinkled his eye like a star,  
And fiercer he sang, as the sea-winds  
Drove cold on the Paso del Mar.

Now BERNAL, the herdsman of Corral,  
Had travel'd the shore since dawn,  
Leaving the ranches behind him—  
Good reason had he to be gone!  
The blood was still red on his dagger,  
The fury was hot in his brain,  
And the chill, driving seal of the breakers  
Beat thick on his forehead in vain.

With his blanket wrapp'd gloomily round him,  
He mounted the dizzying road,  
And the chasms and steeps of the headland  
Were slippery and wet as he trod;  
W'd swept the wind of the ocean  
Rolling the fog from afar,  
When near him a mule-bell came tinkling,  
Midway on the Paso del Mar!

"Back!" shouted BERNAL, full fiercely,  
And "Back!" shouted PABLO, in wrath;  
As his mule halted, startled and shrinking,  
On the perilous line of the path.  
The roar of devouring surges  
Came up from the breakers' hoarse war;

And "Back, or you perish!" cried BERNAL:  
"I turn not on Paso del Mar!"

The gray mule stood firm as the headland  
He clutch'd at the jingling rein,  
When PABLO rose up in his saddle  
And smote till he dropp'd it again.  
A wild oath of passion swore BERNAL,  
And brandish'd his dagger, still red,  
While fiercely stout PABLO lean'd forward,  
And fought o'er his trusty mule's head.

They fought, till the black wall below them  
Shone red through the misty blast:  
Stout PABLO then struck, leaning farther,  
The broad breast of BERNAL at last.  
And, frenzied with pain, the swart herdsman  
Closed round him with terrible clasp,  
And jerk'd him, despite of his struggles,  
Down from the mule, in his grasp.

They grappled with desperate madness  
On the slippery edge of the wall,  
They sway'd on the brink, and together  
Reel'd out to the rush of the fall!  
A cry of the wildest death-anguish  
Rang faint through the mist afar,  
And the riderless mule went homeward  
From the fight of the Paso del Mar!

### KUBLEH:

A STORY OF THE ASSYRIAN DESERT.

THE black-eyed Children of the Desert  
Their flocks together at the set of sun.  
The tents were pitch'd; the weary camels  
Their suppliant necks, and knelt upon the sand.  
The hunters quarter'd by the kindled fires  
The wild boars of the Tigris they had slain.  
And all the stir and sound of evening ran  
Throughout the Shammar camp. The desert  
Bore its full burden of confused delight  
Across the flowery plain, and while, afar,  
The snows of Koordish mountains in the west  
Flash'd roseate amber, Nimroud's ancient  
Rose-bloom and black against the burning west.  
The shadows deepen'd and the stars came  
Sparkling through violet ether; one by one  
Glimmer'd the ruddy camp-fires on the plain,  
And shapes of steel and horseman moved  
The dusky tents, with shout and jingling  
And neigh and restless prancing. Children  
To hold the things, while every rider drove  
His quivering spear in the earth, and by the  
Tether'd the horse he loved. In midst of all  
Stood Shammyrah, whom they dared not touch.  
The fount of wondrous Kubleh—to the Shammar  
A dearer wealth than all his Georgian girls.

But when their meal was o'er—when the red  
Blazed brighter, and the dogs no longer bay'd—  
When Shammar hunters with the bows cut  
To cleanse their bloody knives, came Ashur  
The poet of the tribe, whose songs of love  
Are sweeter than Balaora's nightingales—  
Whose songs of war can fire the Arab blood

Like war itself: who knows not ALIMAR?  
Then ask'd the men: "O poet, sing of Kubleh!"  
And boys laid down the knives half burnish'd, say-  
ing:

"Tell us of Kubleh, whom we never saw—  
Of wondrous Kubleh!" Closer flock'd the group  
With eager eyes about the flickering fire,  
While ALIMAR, beneath the Assyrian stars,  
Sang to the listening Arabs:

"God is great!

O Arabs, never yet since MAHMOUD rode  
The sands of Yemen, and by Mecca's gate  
The wing'd steed bestrode, whose mane of fire  
Blazed up the zenith, when, by ALLAH call'd,  
He bore the prophet to the walls of heaven.  
Was like to Kubleh, SORUK's wondrous mare:  
Not all the milk-white barbs, whose hoofs dash'd  
flame

In Bagdad's stables, from the marble floor—  
Who, swath'd in purple housings, pranced in state  
The gay bazaars, by great AL-RASCHID back'd:  
Not the wild charger of Mongolian breed  
That went o'er half the world with TAMERLANE:  
Nor yet those flying coursers, long ago  
From Ormuz brought by swarthy Indian grooms  
To Persia's kings—the foals of sacred mares,  
Sired by the fiery stallions of the sea!

"Who ever told, in all the Desert Land,  
The many deeds of Kubleh? Who can tell  
Whence came she, whence her like shall come  
again?

O Arabs, like a tale of SCHERREZADE  
Heard in the camp, when javelin shafts are tried  
On the hot eve of battle, is her story.

"Far in the Southern sands, the hunters say,  
Did SORUK find her, by a lonely palm.  
The well had dried; her fierce, impatient eye  
Glared red and sunken, and her slight young limbs  
Were lean with thirst. He check'd his camel's pace,  
And while it knelt, untied the water-skin,  
And when the wild mare drank, she follow'd him.  
Thence none but SORUK might the saddle gird  
Upon her back, or clasp the brazen gear  
About her shining head, that brook'd no curb  
From even him; for she, alike, was royal.

"Her form was lighter, in its shifting grace,  
Than some impassion'd Almée's, when the dance  
Unbinds her scarf, and golden anklets gleam  
Through floating drapery, on the buoyant air.  
Her light, free head was ever held aloft;  
Between her slender and transparent ears  
The silken forelock toss'd; her nostril's arch,  
Thin-drawn, in proud and pliant beauty spread,  
Snuffing the desert winds. Her glossy neck  
Curved to the shoulder like an eagle's wing,  
And all her matchless lines of flank and limb  
Seem'd fashion'd from the flying shapes of air  
By hands of lightning. When the war-shouts rang  
From tent to tent, her keen and restless eye  
Shone like a blood-red ruby, and her neigh  
Rang wild and sharp above the clash of spears.

"The tribes of Tigris and the Desert knew her:  
SORUK before the Shammar bands she bore  
To meet the dread Jebours, who waited not  
To bid her welcome; and the savage Koord,

Chased from his bold irruption on the plain,  
Has seen her hoofprints in his mountain snow.  
Lithe as the dark-eyed Syrian gazelle,  
O'er ledge and chasm and barren steep, amid  
The Sindjar hills, she ran the wild ass down.  
Through many a battle's thickest brunt she storm'd,  
Reeking with sweat and dust, and fetlock-deep  
In curdling gore. When hot and lurid haze  
Stifled the crimson sun, she swept before  
The whirling sand-spout, till her gusty mane  
Flared in its vortex, while the camels lay  
Groaning and helpless on the fiery waste.

"The tribes of Taurus and the Caspian knew her:  
The Georgian chiefs have heard her trumpet-neigh  
Before the walls of Teflis. Pines that grow  
On ancient Caucasus, have harbour'd her,  
Sleeping by SORUK in their spicy gloom.  
The surf of Trebizond has bathed her flanks,  
When from the shore she saw the white-sail'd bark  
That brought him home from Stamboul. Never yet,  
O Arabs, never yet was like to Kubleh!

"And SORUK loved her. She was more to him  
Than all his snowy-bosom'd odalisques.  
For many years, beside his tent she stood,  
The glory of the tribe.

"At last she died:

Died, while the fire was yet in all her limbs—  
Died for the life of SORUK, whom she loved.  
The base Jebours—on whom be ALLAH's curse!—  
Came on his path, when far from any camp,  
And would have slain him, but that Kubleh sprang  
Against the javelin-points and bore them down,  
And gain'd the open desert. Wounded sore,  
She urged her light limbs into maddening speed  
And made the wind a laggard. On and on  
The red sand slid beneath her, and behind  
Whirl'd in a swift and cloudy turbulence,  
As when some star of Eblis, downward hurl'd  
By ALLAH's bolt, sweeps with its burning hair  
The waste of darkness. On and on, the bleak,  
Bare ridges rose before her, came and pass'd;  
And every flying leap with fresher blood  
Her nostril stain'd, till SORUK's brow and breast  
Were fleck'd with crimson foam. He would have  
turn'd

To save his treasure, though himself were lost,  
But Kubleh fiercely snapp'd the brazen rein.  
At last, when through her spent and quivering frame  
The sharp throes ran, our distant tents arose,  
And with a neigh, whose shrill excess of joy  
O'ercame its agony, she stopp'd and fell.  
The Shammar men came round her as she lay,  
And SORUK raised her head and held it close  
Against his breast. Her dull and glazing eye  
Met his, and with a shuddering gasp she died.  
Then like a child his bursting grief made way  
In passionate tears, and with him all the tribe  
Wept for the faithful mare.

"They dug her grave

Amid Al-Hather's marbles, where she lies  
Buried with ancient kings; and since that time  
Was never seen, and will not be again,  
O Arabs, though the world be doom'd to live  
As many moons as count the desert sands,  
The like of wondrous Kubleh. God is great!"

## CHARLES G. EASTMAN.

[Born, ———.]

MR. EASTMAN was educated at the University of Vermont, and has been for several years engaged as a journalist, at Burlington, Woodstock, and Montpelier. He now resides in the latter town, where he is editor of "The Vermont Patriot," the leading gazette of the democratic party in the state. In 1848 he published a collection of "Poems," nearly all of which had previously appeared in various literary miscellanies. They are chiefly lyrical, and the author displays in them

a fondness for the French construction, with refrains and choruses, which he introduces successfully and effectively.

Some of his pieces in the manner of Poe and other contemporary poets, are successful imitations, but are scarcely equal in the force of poetry to his more independent compositions in which he has reflected with equal truth and felicity the living features of the rural life of England.

### THE FARMER SAT IN HIS EASY CHAIR.

The farmer sat in his easy chair,  
Smoking his pipe of clay,  
While his hale old wife with busy care  
Was clearing the dinner away;  
A sweet little girl with fine blue eyes  
On her grandfather's knee was catching flies.  
The old man laid his hand on her head,  
With a tear on his wrinkled face;  
He thought how often her mother, dead,  
Had sat in the self-same place:  
As the tear stole down from his half-shut eye—  
"Don't smoke," said the child; "how it makes  
you cry!"

The house-dog lay stretch'd out on the floor  
Where the shade after noon used to steal;  
The busy old wife by the open door  
Was turning the spinning-wheel;  
And the old brass clock on the manteltree  
Had plodded along to almost three:

Still the farmer sat in his easy chair,  
While close to his heaving breast  
The moisten'd brow and the cheek so fair  
Of his sweet grandchild were press'd;  
His head, bent down, on her soft hair lay—  
Fast asleep were they both, that summer day.

### MILL MAY.

The strawberries grow in the mowing, MILL MAY,  
And the bob-o'-link sings on the tree;  
On the knolls the red clover is growing, MILL MAY,  
Then come to the meadow with me!  
We'll pick the ripe clusters among the deep grass,  
On the knolls in the mowing, MILL MAY,  
And the long afternoon together we'll pass,  
Where the clover is growing, MILL MAY.  
Come! come, ere the season is over, MILL MAY,  
To the fields where the strawberries grow,  
While the thick-growing stems and the clover, MILL  
Shall meet us wherever we go; [MAY,

We'll pick the ripe clusters among the deep grass,  
On the knolls in the mowing, MILL MAY,  
And the long afternoon together we'll pass,  
Where the clover is growing, MILL MAY.

The sun, stealing under your bonnet, MILL MAY,  
Shall kiss a soft glow to your face,  
And your lip the strawberry leave on it, MILL MAY,  
A tint that the sea-shell would grace;  
Then come! the ripe clusters among the deep grass,  
We'll pick in the mowing, MILL MAY,  
And the long afternoon together we'll pass,  
Where the clover is growing, MILL MAY.

### HER GRAVE IS BY HER MOTHER'S.

Her grave is by her mother's,  
Where the strawberries grow wild,  
And there they've slept for many a year,  
The mother and the child.

She was the frailest of us all,  
And, from her mother's breast,  
We hoped, and pray'd, and trembled, now  
For her, than all the rest.

So frail, alas! she could not bear  
The gentle breath of Spring,  
That scarce the yellow butterfly  
Felt underneath its wing.

How hard we strove to save her, how  
Like ours alone can tell;  
And only those know what we lost,  
Who've loved the lost as well.

Some thirteen summers from her birth,  
When th' reaper cuts the grain,  
We laid her in the silent earth,  
A flower without a stain.

We laid her by her mother,  
Where the strawberries grow wild,  
And there they sleep together well,  
The mother and the child!

## R. H. STODDARD.

[Born, about 1826.]

MR. STODDARD is a young man, who has within a year or two appeared before the public as a poet. The first poem to which his name was attached attracted notice by a purity and quiet grace of language, which, though echoing at times the masters of song whom he studied, would have suggested a greater range of opportunity and experience than he actually possessed. In the autumn of 1848 he collected a number of his effusions, most of which had previously been published in the Knickerbocker and Union Magazine, into a small volume, with the title of "Foot-Prints." This essay was well received; notwithstanding some traces of unconscious imitation, natural to a young writer, it gave evidence of a clear and vigorous fancy and a correct appreciation of the harmonies of sound and rhythm. Perhaps the most individual trait displayed in its pages is a capacity for finished and picturesque description. His landscapes have a sharp and distinct outline, in which none of the minor features are omitted—a keen

perception of form, in striking contrast to the more glowing coloring and careless outline of young writers in general.

MR. STODDARD'S best poems, from which the following selections are taken, have been written since the appearance of his volume. They give evidence of growing power and a capacity of attaining high excellence in a school of poetry of which we have few modern specimens. The poem of "Leonatus," in its daintiness of metre and language, reminds one of the old English song-writers, whose purity of diction Mr. STODDARD evidently endeavours to emulate. Fortunately for him, he has the industry and untiring enthusiasm without which lasting success is impossible, his literary studies being prosecuted entirely in the scanty intervals of severe physical labour.

MR. STODDARD is a native of Hingham, Massachusetts, but has resided several years in the city of New York. He was about twenty-one years of age when he published his "Foot-Prints."

### LEONATUS.

A LEAF FROM "CYMBELINE."

#### I.

THE orphan LEONATUS,  
The page of IMOGEN—

His father died when he was small:  
A general in the wars with Rome,  
Wounded to death, he totter'd home,  
And hung his sword upon the wall;  
He had borne it through the fight,  
Summer, winter, day and night—  
He died at last with it in sight,  
And they laid it on his pall,  
A legacy unto his son;  
Other fortune he had none—  
What need of more, what could he claim  
As precious as a soldier's fame?

#### II.

The fair boy LEONATUS,  
The page of IMOGEN—

He was now a dainty youth,  
His brow was smooth, and fair, and high,  
And in the blueness of his eye  
Glow'd sincerity and truth.  
He was soft and low of speech;  
His cheeks were rounded—upon each  
Was down, like that upon a peach;  
And his golden hair, in sooth  
A shower of tresses rich and bright,  
Shone down upon his shoulders white,

Like the sunny locks of Spring  
Falling o'er its snowy wing.

#### III.

The sweet boy LEONATUS,  
The page of IMOGEN—

It was his duty evermore  
To tend on Lady IMOGEN.  
By peep of day he might be seen,  
Light-finger'd, tapping at her door,  
Rousing the sleepy waiting-maid:  
When she had risen, and array'd  
The princess, and their prayers were said  
(On pearly rosaries counted o'er),  
They call'd him, pacing to and fro;  
And cap in hand, and bowing low,  
He enter'd, and began to feed  
The singing-birds with fruit and seed.

#### IV.

The brave boy LEONATUS,  
The page of IMOGEN—

He tripp'd along the kingly hall,  
From room to room, with messages;  
He stopp'd the butler, clutch'd his keys,  
And dragg'd him with his hand so small  
Into the dusty vaults, where wine  
In bins lay beaded and divine;  
He pick'd a flask of vintage fine,  
Came out, and clomb the garden wall,  
And pluck'd from out the sunny spots  
Peaches and luscious apricots,

And fill'd his golden salver there,  
And hurried to his ladye fair.

## V.

The gallant LEONARDO,  
The page of ISABELLA—  
He had a steel from Arab ground,  
And when the lords and ladies gay  
Went hawking on a fistal day,  
And hunting in the country round,  
And ISABELLA did join the band,  
He rode him like a hunter grand,  
A hound's hawk upon his hand,  
And by his side a slender hound:  
When they saw the deer go by,  
He shipp'd the leash and let him fly,  
And spur'd his steed, and slack'd the rein,  
And scour'd beside her o'er the plain.

## VI.

The strange boy LEONARDO,  
The page of ISABELLA—  
Sometimes he used to stand for hours  
Within her room, behind her chair;  
The soft wind blew his golden hair  
Across his eyes, and bees from flowers  
Flow'd at him, but he did not stir:  
He fix'd his earnest eyes on her,  
A pure and reverent worshipper,  
A dreamer building airy towers,  
But when she spoke, he gave a start  
That sent the warm blood from his heart  
Into his cheeks, and, blushing sweet,  
He hasten'd, kneeling at her feet.

## VII.

The sad boy LEONARDO,  
The page of ISABELLA—  
He lost all relish and delight  
For all things that did please before;  
By day, he wou'd the day was o'er—  
And night, he wou'd the *same* of night.  
He could not mingle in the crowd,  
He lov'd to be alone, and shroud  
His tender thoughts, and such alone,  
And cherish in his heart its blight.  
At last his health began to fail,  
His fresh and glowing cheeks to pale;  
His eyes grew lustreless and dead,  
Like violets ere their dewa are shed.

## VIII.

The timid LEONARDO,  
The page of ISABELLA—  
"What is the boy?" said ISABELLA.  
He stammer'd, laugh'd, and answer'd "Naught."  
She shook her head, and then she thought  
What all his malady cou'd mean;  
It might be love, her maid was fair,  
And LEONARDO had a loving air.  
She watch'd them with a jealous care,  
And pluck'd the spy, but naught was seen;  
And then she was aware at first  
That she unwittingly had nursed  
Passion, till it had grown a part—  
A heart within her very heart!

## IX.

The dear boy LEONARDO,  
The page of ISABELLA—  
She lov'd, but own'd it not as yet.  
When he was absent, she was lost.  
She felt a void before unknown,  
And LEONARDO fill'd it when they met.  
She call'd him twenty times a day,  
She knew not why, she could not say.  
She fretted when he went away,  
And liv'd in sorrow and regret;  
Sometimes she frown'd with staid mien,  
And chid him like a fickle queen—  
And then she soothed him, *much and well*,  
As pettish as a wayward child.

## X.

The neat writer LEONARDO,  
The page of ISABELLA—  
She wonder'd that he did not speak  
And tell his love, of love indeed  
It was that made his spirit bleed,  
And she bethought her of a freak  
To test the lad: she bade him write  
A letter that a maiden might—  
A billet to her heart's delight.  
He took the pen with fingers weak,  
Unknowing what he did, and wrote,  
And so ded up and seal'd the note.  
She wrote the superscription o'er—  
"For LEONARDO, ladye's page!"

## XI.

The happy LEONARDO,  
The page of ISABELLA—  
The he was cast, and all was o'er,  
She lov'd him so, she could not stir.  
But she took LEONARDO after her,  
And they were lovers *evermore*.  
He used to sit beside her feet,  
And read the classic parts sweet;  
And touch her lute, and then repeat  
Brave legends of the days of yore.  
One day he tried to span in vain—  
He tangle'd up the *alike* chain;  
His thoughts were busy in his head,  
Spanning away a golden thread.

## XII.

The daring LEONARDO,  
The page of ISABELLA—  
They wedded secretly one day,  
And grew secure and light of wing;  
And things came unto the king,  
Who frown'd the messenger away.  
His chief, the gossamer of his age,  
In love, and married to a page—  
"So death!" he shouted in a rage,  
And pluck'd his beard so thin and grey.  
He wou'd have burn'd him at the stake.  
But for his honour'd father's sake  
(*Just mercy for the dead!*)—  
And so he burn'd him *instead*,  
And he went out with *curse and ban*  
From Brittany, a ruin'd man—  
The wretched LEONARDO,  
The lord of ISABELLA!

## ARCADIAN HYMN TO FLORA.

## I.

Com~~e~~ all ye virgins fair in kirtles white,  
 Ye debonair and merry-hearted maids,  
 Who have been out in troops before the light,  
 And gather'd blossoms in the woodland shades—  
 The footprints of the fiery-sandall'd Day  
 Are glowing in the sky, like kindling coals,  
 The clouds are golden-rimm'd, like burning scrolls,  
 Jagg'd and fringed, and darkness melts away;  
 The shrine is wreathed with leaves; the holy urns,  
 Brimming with morning dew, are laid thereby;  
 The censers swing, the odorous incense burns,  
 And floats in misty volumes up the sky:  
 Lay down your garlands, and your baskets trim,  
 Heap'd up with floral offerings to the brim,  
 And knit your little hands and trip away  
 With light and nimble feet,  
 To music soft and sweet,  
 And celebrate the joyous break of day,  
 And sing a hymn to Flora, queen of May!

## II.

O Flora, sweetest Flora, goddess bright,  
 Impersonation of selectest things—  
 The soul and spirit of a thousand springs,  
 Bodied in all their loveliness and light—  
 A delicate creation of the mind,  
 Fashion'd in its divinest, daintiest mould,  
 In the bright age of gold,  
 Before the world was wholly lost and blind,  
 But saw and entertain'd with thankful heart  
 'The gods as guests—O Flora, goddess dear,  
 Immaculate, immortal as thou art,  
 'Thou wert a maiden once, like any here;  
 And thou didst tend thy flowers with proper care,  
 And shield them from the sun and chilly air;  
 Wetting thy little sandals through and through,  
 As all flower-maidens must, in morning dew;  
 Roving among the urns and mossy pots,  
 About the hedges and the garden plots;  
 Straightening and binding up the drooping stalks,  
 That kiss'd thy sweeping garments in the walks;  
 Setting thy dibble deep and sowing seeds,  
 And careful-handed, plucking out the weeds,  
 A simple flower-girl, and lowly born,  
 Till Zephyrus bore thee to the heavens away:  
 And thus it was—flying one pleasant morn  
 Behind the golden chariot of the Day,  
 Sighing amid the wing'd, laughing Hours,  
 In love with something bright which haunted him,  
 Sleeping on beds of flowers in arbours dim,  
 Breaking his tender heart with love extreme—  
 He saw thee on the earth, amid thy flowers,  
 The spirit of his dream!  
 Entranced with longings deep, he call'd the Air,  
 And melting, bodiless, in the warm, sweet south,  
 Twined his invisible fingers in thy hair,  
 And stooping, kiss'd thee with his odorous mouth,  
 And chased thee, flying, in thy garden shades;  
 And wooed, as men are wont to woo the maids,  
 And won at last; and then flew back to heaven,  
 Pleading with Jove till his consent was given,  
 And thou wert made immortal—happy day!—  
 The goddess of the flowers and queen of May!

## III.

Oh what a sweet and pleasant life is thine,  
 On blue Olympus with the gods divine!  
 Thou hast thy gardens and a range of bowers,  
 And beds of asphodel, unfading flowers,  
 And many a leafy screen in arbours green,  
 Where thou dost lie and wile the hours away,  
 Lull'd by the drowsy sound of trees around,  
 And springs that fall in basins full of spray.  
 Sweet are thy duties and employments there:  
 Sometimes to wreath imperial Juno's tresses,  
 And Cytherea's with her bosom bare,  
 Melting to meet the young Adon's caresses  
 When he lies in his death sleep stark and cold;  
 And oft with Hebe and with Ganymede,  
 (A pious, pleasant task, by Jove decreed)  
 Entwining chaplets round their cups of gold,  
 And round the necks of Dian's spotted fawns,  
 Like strings of bells, and Leda's snowy swans,  
 That floating sing in heaven's serenest streams,  
 Like thoughts of purity in poets' dreams;  
 And when red Mars, victorious from the field,  
 Throws down his shining spear and dinted shield,  
 And doffs his plumed helmet by his side,  
 And kneeling, bathes his forehead in the tide,  
 Thou dost a-sly with flowery fetters bind him,  
 And tie his arms behind him,  
 And smooth with playful hands his furrow'd cheek,  
 Until, beguiled and meek,  
 He kisses thee, and laughs with joy aloud!—  
 And when Minerva, lost in wisdom's cloud,  
 Muses abstracted in profoundest nooks,  
 Thou dost unclasp her ponderous tomes and books,  
 And press the leaves of flowers within their leaves,  
 And thou dost bind them up in Ceres' sheaves,  
 And wreath Apollo's lyre and Hermes' rod—  
 And venturing near the cloud-compelling god,  
 Sitting with thought-concentred brows alone,  
 Bestrow the starry footstool of his throne!—  
 And sometimes thou dost steal to hades grim,  
 The shadowy realm of spirits, dark and dim,  
 And drowsing gloomy Pluto, hard and cold, [era,  
 With slumb'rous poppies pluck'd from Lethé's bow-  
 Givest to Proserpine a bunch of flowers,  
 Such as she pluck'd in Sicily of old,  
 In Enna's meads, the solemn morn in May,  
 When she was stolen away:  
 Pressing it to her pallid lips in fear,  
 She kisses thee for that remembrance dear,  
 And then ye weep together—(soften'd so,  
 When Cytherea knelt down and plead with thee,  
 And Death was drugg'd, she let Adonis go,  
 And gave pale Orpheus Eurydicé);  
 And when the night is waning, thou dost soar,  
 And walk the Olympian palaces once more.  
 When clear-eyed Hesper folds the morning star,  
 And harnesses the wing'd steeds of Day,  
 And flush'd Aurora urges on her car,  
 Chasing the shadows of the night away,  
 Thou dost with Zephyrus fly in pomp behind,  
 Shaking thy scarf of rainbows on the wind;  
 And when the Orient is reach'd at last,  
 Thou dost unbar its gate of golden state,  
 And wait till she has past,  
 And soar again far up the dappled blue,



And wet the laughing Earth with freshest dew—  
As now thou dost, in pomp and triumph gay,  
This happy, happy day,  
Thy festival, divinest queen of May!

## IV.

O Flora, sweetest Flora, hear us now,  
Gather'd to worship thee in shady bowers;  
Accept the benediction and the vow  
We offer thee, that thou hast spared the flowers!  
The spring has been a cold, belated one—  
Dark clouds, and showers, and a little sun,  
And in the nipping mornings hoary frost;  
We hoped, but fear'd the tender seeds were lost:  
But, thanks to thee, at last they 'gan to grow,  
Pushing their slender shoots above the ground,  
In cultured gardens trim, and some were found  
Beside the edges of the banks of snow,  
Like Spring-thoughts in the heart of Winter old,  
Or children laughing o'er a father's mould;  
And now the sward is full, and teems with more;  
Earth never was so bounteous before!  
Here are red roses throwing back their heads,  
Like willing maids to greet the kissing wind,  
And here are violets from sombre woods,  
With tears of dew within their lids enshrined;  
Lilies like little maids in bridal white,  
Or in their burial-garments, if you will;  
And here is that bold flower the daffodil,  
That peers i' th' front of March; and daisies bright,  
The vestals of the morning; crocuses,  
Snowdrops like specks of foam on stormy seas;  
And yellow buttercups, that gem the fields  
Like studs of richest gold on massive shields;  
Anemones, that sprang in golden years—  
(The story goes, they were not seen before)  
Where young Adonis, tusk'd by the boar,  
Bled life away, and Venus rain'd her tears—  
(Look! in their hearts a small ensanguined spot?)  
And here is pansy, and forget-me-not;  
And trim Narcissus, vain and foolish elf,  
Enamour'd (would you think it?) of himself,  
Rooted beside a crystal brook his glass;  
And drooping Hyacinthus, slain, alas!  
By rudest Auster, blowing in the stead  
Of Zephyrus, then in Flora's meshes bound;  
Pitching with bright Apollo in his ground,  
He blew the discus back and struck him dead!—  
Pied wind-flowers, oxlips, and the pansy;  
The sleepy poppy, and the eggplant;  
Primroses, Dian's flowers that ope at night;  
And here's that little sun, the marigold,  
And fringed pinks, and water-lilies, bright  
As floating Naiads in the river cold;  
Carnations, gilliflowers, and savoury rue,  
And rosemary, that loveth tears for dew,  
And many nameless flowers and pleasant weeds,  
That grow intended in the marshy meads,  
Where flags shoot up, and ragged grasses wave  
Perennial, when Autumn seeks her grave  
Among the wither'd leaves, and breezes blow  
A dirge, and Winter weaves a shroud of snow.  
Flowers! oh, what loveliness there is in flowers!  
What food for thought and fancy, rich and new!  
What shall we liken or compare them to!—  
Stare in this trodden firmament of ours;

Jewels and rare mosaics, dotting o'er  
Creation's tessellated palace floor.  
Or beauty's dial, marking with their leaves  
The pomp and flight of golden morns and  
Illuminate meadows, open on the meads,  
Bending with roscies of dewy beads;  
Or characters inscribed on Nature's scrolls,  
Or sweet-thoughts from the heart of Water El,  
Or wind-rock'd cradles, where the bees  
Of odorous leaves, are wont to lie in  
Full-hearted, murmuring the hours away,  
Like little children busy at their play,  
Or cups and beakers of the butterflies,  
Brimming with nectar, or a string of bells,  
Tolling unheard a requiem for the  
Or censers swarming incense to the skies.

## Pavilions, tents, and towers.

The little fortresses of insect powers,  
Winding their horns within; or magic  
Where smiles and fumes dream the time away  
Night-elms, slumbering all a summer's day  
Sweet nurse as thou art wont to feed us  
From out thy urns, replenish'd in the  
But this is all—away! away!  
White-handed maids, and scatter buds  
And let the lutes awake, and labour  
And every heart its deep devotion pay  
Once more we thank thee, Flora, and  
Perform our rites, as we were used to  
Oh bless us, smile upon us, far and near,  
And watch the flowers till Summer's reign  
Preserve the seeds we sow in winter  
From burrowing moles, and blight, and  
And in their season cause the shafts to  
And make the dainty birds unseal their  
And we will pluck the finest, and  
Chaplets, and lay them on thy rural  
And sing our choral hymns, melodious, sweet,  
And dance with nimble feet,  
And worship thee, as now, serenely gay.  
The goddess of the flowers and queen of May  
All hail, thou queen of May!

## THE TWO BRIDES.

I saw two maids at the ark,  
And both were fair and sweet;  
One was in her bridal robe,  
One in her winning-sheet.  
The choisters sang the hymn,  
The sacred rites were read—  
And one for life to Life,  
And one to Death, was wed.  
They went to their bridal beds  
In loveliness and bloom:  
One in a merry castle,  
One in a solemn tomb.  
One to the world of sleep,  
Lock'd in the arms of Love;  
And one in the arms of Death  
Pass'd to the heavens above.  
One to the morrow woke,  
In a world of sin and pain;  
But the other was happier far,  
And never woke again!

**POEMS BY VARIOUS AUTHORS.**



## VARIOUS AUTHORS.

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EDWARD EVERETT, LL. D.

### DIRGE OF ALARIC, THE VISIGOTH,

Who stormed and spoiled the city of Rome, and was afterward buried in the channel of the river Busentius, the water of which had been diverted from its course that the body might be interred.

WHEN I am dead, no pageant train  
Shall waste their sorrows at my bier,  
Nor worthless pomp of homage vain  
Stain it with hypocritic tear;  
For I will die as I did live,  
Nor take the boon I cannot give.

Ye shall not raise a marble bust  
Upon the spot where I repose;  
Ye shall not fawn before my dust,  
In hollow circumstance of woes;  
Nor sculptured clay, with lying breath,  
Insult the clay that moulds beneath.

Ye shall not pile, with servile toil,  
Your monuments upon my breast,  
Nor yet within the common soil  
Lay down the wreck of power to rest;  
Where man can boast that he has trod  
On him that was "the scourge of God."

But ye the mountain-stream shall turn,  
And lay its secret channel bare,  
And hollow, for your sovereign's urn,  
A resting-place forever there:  
Then bid its everlasting springs  
Flow back upon the king of kings;  
And never be the secret said,  
Until the deep give up his dead.

My gold and silver ye shall fling  
Back to the clods that gave them birth;  
The captured crowns of many a king,  
The ransom of a conquer'd earth:  
For, e'en though dead, will I control  
The trophies of the capitol.

But when beneath the mountain-tide  
Ye've laid your monarch down to rot,  
Ye shall not rear upon its side  
Pillar or mound to mark the spot;  
For long enough the world has shook  
Beneath the terrors of my look;  
And now that I have run my race,  
The astonish'd realms shall rest a space.

My course was like a river deep,  
And from the northern hills I burst,  
Across the world in wrath to sweep,  
And where I went the spot was cursed,  
Nor blade of grass again was seen  
Where ALARIC and his hosts had been.

See how their haughty barriers fail  
Beneath the terrors of the Goth,  
Their iron-breasted legions quail  
Before my ruthless sabaoth,  
And low the queen of empires kneels,  
And grovels at my chariot-wheels.

Not for myself did I ascend  
In judgment my triumphal car;  
'Twas God alone on high did send  
The avenging Scythian to the war,  
To shake abroad, with iron hand,  
The appointed scourge of his command.

With iron hand that scourge I rear'd  
O'er guilty king and guilty realm;  
Destruction was the ship I steer'd,  
And vengeance sat upon the helm,  
When, launch'd in fury on the flood,  
I plough'd my ways through seas of blood,  
And, in the stream their hearts had spilt,  
Wash'd out the long arrears of guilt.

Across the everlasting Alp  
I pour'd the torrent of my powers,  
And feeble Cæsars shriek'd for help  
In vain within their seven-hill'd towers;  
I quench'd in blood the brightest gem  
That glitter'd in their diadem,  
And struck a darker, deeper dye  
In the purple of their majesty;  
And bade my northern banners shine  
Upon the conquer'd Palatine.

My course is run, my errand done;  
I go to Him from whence I came;  
But never yet shall set the sun  
Of glory that adorns my name;  
And Roman hearts shall long be sick,  
When men shall think of ALARIC.

My course is run, my errand done—  
But darker ministers of fate,  
Impatient, round the eternal throne,  
And in the caves of vengeance wait;  
And soon mankind shall blench away  
Before the name of ATTILA.

## JOHN QUINCY ADAMS, LL. D.

## TO A BEREAVED MOTHER.

SEER, to the mansions of the blest  
When infant innocence ascends,  
Some angel, brighter than the rest,  
The spotless spirit flight attends.  
On wings of ecstasy they rise,  
Beyond where worlds material roll;  
Till some fair sister of the skies  
Receives the unpolluted soul.

That inextinguishable beam,  
With dust united at our birth,  
Sheds a more dim, discolour'd gleam  
The more it lingers upon earth.  
Closed in this dark abode of clay,  
The stream of glory faintly burns:—  
Not unobserved, the lucid ray  
To its own native fount returns.

But when the Lord of mortal breath  
Decrees his bounty to resume,  
And points the silent shaft of death  
Which speeds an infant to the tomb—  
No passion fierce, nor low desire,  
Has quenched the radiance of the flame;  
Back to its God the living fire  
Reverts, unclouded as it came.

Fond mourner! be that solace thine!  
Let hope her healing charm impart,  
And soothe, with melodies divine,  
The anguish of a mother's heart.  
O, think! the darlings of thy love,  
Divested of this earthly clod,  
Amid unnumber'd saints above,  
Bask in the bosom of their God.

Of their short pilgrimage on earth  
Still tender images remain:  
Still, still they bless thee for their birth,  
Still filial gratitude retain.  
Each an soul's care, each rending sigh,  
That wrung for them the parent's breast,  
Dwells on remembrance in the sky,  
And the raptures of the blest.

O'er thee, with looks of love, they bend;  
For thee the Lord of life implore;  
And oft from sainted bliss descend,  
The wounded quiet to restore.  
O'er in the stillness of the night,  
They smooth the pillow of thy bed;  
O'er in the moon's returning light,  
Still watchful hover o'er thy head.

Hark! in such strains as saints employ,  
They whisper to thy bosom peace;  
Calm the perturbed heart to joy,  
And let the streaming sorrow cease.  
Then let henceforth the bitter tear  
Their part and thine inverted be—  
Thou wert their guardian angel here,  
They guardian angels now to thee.

## HENRY PICKERING.

## TO THE FRINGILLA MELODICA.

Joy fills the vale,  
With joy ecstatic quivers every wing.  
As floats thy note upon the genial gale,  
Sweet bird of spring!

The violet  
Awakens at thy song, and peers from out  
Its fragrant nook, as if the season yet  
Remain'd in doubt.

While, from the rock,  
The columbine the crimson bell expands,  
That careless spirates, as its slender stem  
The zephyr bends.

Say! when the blast  
Of winter swept our wharves'd plains, what dim  
What sunnier realm thou charm'd'st,—and to  
Thy joyous tune?

Did the green sedge  
Detain thee long? or, mid the palmy grove  
Of the bright south, where liberty now reigns,  
Durst sing thy loves?

O, well I know  
Why thou art here this season, and why the war  
So near the sun have lesser charms than are  
Our land of flowers.

Thou art return'd  
On a glad errand,—to rebuild thy nest,  
And fan anew the gentle fire that burns  
Within thy breast.

And thy wild strain,  
Pour'd on the gale as love's transporting war—  
That, calling on the plumed choir again,  
Bids them rejoice.

Nor egle alone  
To enjoy, but bids improve the fleeting hour—  
Bids all that ever heard love's watching tone,  
Or felt his power.

The poet, too,  
It soft invokes to touch the trembling wire.  
Yet, ah, how few its song to shall list, how few  
His song admire!

But the sweet lay,  
Thou darling of the spring! no ear declines  
Thy sage instructress, Nature, says,—Be gay!  
And prompts thy strains.

O, if I knew  
Like thee to sing like thee the heart to fire—  
Youth should enchanted throng, and bowers we  
To hear my love.

Oft as the year  
In gloom is wrap'd, the exile I shall mourn—  
Oft as the spring returns shall hail my return  
Thy glad return.

## JOHN B. VAN SCHAICK.\*

JOSHUA COMMANDING THE SUN AND MOON  
TO STAND STILL.

THE day rose clear on Gibeon. Her high towers  
Flash'd the red sunbeams gloriously back,  
And the wind-driven banners, and the steel  
Of her ten thousand spears caught dazzlingly  
The sun, and on the fortresses of rock  
Play'd a soft glow, that as a mockery seem'd  
To the stern men who girded by its light.  
Beth-Horon in the distance slept, and breath  
Was pleasant in the vale of Ajalon,  
Where armed heels trod carelessly the sweet,  
Wild spices, and the trees of gum were shook  
By the rude armour on their branches hung.  
Suddenly in the camp, without the walls,  
Rose a deep murmur, and the men of war  
Gather'd around their kings, and "JOSHUA!  
From Gilgal, JOSHUA!" was whisper'd low,  
As with a secret fear, and then, at once,  
With the abruptness of a dream, he stood  
Upon the rock before them. Calmly then  
Raised he his helm, and with his temples bare,  
And hands uplifted to the sky, he pray'd:  
"God of this people hear! and let the sun  
Stand upon Gibeon, still; and let the moon  
Rest in the vale of Ajalon!" He ceased:  
And, lo! the moon sits motionless, and earth  
Stands on her axis indolent. The sun  
Pours the unmoving column of his rays  
In undiminish'd heat; the hours stand still;  
The shade hath stopp'd upon the dial's face;  
The clouds and vapours, that at night are wont  
To gather and enshroud the lower earth,  
Are struggling with strange rays, breaking them  
Scattering the misty phalanx like a wand, [up,  
Glancing o'er mountain-tops, and shining down  
In broken masses on the astonish'd plains.  
The fever'd cattle group in wondering herds;  
The weary birds go to their leafy nests,  
But find no darkness there, and wander forth  
On feeble, fluttering wing, to find a rest;  
The parch'd, baked earth, undamp'd by usual dews,  
Has gaped and crack'd, and heat, dry, midday heat,  
Comes like a drunkard's breath upon the heart.  
On with thy armies, JOSHUA! The LORD  
God of Sabaoth is the avenger now!  
His voice is in the thunder, and his wrath  
Poureth the beams of the retarded sun,  
With the keen strength of arrows, on their sight.  
The unwearied sun rides in the zenith sky;  
Nature, obedient to her Maker's voice,  
Stops in full course all her mysterious wheels.  
On! till avenging swords have drunk the blood  
Of all JEHOVAH's enemies, and till  
Thy banners in returning triumph wave;  
Then yonder orb shall set mid golden clouds,  
And, while a dewy rain falls soft on earth,  
Show in the heavens the glorious bow of God,  
Shining, the rainbow-banner of the skies.

\* For many years editor of "The Daily Advertiser," of Albany, New York. He died in 1839, at the age of thirty-six years.

## WILLIAM O. BUTLER.\*

## THE BOAT HORN.

ON boatman! wind that horn again!  
For never did the joyous air  
Upon its lambent bosom bear  
So wild, so soft, so sweet a strain.  
What though thy notes are sad and lone,  
By every simple boatman blown;  
Yet could I list from eve to morn,  
Delighted, to the simple horn.  
How oft, in boyhood's cloudless day,  
I've stroll'd by wild Ohio's stream,  
Marking his silvery billows play,  
Bright with the sun's declining beam,  
While some lone boatman from the deck,  
Musing on coming storms and wreck,  
Pour'd his soft numbers to that tide  
Where all his hopes, his fortunes ride,  
As if to woo the fickle wave  
From wreck and storm his boat to save.  
Delighted nature drank the sound,  
Enchanted echo bore it round  
In whispers soft, and softer still,  
From hill to plain, from plain to hill;  
And even the reckless, frolic boy,  
Elate with hope, and wild with joy,  
Who gamboll'd by the river's side,  
And sported with the fretting tide,  
Feels something now pervade his breast,  
Chain his light step, cut short his jest,  
Bends o'er the flood his eager ear,  
To catch the sounds far off and dear;  
Drinks the sweet draught, but knows not why  
The tear of rapture fills the eye.  
And can he, now to manhood grown,  
Tell why those notes, simple and lone,  
As on the ravish'd ear they fell,  
Bound every sense in magic spell?  
There is a tide of feeling given  
To all on earth—its fountain, heaven!  
Beginning with the downy flower,  
Just oped in Flora's vernal bower,  
Rising creation's orders through,  
With bolder murmur, brighter hue.  
That tide is sympathy! Its ebb and flow  
Give life its gleam of joy, its shades of woe.  
Music, the master-spirit that can move,  
Can charm from beauty's eye the bitter tear,  
And lift from sorrow's heart its load of care;  
Can cheer the sinking sailor on the wave,  
And bid the soldier on, nor heed the grave;  
Inspire the fainting pilgrim on his road,  
And elevate his heart and soul to God.  
Then, boatman, wind that horn again!  
Though much of sorrow mark its strain,  
Yet are its notes to sorrow dear.  
What though they wake fond memory's tear!  
Tears are memory's sacred feast,  
And rapture oft her chosen guest.

\* Major-General WILLIAM O. BUTLER, of Kentucky, is the author of many graceful *vers de société*. The piece here quoted is one of his most popular effusions.



## JAMES WILLIAM MILLER.\*

## TO A SHOWER.

THE pleasant rain!—the pleasant rain!  
By fits it plashing falls  
On twangling leaf and dimpling pool—  
How sweet its warning calls!  
They know it—all the bosomy vales,  
High slopes, and verdant meads;  
The queenly elms and princely oaks  
Bow down their grateful heads.

The withering grass, and fading flowers,  
And drooping shrubs look gay;  
The bubbly brook, with gladlier song,  
Hies on its endless way;  
All things of earth—the grateful things!  
Put on their robes of cheer,  
They hear the sound of the warning burst,  
And know the rain is near.

It comes! it comes! the pleasant rain!  
I drink its cooler breath;  
It is rich with sighs of fainting flowers,  
And roses' fragrant death;  
It hath kiss'd the tomb of the lily pale,  
The beds where violets die,  
And it bears their life on its living wings—  
I feel it wandering by.

And yet it comes! the lightning's flash  
Hath torn the lowering cloud,  
With a distant roar, and a nearer crash,  
Out bursts the thunder loud.  
It comes with the rush of a god's descent  
On the hush'd and trembling earth,  
To visit the shrines of the hallow'd groves  
Where a poet's soul had birth.

With a rush, as of a thousand steeds,  
Is the mighty god's descent;  
Beneath the weight of his passing tread,  
The conscious groves are bent.  
His heavy tread—it is lighter now—  
And yet it passeth on;  
And now it is up, with a sudden lift—  
The pleasant rain hath gone.

The pleasant rain!—the pleasant rain!  
It hath passed above the earth,  
I see the smile of the opening cloud,  
Like the parted lips of mirth.  
The golden joy is spreading wide  
Along the flushing west,  
And the happy earth gives back her smiles,  
Like the glow of a grateful breast.

As a blessing sinks in a grateful heart,  
That knoweth all its need,  
So came the good of the pleasant rain,  
O'er hill and verdant mead.  
It shall breathe this truth on the human ear,  
In hall and cottage home,  
That to bring the gift of a bounteous Heaven,  
The pleasant rain hath come.

\* J. W. MILLER was a native of Boston, and at one period connected with JOHN NEAL in the editorship of "The Yorker." I believe he died in 1836.

## WILLIAM B. WALTER\*

## TO AN INFANT.

AND art thou here, sweet boy, among  
The crowds that come this world to throng  
The loveliest dream of waking life?  
Hope of the bosom's secret strife!  
Emblem of all the heart can love!  
Vision of all that's bright above!  
Pledge, promise of remember'd years!  
Seal of pure souls, yet bought with tears!

Hail! child of love!—I linger yet  
Around thy couch, where slumber sweet  
Hangs on thine eyelids' living sheet!  
And thoughts and dreamings the light breeze  
Upon the mind like gleams of light  
Which sweep along the darkness night,  
Lurid and strange, all fearful sent  
In flashings o'er the firmament!

O! wake not from that tranquil sleep,  
Too soon 'twill break, and thou shalt weep  
Such is thy destiny and doom,  
O'er this long past and long to come.  
Earth's mockery, guilt, and nameless woe,  
The pangs which thou canst only know,  
All crowded in a little span,  
The being of the creature Man!

Ah! little doonest thou, my child,  
The way of life is dark and wild:  
Its sunshine, but a light whose play  
Serves but to dazzle and betray:  
Weary and long—its end, the tomb,  
Where darkness spreads her wings of gloom  
That resting-place of things which live,  
The goal of all that earth can give!

It may be that the dreams of fame,  
Proud Glory's plume, the warrior's name,  
Shall lure thee to the field of blood,  
There, like a god, war's fiery flood  
May bear thee on! while far above,  
Thy crimson banners proudly move,  
Like the red clouds which skirt the sea,  
When the fiercer tempest-day is done!

Or lead thee to a cloister'd cell,  
Where Learning's votaries lonely dwell,  
The midnight lamp and brow of care,  
The frozen heart that mocks despair,  
Consumption's fires to burn thy cheek,  
The brain that throbs, but will not beat,  
The travail of the soul to gain  
A name, and die—alas! in vain!

Thou reck'st not, sweet slumberer, there,  
Of this world's crimes; of many a slave  
To catch the soul; of pleasures wild,  
Friends false—fires dark—and hearts beguiled,  
Of Passion's ministers who sway,  
With iron sceptre, all who stray;

\* WILLIAM B. WALTER was born in Boston, and was educated at Boston College. He "sings," as it were, in the style of "Don Juan,"—a sort of "Romance," and some other metrical compositions which were popular in their time. He died in 1836.

Of broken hearts—still loving on,  
 When all is lost, and changed, and gone!  
 What is it that thou wilt not prove?  
 Power, Wealth, Dominion, Grandeur, Love—  
 All the soul's idols in their turn!  
 And find each false, yet wildly burn  
 To grasp at all—and love the cheat;  
 Smile, when the ravening vultures eat  
 Into thy very bosom's core,  
 And drink up that—which is not gore!

Thy tears shalt flow, and thou shalt weep  
 As he has wept who eyes thy sleep,  
 But weeps no more—his heart is cold,  
 Warp'd, sicken'd, sear'd, with woes untold.  
 And be it so! the clouds which roll  
 Dark, heavy o'er my troubled soul,  
 Bring with them lightnings which illumine,  
 To shroud the mind in deeper gloom!

But no! dear boy, my earnest prayer  
 Shall call on Heaven to bless thee here!  
 Long mayst thou live to love thy kind—  
 Brave, generous, of a lofty mind!  
 Thy father live again in thee,  
 Thy mother long her virtues see  
 Brightly reflected forth in thine—  
 Her solace in life's sad decline.

Sleep on! sleep on! but, O my soul,  
 This is not slumber's soft contro'!  
 Boy!—boy! awake—that struggling cry  
 So faint and low—that agony!  
 The long, sunk, heavy gasp and groan!  
 And O, that desolate, last moan!—  
 My God! the infant spirit's gone!  
 Are there no tears?—dark—dark—alone!

'Tis past! farewell! I little thought  
 The mockeries which my fancy wrought,  
 From fate's dark book were rudely torn!—  
 That clouds would darken o'er thy morn!  
 That death's stern hand would sweep away  
 The flower just springing to the day!  
 But wounded hearts must still bleed on!  
 Enough, enough—God's WILL BE DONE!

JAMES WALLIS EASTBURN.\*

TO PNEUMA.

TEMPESTS their furious course may sweep  
 Swiftly o'er the troubled deep,  
 Darkness may lend her gloomy aid,  
 And wrap the groaning world in shade;  
 But man can show a darker hour,  
 And bend beneath a stronger power;—  
 There is a tempest of the soul,  
 A gloom where wilder billows roll!

The howling wilderness may spread  
 Its pathless deserts, parch'd and dread,  
 Where not a blade of herbage blooms,  
 Nor yields the breeze its soft perfumes;

Where silence, death, and horror reign,  
 Uncheck'd, across the wide domain;—  
 There is a desert of the mind  
 More hopeless, dreary, undefined!  
 There Sorrow, moody Discontent,  
 And gnawing Care are wildly blent;  
 There Horror hangs her darkest clouds,  
 And the whole scene in gloom enshrouds;  
 A sickly ray is cast around,  
 Where naught but dreariness is found;  
 A feeling that may not be told,  
 Dark, rending, lonely, drear, and cold.

The wildest ills that darken life  
 Are rapture to the bosom's strife;  
 The tempest, in its blackest form,  
 Is beauty to the bosom's storm;  
 The ocean, lash'd to fury loud,  
 Its high wave mingling with the cloud,  
 Is peaceful, sweet serenity  
 To passion's dark and boundless sea.

There sleeps no calm, there smiles no rest,  
 When storms are warring in the breast;  
 There is no moment of repose  
 In bosoms lash'd by hidden woes;  
 The scorpion sting the fury rears,  
 And every trembling fibre tears;  
 The vulture preys with bloody beak  
 Upon the heart that can but break!

JAMES N. BARKER.\*

LITTLE RED RIDING HOOD.

SHE was, indeed, a pretty little creature,  
 So meek, so modest; what a pity, madam,  
 That one so young and innocent should fall  
 A prey to the ravenous wolf.

— The wolf, indeed!

You've left the nursery to but little purpose,  
 If you believe a wolf could ever speak,  
 Though in the time of Æsop, or before.  
 —Was't not a wolf, then? I have read the story  
 A hundred times; and heard it told: nay, told it  
 Myself, to my younger sisters, when we've shrank  
 Together in the sheets, from very terror,  
 And, with protecting arms, each round the other,  
 E'en sobb'd ourselves to sleep. But I remember,  
 I saw the story acted on the stage,  
 Last winter in the city, I and my school-mates,  
 With our most kind preceptress, Mrs. Bazely,  
 And so it was a robber, not a wolf,  
 That met poor little Riding Hood i' the wood?  
 —Nor wolf nor robber, child: this nursery tale  
 Contains a hidden moral.

— Hidden: nay,  
 I'm not so young but I can spell it out,  
 And thus it is: children, when sent on errands,  
 Must never stop by the way to talk with wolves.

\* Mr. EASTBURN was associated with ROBERT C. SANDS in writing "Yamoyden." See page 243.

\* Mr. BARKER is a native of Philadelphia, and is now in one of the bureaus of the Treasury Department, at Washington. He is the author of "Tears and Smiles," "How to try a Lover," and several other dramatic compositions.

—Tut! wolves again: wilt listen to me, child!

—Say on, dear grandina.

—Thus, then, dear, my daughter:

In this young person culling idle flowers,  
You see the peril that attends the maiden  
Who, in her walk through life, yields to temptation,  
And quits the onward path to stray aside,  
Allured by gaudy weeds.

—Nay, none but children  
Could gather butter-cups and May-weed, mother;  
But violets, dear violets—methinks  
I could live ever on a bank of violets,  
Or die most happy there.

—You die, indeed,  
At your years die!

—Then sleep, ma'am, if you please,  
As you did yesterday in that sweet spot  
Down by the fountain; where you seated you  
To read the last new novel—what d'ye call't—  
'The Prairie, was it not?

—It was, my love,  
And there, as I remember, your kind arm  
Pillow'd my aged head: 'twas irksome, sure,  
To your young limbs and spirit.

—No, believe me,  
To keep the insects from disturbing you  
Was sweet employment, or to fan your cheek  
When the breeze lull'd.

—You're a dear child!

—And, then,  
To gaze on such a scene! the grassy bank,  
So gently sloping to the rivulet,  
All purple with my own dear violet,  
And sprinkled o'er with spring flowers of each  
tint.

There was that pale and humble little blossom,  
Looking so like its namesake, Innocence;  
The fairy-form'd, flesh-hued anemone,  
With its fair sisters, called by country people  
Fair maids o' the spring. The lowly cinquefoil too,  
And statelier marigold. The violet sorrel  
Blushing so rosy red in bashfulness,  
And her companion of the season, dress'd  
In varied pink. The partridge ever-green,  
Hanging its fragrant wax-work on each stem,  
And studding the green sod with scarlet berries—  
—Did you see all those flowers? I mark'd them  
not.

—O many more, whose names I have not learn'd.  
And then to see the light blue butterfly  
Roaming about, like an enchanted thing,  
From flower to flower, and the bright honey-bee;  
And there, too, was the fountain, overhung  
With bush and tree, draped by the graceful vine,  
Where the white blossoms of the dogwood met  
The crimson red-bud, and the sweet birds sang  
Their madrigals; while the fresh springing waters,  
Just stirring the green fern that bathed within them,  
Leap'd joyful o'er their fury mound of rock,  
And fell in music—then press'd prattling on,  
Between the flowery banks that bent to kiss them.

—I dream'd not of these sights or sounds.

—Then just  
Beyond the brook there lay a narrow strip,  
Like a rich riband, of enamell'd meadow,

Girt by a pretty precipice, whose top  
Was crown'd with rose-bay. Halfway down  
stood,

Sylph-like, the light fantastic columbine  
As ready to leap down unto her lover  
Harlequin Bartola, in his painted vest  
Of green and crimson.

—Tut! enough, enough.  
Your madcap fancy runs too riot, girl.  
We must shut up your books of beauty,  
And give you graver studies.

—Will you shut  
The book of nature, too?—for it is that  
I love and study. Do not take me back  
To the cold, heartless city, with its forms  
And dull routine: its artificial manners  
And arbitrary rules: its cheerless pleasures  
And mirthless masquing. Yet a little see!  
O let me hold communion here with nature—  
—Well, well, we'll see. But we neglect  
Upon this picture—

—Poor Red Riding Hood!  
We had forgotten her: yet mark, dear ma'am,  
How patiently the poor thing waits our return,  
And now the hidden moral.

—Thus it is:  
Mere children read such stories literally.  
But the more elderly and wise deduce  
A moral from the fiction. In a word,  
The wolf that you must guard against is—  
—I thought love was an infant;—no, no, no.  
—The world and love were young together,  
And innocent—alas! time changes all that.  
—True, I remember, love is now a man.  
And, the song says,—"a very snuffy one."  
But how a wolf!

—In ravenous appetite,  
Unpitying and un-sparing, passion is oft  
A beast of prey. As the wolf to the lamb,  
Is he to innocence.

—I shall remember.  
For now I see the moral. Trust me, mother,  
Should I e'er meet this wolf-love in my way,  
Be he a boy or man, I'll take good heed,  
And hold no converse with him.

—You'll do wisely.  
—Nor e'er in field or forest, plain or path,  
Shall he from me know whither I am going,  
Or whisper that he'll meet me.

—That's my child.  
—Nor, in my grandam's cottage, nor church,  
Will I e'er lift the latch for him myself,  
Or bid him pull the bobbin.

—Well, my dear,  
You've learned your lesson.

—Yet one thing, my mother,  
Somewhat perplexes me.

—Say what, my love,  
I will explain.

—This wolf, the story goes,  
Deceived poor grandam first, and ate her  
What is the moral here? Have all our girls  
Been first devour'd by love?

—Let us go in;  
The air grows cool; you are a forward child.

J. K. MITCHELL.\*

## THE SONG OF THE PRAIRIE.

O! FLY to the prairie, sweet maiden, with me,  
 'Tis as green and as wide and as wild as the sea:  
 O'er its soft silken bosom the summer winds glide,  
 And wave the wild grass in its billowy pride.

The city's a prison too narrow for thee—  
 Then away to the prairies so boundless and free:  
 Where the sight is not check'd till the prairie and  
 skies,

In harmony blending, commingle their dyes.  
 The fawns in the meadow-fields fearlessly play—  
 Away to the chase, lovely maiden, away!  
 Bound, bound to thy courser, the bison is near,  
 And list to the tramp of the light-footed deer.

Let England exult in her dogs and her chase—  
 O! what's a king's park to this limitless space!  
 No fences to leap and no thickets to turn,  
 No owners to injure, no furrows to spurn.

But, softly as thine on the carpeted hall,  
 Is heard the light foot of the courser to fall;  
 And close-matted grass no impression receives,  
 As ironless hoofs bound aloft from the leaves.

O, fly to the prairie! the eagle is there:  
 He gracefully wheels in the cloud-speckled air;  
 And, timidly hiding her delicate young,  
 The prairie-hen hushes her beautiful song.

O, fly to the prairie, sweet maiden, with me!  
 The vine and the prairie-rose blossom for thee;  
 And, hailing the moon in the prairie-propp'd sky,  
 The mocking-bird echoes the katydid's cry.

Let Mexicans boast of their herds and their steeds,  
 The free prairie-hunter no shepherd-boy needs;  
 The bison, like clouds, overshadow the place,  
 And the wild, spotted coursers invite to the chase.

The farmer may boast of his grass and his grain—  
 He sows them in labour, and reaps them in pain;  
 But here the deep soil no exertion requires,  
 Enrich'd by the ashes, and clear'd by the fires.

The woodman delights in his trees and his shade;  
 But see! there's no sun on the cheek of his maid;  
 His flowers are faded, his blossoms are pale,  
 And mildew is riding his vapourous gale.

Then fly to the prairie! in wonder there gaze,  
 As sweeps o'er the grass the magnificent blaze,  
 The land is o'erwhelm'd in an ocean of light,  
 Whose flame-surges break in the breeze of the night.

Sublime from the north comes the wind in his wrath,  
 And scatters the reeds in his desolate path;  
 Or, loaded with incense, steals in from the west,  
 As bees from the prairie-rose fly to their nest.

O, fly to the prairie! for freedom is there!  
 Love lights not that home with the torch of despair!

\* Doctor MITCHELL, Professor of the Practice of Medicine in the Jefferson Medical College, at Philadelphia, is a native of Shepherdstown, in Virginia. He was educated at one of the universities of Scotland, and studied his profession in Philadelphia. In 1839, he published a volume, entitled "Indecision, and other Poems."

No wretch to entreat, and no lord to deny,  
 No gossips to slander, no neighbour to pry.

But, struggling not there the heart's impulse to hide,  
 Love leaps like the fount from the crystal-rock side,  
 And strong as its adamant, pure as its spring,  
 Waves wildly in sunbeams his rose-colour'd wing.

HENRY ROWE SCHOOLCRAFT.\*

## GEEHALE. AN INDIAN LAMENT.

THE blackbird is singing on Michigan's shore  
 As sweetly and gayly as ever before;  
 For he knows to his mate he, at pleasure, can hie,  
 And the dear little brood she is teaching to fly.  
 The sun looks as ruddy, and rises as bright,  
 And reflects o'er the mountains as beamy a light  
 As it ever reflected, or ever express'd, [the best.  
 When my skies were the bluest, my dreams were  
 The fox and the panther, both beasts of the night,  
 Retire to their dens on the gleaming of light,  
 And they spring with a free and a sorrowless track,  
 For they know that their mates are expecting them  
 back.

Each bird, and each beast, it is bless'd in degree:  
 All nature is cheerful, all happy, but me.

I will go to my tent, and lie down in despair;  
 I will paint me with black, and will sever my hair;  
 I will sit on the shore, where the hurricane blows,  
 And reveal to the god of the tempest my woes;  
 I will weep for a season, on bitterness fed,  
 For my kindred are gone to the hills of the dead;  
 But they died not by hunger, or lingering decay;  
 The steel of the white man hath swept them away.

This snake-skin, that once I so sacredly wore,  
 I will toss, with disdain, to the storm-beaten shore:  
 Its charms I no longer obey or invoke,  
 Its spirit hath left me, its spell is now broke.  
 I will raise up my voice to the source of the light;  
 I will dream on the wings of the bluebird at night;  
 I will speak to the spirits that whisper in leaves,  
 And that minister balm to the bosom that grieves;  
 And will take a new Manito—such as shall seem  
 To be kind and propitious in every dream.

O, then I shall banish these cankering sighs,  
 And tears shall no longer gush salt from my eyes;  
 I shall wash from my face every cloud-colour'd stain;  
 Red—red shall, alone, on my visage remain!  
 I will dig up my hatchet, and bend my oak bow;  
 By night and by day I will follow the foe;  
 Nor lakes shall impede me, nor mountains, nor  
 snows;

His blood can, alone, give my spirit repose.

They came to my cabin when heaven was  
 black:

I heard not their coming, I knew not their track;  
 But I saw, by the light of their blazing fuses,  
 They were people engender'd beyond the big seas:  
 My wife and my children,—O, spare me the tale!—  
 For who is there left that is kin to GEEHALE?

\* Author of "Algic Researches," "Expedition to Itasca Lake," "Alhalla, or the Lord of Talladega," etc. See notice of his works in "Prose Writers of America."

## REVEREND WILLIAM B. TAPPAN.\*

THE TWENTY THOUSAND CHILDREN OF THE  
SABBATH SCHOOLS IN NEW YORK, CELE-  
BRATING TOGETHER THE 4TH OF JULY, 1839.

O, sight sublime! O, sight of fear!  
The shadowing of infinity!  
Numbers, whose murmur rises here  
Like whisperings of the mighty sea!

Ye bring strange visions to my gaze;  
Earth's dreamer, heaven before me swims;  
The sea of glass, the throne of days,  
Crowns, harps, and the melodious hymns.

Ye rend the air with grateful songs  
For freedom by old warriors won:  
O, for the battle which your throngs  
May wage and win through DAVID'S SON!

Wealth of young beauty! that now blooms  
Before me like a world of flowers;  
High expectation! that assumes  
The hue of life's serenest hours;

Are ye decaying? Must these forms,  
So agile, fair, and brightly gay,  
Hidden in dust, be given to worms  
And everlasting night, the prey?

Are ye immortal? Will this mass  
Of life, be life, undying still,  
When all these sentient thousands pass  
To where corruption works its will?

Thought! that takes hold of heaven and hell,  
Be in each teacher's heart to-day!  
So shall eternity be well  
With these, when time has fled away.

## TO THE SHIP OF THE LINE PENNSYLVANIA.

"Leap forth to the careering seas,"  
O, ship of lofty name!  
And toss upon thy native breeze  
The stars and stripes of fame!  
And bear thy thunders o'er the deep  
Where vaunting navies ride!  
Thou hast a nation's gems to keep—  
Her honour and her pride!  
O! holy is the covenant made  
With thee and us to-day;  
None from the compact shrinks afraid,  
No traitor utters may!  
We pledge our fervent love, and thou  
Thy glorious ribs of oak,  
Alive with men who cannot bow  
To kings, nor kiss the yoke!

Speed lightnings o'er the Carib sea,  
Which devils of hell deform;  
And look! her hands are spread to thee  
Where Africa's robbers swarm.

\*The Rev. WILLIAM B. TAPPAN was born in Beverly, Massachusetts, on the 29th of October, 1791, and he died in New York, on the 18th of July, 1870. He was a prominent writer of religious poetry. His later works are, "Poetry of the Heart," "Poetry of Life," "Poetry of the Future," &c.

Go! lie upon the Egyptian's breast,  
Where sparkle emerald isles—  
Go! seek the lawless Sultan's den,  
And spoil his cruel wiles,  
And keep, where sail the merchants' sails,  
Stern watch on their highway,  
And promptly, through thine iron eyes,  
When urged, our tribute pay.  
Yea, show thy bristling teeth of power,  
Wherever tyrants lurk,  
In pride of their own little hour,  
A freeborn, noble man.

Spread out those ample wings of thee,  
While crime doth govern men,  
'Tis fit such bulwark of the brave  
Should leave the shores of Penn:  
For hid within thy giant strength  
Are germs of welcome peace,  
And such as thou, shall cause at length  
Man's feverish strife to cease.  
From every vale, from every crag,  
Word of thy beauty's past,  
And joy we that our country's flag  
Streams from thy towering mast—  
Assured that in thy prowess, thou  
For her wilt win renown,  
Whose sons can die, but know not how  
To strike that pennon down.

## JAMES NACK.\*

## SPRING IS COMING.

Spring is coming, spring is coming,  
Birds are chirping, insects humming:  
Flowers are peeping from their sleeping  
Streams escaped from winter's keeping.  
In delighted freedom rushing,  
Dance along in music gushing,  
Scenes of late in darkness sadden'd,  
Smile in animation gladden'd;  
All is beauty, all is mirth,  
All is glory upon earth.  
Shout we then with Nature's voice,  
Welcome Spring! rejoice! rejoice!

Spring is coming, come, my brother,  
Let us rove with one another,  
To our well-remember'd wood-land,  
Flourishing in nature's childhood;  
Where a thousand flowers are springing,  
And a thousand birds are singing,  
Where the golden sunbeams quiver  
On the verdure-griddled river;  
Let our youth of feeling out,  
To the youth of nature shout,  
While the waves repeat our voice,  
Welcome Spring! rejoice! rejoice!

\*Mr. NACK is deaf and dumb, and has been so from childhood; yet his poetic writings, of almost every variety of measure, are distinguished for more than mere melody of versification. A volume of his poems, with a memoir by FRANCIS M. WATSON, was published in New York, in 1836.

## REVEREND BENJAMIN D. WINSLOW.\*

## THE LOVER STUDENT.

With a burning brow and weary limb,  
From the parting glance of day,  
The student sits in his study dim,  
Till the east with dawn is gray;  
But what are those musty tomes to him?  
His spirit is far away.

He seeks, in fancy, the hall of light  
Where his lady leads the dance,  
Where the festal bowers are gleaming bright,  
Lit up by her sunny glance;  
And he thinks of her the livelong night—  
She thinketh of him—perchance!

Yet many a gallant knight is by,  
To dwell on each gushing tone,  
To drink the smile of that love-lit eye,  
Which should beam on him alone;  
To woo with the vow, the glance and sigh,  
The heart that he claims his own.

The student bends o'er the snowy page,  
And he grasps his well-worn pen,  
That he may write him a lesson sage,  
To read to the sons of men;  
But softer lessons his thoughts engage,  
And he flings it down again.

The student's orisons must arise  
At the vesper's solemn peal,  
So he gazeth up to the tranquil skies,  
Which no angel forms reveal,  
But an earthly seraph's laughing eyes  
Mid his whisper'd prayers will steal.

In vain his spirit would now recur  
To his little study dim,  
In vain the notes of the vesper stir  
In the cloister cold and grim;  
Through the livelong night he thinks of her—  
Doth his lady think of him?

Then up he looks to the clear, cold moon,  
But no calm to him she brings;  
His troubled spirit is out of tune,  
And loosen'd its countless strings;  
Yet, in the quiet of night's still noon,  
To his lady-love he sings:

"Thou in thy bower,  
And I in my cell,  
Through each festal hour  
Divided must dwell;  
Yet we're united,  
Though forms are apart,  
Since love's vows plighted  
Have bound us in heart.

"Proud sons of fashion  
Now murmur to thee  
Accents of passion,  
All treason to me;

Others are gazing  
On that glance divine,  
Others are praising—  
Are their words like *mine*?  
"Heed not the wooer  
With soft vows express'd,  
One heart beats truer—  
Thou know'st in *whose* breast.  
To him thou hast spoken  
Words not lightly told;  
His heart would be broken  
If thine should grow cold!  
"The stars faintly glimmer  
And fade into day,  
This taper burns dimmer  
With vanishing ray;  
O, never thus fading,  
May fortune grow pale,  
With sorrow-clouds shading,  
Or plighted faith fail!  
"Hush, my wild numbers!  
Dawn breaketh above—  
Soft be thy slumbers,  
Adieu to thee, love!  
Sad vigils keeping,  
I think upon thee,  
And dream of thee sleeping,  
My own MELANIE!"

## ALEXANDER H. BOGART.\*

## ANACREONTIC.

THE flying joy through life we seek  
For once is ours—the wine we sip  
Blushes like beauty's glowing cheek,  
To meet our eager lip.

Round with the ringing glass once more!  
Friends of my youth and of my heart;  
No magic can this hour restore—  
Then crown it ere we part.

Ye are my friends, my chosen ones—  
Whose blood would flow with fervour true  
For me—and free as this wine runs  
Would mine, by heaven! for you.

Yet, mark me! When a few short years  
Have hurried on their journey fleet,  
Not one that now my accents hears  
Will know me when we meet.

Though now, perhaps, with proud disdain,  
The startling thought ye scarce will brook,  
Yet, trust me, we'll be strangers then  
In heart as well as look.

Fame's luring voice, and woman's wile,  
Will soon break youthful friendship's chain—  
But shall that cloud to-night's bright smile?  
No—pour the wine again!

\* The "Sermons and Poetical Remains of the Reverend B. D. WINSLOW," edited by Bishop DOANE, were published in 1841. He died in 1840, in the twenty-fifth year of his age.

\* ALEXANDER H. BOGART, a man of wit and genius, was born in 1814, and died in Albany, at the early age of twenty-two.



## HUGH PETERS.\*

## A GOOD-NIGHT TO CONNECTICUT.

THE boat swings from the pebbled shore,  
 And proudly drives her prow;  
 The crested waves roll up before:  
 Yon dark-gray land, I see no more,  
 How sweet it seemeth now!  
 Thou dark-gray land, my native land,  
 Thou land of rock and pine,  
 I'm speeding from thy golden sand;  
 But can I wave a farewell hand  
 To such a shore as thine!

I've gazed upon the golden cloud  
 Which shades thine emerald sod;  
 Thy hills, which Freedom's share hath plough'd,  
 Which nurse a race that have not bow'd  
 Their knee to aught but God;  
 Thy mountain floods which proudly fling  
 Their waters to the fall—  
 Thy birds, which cut with rushing wing  
 The sky that greets thy coming spring,  
 And thought thy glories small.

But now ye've shrunk to yon blue line  
 Between the sky and sea,  
 I feel, sweet home, that thou art mine,  
 I feel my bosom cling to thine—  
 That I am part of thee.

I see thee blended with the wave,  
 As children see the earth  
 Close up a sainted mother's grave:  
 They weep for her they cannot save,  
 And feel her holy worth.

Thou mountain land—thou land of rock,  
 I'm proud to call thee free;  
 Thy sons are of the pilgrim stock,  
 And nerved like those who stood the shock  
 At old Thermopylae.

The laurel wreaths their fathers won,  
 The children wear them still—  
 Proud deeds those iron men have done,  
 They fought and won at Bennington,  
 And bled at Bunker Hill.

There's grandeur in the lightning stroke  
 That rives thy mountain ash;  
 There's glory in thy giant oak,  
 And rainbow beauty in the smoke  
 Where crystal waters dash:

There's music in thy winter blast  
 That sweeps the hollow glen;  
 Less sturdy sons would shrink aghast  
 From piercing winds like those thou hast  
 To nurse thine iron men.

And thou hast gems; ay, living pearls;  
 And flowers of Eden hue:  
 Thy loveliest are thy bright-eyed girls,  
 Of fairy forms and elfin curls,  
 And smiles like Hermon's dew:  
 They've hearts like those they're born to wed,  
 Too proud to nurse a slave;

They'd scorn to share a monarch's bed,  
 And sooner lay their angel head  
 Deep in their humble grave.

And I have left thee, home, alone,  
 A pilgrim from thy shore;  
 The wind goes by with hollow moan,  
 I hear it sigh a warning tone.  
 "You see your home no more."  
 I'm cast upon the world's wide sea,  
 Torn like an ocean weed;  
 I'm cast away, far, far from thee,  
 I feel a thing I cannot be,  
 A bruised and broken reed.

Farewell, my native land, farewell!  
 That wave has had thee now—  
 My heart is bow'd as with a spell,  
 This rending pang!—would I could tell  
 What ails my throbbing brow!  
 One look upon that fading streak  
 Which bounds yon eastern sky;  
 One tear to cool my burning cheek;  
 And then a word I cannot speak—  
 "My native land—Good-bye."

## FREDERICK W. THOMAS.\*

## 'TIS SAID THAT ABSENCE CONQUERS LOVE

'Tis said that absence conquers love!  
 But, O! believe it not;  
 I've tried, alas! its power to prove,  
 But thou art not forgot.

Lady, though fate has bid us part,  
 Yet still thou art as dear,  
 As fix'd in this devoted heart  
 As when I clasp'd thee here.

I plunge into the busy crowd,  
 And smile to hear thy name;  
 And yet, as if I thought aloud,  
 They know me still the same.

And when the wine-cup passes round,  
 I toast some other fair,—  
 But when I ask my heart the sound,  
 Thy name is echo'd there.

And when some other name I hear,  
 And try to whisper love,  
 Still will my heart to thee return,  
 Like the returning dove.

In vain! I never can forget,  
 And would not be forgot;  
 For I must bear the same regret,  
 Whate'er may be my lot.

Even as the wounded bird will seek  
 Its favourite bower to die,  
 So, lady, I would hear thee speak,  
 And yield my parting sigh.

'Tis said that absence conquers love!  
 But, O! believe it not;  
 I've tried, alas! its power to prove,  
 But thou art not forgot.

\* Hugh Peters was a native of Connecticut. He was drowned near New Britain, in 1642, aged about thirty years.

\* Author of "East and West," "Clinton Babbler," "The Broken Tree," & "A Tale told in Rhyme," etc.

## FRANCIS L. HAWKS, D.D.\*

## THE BLIND BOY.

It was a bless'd summer day,  
 The flowers bloom'd—the air was mild—  
 The little birds pour'd forth their lay,  
 And everything in nature smiled.  
 In pleasant thought I wander'd on  
 Beneath the deep wood's ample shade,  
 Till suddenly I came upon  
 Two children who had thither stray'd.  
 Just at an agéd birch-tree's foot  
 A little boy and girl reclined;  
 His hand in hers she kindly put,  
 And then I saw the boy was blind.  
 The children knew not I was near,  
 The tree conceal'd me from their view;  
 But all they said I well could hear,  
 And I could see all they might do.  
 "Dear MARY," said the poor blind boy,  
 "That little bird sings very long;  
 Say, do you see him in his joy.  
 And is he pretty as his song?"  
 "Yes, EDWARD, yea," replied the maid,  
 "I see the bird on yonder tree."  
 The poor boy sigh'd, and gently said,  
 "Sister, I wish that I could see.  
 "The flowers, you say, are very fair,  
 And bright green leaves are on the trees,  
 And pretty birds are singing there—  
 How beautiful for one who sees!  
 "Yet I the fragrant flowers can smell,  
 And I can feel the green leaf's shade,  
 And I can hear the notes that swell  
 From those dear birds that God has made.  
 "So, sister, God to me is kind,  
 Though sight, alas! he has not given:  
 But tell me, are there any blind  
 Among the children up in heaven?"  
 "No, dearest EDWARD, there all see—  
 But why ask me a thing so odd?"  
 "Oh, MARY, He's so good to me,  
 I thought I'd like to look at God."  
 Ere long Disease his hand had laid  
 On that dear boy, so meek and mild;  
 His widow'd mother wept and pray'd  
 That God would spare her sightless child.  
 He felt her warm tears on his face,  
 And said—"Oh, never weep for me;  
 I'm going to a bright, bright place,  
 Where MARY says I God shall see.  
 "And you'll be there, dear MARY, too:  
 But, mother, when you get up there,  
 Tell EDWARD, mother, that 'tis you—  
 You know I never saw you here."  
 He spoke no more, but sweetly smiled,  
 Until the final blow was given—  
 When God took up the poor blind child,  
 And open'd first his eyes in heaven!

\* This brilliant orator and very able writer is a native of North Carolina, in which state he practised law before he entered into holy orders. His best prose writings are his critical criticisms in "The New-York Review."

## JOHN SHAW, M.D.\*

## SONG.

Who has robb'd the ocean cave,  
 To tinge thy lips with coral hue?  
 Who, from India's distant wave,  
 For thee those pearly treasures drew?  
 Who, from yonder orient sky,  
 Stole the morning of thine eye?  
 Thousand charms, thy form to deck,  
 From sea, and earth, and air, are torn;  
 Roses bloom upon thy cheek,  
 On thy breath their fragrance borne.  
 Guard thy bosom from the day,  
 Lest thy snows should melt away.  
 But one charm remains behind,  
 Which mute earth can ne'er impart;  
 Nor in ocean wilt thou find,  
 Nor in the circling air, a heart:  
 Fairest, wouldst thou perfect be,  
 Take, oh take, that heart from me.

## RICHARD COE, JR.†

## EMBLEMS.

FALLETH now from off a tree,  
 A wither'd leaf:  
 This the lesson taught to me—  
 Life is brief!  
 Hear it say,  
 "Mortal, soon thou'lt follow me  
 To decay!"  
 Droppeth now from off my head,  
 A silver hair:  
 Plainer preacher never said,  
 "For death prepare!"  
 Fill'd with gloom,  
 We follow Time with solemn tread,  
 To the tomb.  
 Mounteth now on wings of air,  
 To the sky,  
 A little dewdrop, pure and clear:  
 Far up on high  
 Hear it say—  
 "All above the earth is fair;  
 Watch and pray!  
 Night or sorrow come not here—  
 'Tis perfect day!"

## LIFE.

AN infant on its mother's breast—  
 A bouncing boy at play—  
 A youth by maiden fair caress'd—  
 An old man silver gray—  
 Is all of life we know:  
 A joy—a fear—  
 A smile—a tear—  
 And all is o'er below!

\* Doctor SHAW was born in Maryland, in 1776, and died at sea, near the West India islands, in 1803. He was secretary to General EATON, at Tunis, in 1800; and in 1802, accompanied Lord SELKIRK on his expedition to form a settlement on St. John's Island, in Upper Canada. A collection of his poems was published in Philadelphia the year after his death.

† A merchant of Philadelphia. He writes occasionally in the best manner of FRANCIS QUARLES.

## ROBERT MONTGOMERY BIRD.\*

## THE WHIPPOORWILL.

SLEEP, sleep! be thine the sleep that throws  
Elysium o'er the soul's repose,  
Without a dream, save such as wind,  
Like midnight angels, through the mind;  
While am watching on the hill,  
I, and the wailing whippoorwill.

O whippoorwill, O whippoorwill.

Sleep, sleep! and once again I'll tell  
The oft-pronounced, yet vain, farewell:  
Such should his word, O maiden, be,  
Who lifts the fated eye to thee  
Such should it be, before the chain  
That wraps his spirit, binds his brain.

O whippoorwill, O whippoorwill.

Sleep, sleep! the ship has left the shore,  
The steel awaits his lord no more;  
His lord still maddly lingers by  
The fatal maid he cannot fly,  
And thrush the wood, and climbs the hill,  
He and the wailing whippoorwill.

O whippoorwill, O whippoorwill.

Sleep, sleep! the morrow hastens on;  
Then shall the wail of slave be gone,  
Flitting the hill-top far, for fear  
The sounds of joy may reach his ear;  
The sounds of joy!—the hollow knell  
Peal'd from the mocking chapel-bell.

O whippoorwill, O whippoorwill.

## SEBA SMITH.†

## THE MOTHER PERISHING IN A SNOW-STORM;

The cold winds swept the mountain's height,  
And pathless was the leary wild,  
And mad the cheerless hours of night  
A mother wander'd with her child  
As through the rising snow she press'd,  
The babe was sleeping on her breast.

And colder still the winds did blow,  
And darker hours of night came on,  
And deeper grew the drifting snow:  
Her limbs were chill'd, her strength was gone;  
"O, son," she cried, in accents wild,  
"If I must perish, save my child!"

She strug'd to lift mantle from her breast,  
And bared her bosom to the storm,  
And round the child she wrapp'd the vest,  
And smil'd to think her babe was warm.

\* Dr. BIRD is a author of "Calvary," "The names of Men-  
ce," "The Inside," "Hawks of Hawk-Hill show Nick  
of the Woods," "John D. D.," "Peter Pilgrim," "Shep-  
herd of Poughkeepsie," a Metrical Romance," &c.  
He resides in New York.

† In the year 1821, a Mrs. BRUCE perished in a snow-  
storm in the midst of time, while travelling over a spur of the  
Green Mountains, in Vermont. She had an infant with  
her, which was found dead and well in the morning, being  
carefully wrapped in the mother's clothing.

With one cold kiss, one tear she shed,  
And sunk upon her snowy bed.

At dawn a traveller passed by,  
And saw her "neath a snowy veil;  
The frost of death was in her eye,  
Her cheek was cold, and hard, and pale;  
He moved the robe from off the child,  
The babe look'd up and sweetly smil'd."

## JAMES HALL.\*

## WEDDED LOVE'S FIRST HOME.

'T WAS far beyond yon mountain's base,  
We plighted vows of love;  
The autumn-rose was at our feet,  
The autumn sky above  
The pebbly shore was cover'd o'er  
With many a varied shell,  
And on the willow's curling spray  
The sunbeam glimmer'd still.  
The storm has veild that hill-top off,  
And oft that sea has met,  
But plighted love remains with us,  
In peace and lustre yet.

I wiled thee to a solitary haunt,  
That baneful love might speak  
Where none could hear what love sworn  
Or see the crimson cheek;  
The shore was all deserted,  
And we wander'd there alone,  
And not a human step impress'd  
The sand-bench but our own.  
Thy footsteps all have vanish'd  
From the willow-brace branch—  
The vows we breath'd remain with us—  
They were not traced in sand.

Far, far we left the sea-girl's shore,  
Endear'd by childhood's dream,  
To seek the humble cot, that smil'd  
By fair Ohio's stream;  
In vain the mountain chaff oppos'd,  
The mountain horror oppos'd,  
For love unfur'd her albatross wing,  
And o'er each barrier pass'd  
And many a wide domain we pass'd  
And many an angry dome,  
But none so lik'd, so dear to us,  
As wedded love's first home.

Beyond those mountains now are all  
That e'er we loved or knew,  
The long-remember'd mead,  
And the dearly-cherish'd grove:  
The home of her we value,  
And the grave of him we mourn,  
Are there;—and there is all the past  
To which the heart can turn;  
But dearer scenes surround us here,  
And lovelier joys we trace,  
For here is wedded love's first home,  
Its hallow'd resting-place.

\* Judge HALL resides in "Hartford," and is author  
of "Legends of the West," and several other volumi-  
nous publications.

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formerly of  
erous metrics.

## CHARLES WEST THOMPSON.\*

## THE PHILOSOPHY OF WHIST.

THE road of life is but a game,  
Where some a thirst for power and fame,  
And some for pleasure feel—  
But every player does not win,  
Although he fairly may begin,  
And make a proper deal.

Some men assume the part of trade,  
Some turn the soil with active spade,  
While some to wealth incline,  
And making into earth their way,  
Bring up, before the light of day,  
The diamond of the mine.

In clubs some take an active part—  
While some the dictates of the heart  
With eager zeal pursue;  
And, given to wine, their ruin prove,  
Or, trusting else in faithless love,  
Their disappointment rue.

All have their different parts assign'd,  
And ranks throughout the world we find,  
Mid people red and black,  
Each on the one below him leans—  
Some rise aloft to kings and queens,  
Some sink to humble Jack.

But, whether station'd high or low,  
He who his honest heart can know  
Free from reproving thumps,  
E'en though he own nor house, nor lands,  
That man in native glory stands  
The very ace of trumps.

Some men will shuffle through their day,  
Unmindful how their partners play;  
Unmoved they seem to stand,  
And throw their cards with a most bold  
And tranquil face, although they hold  
A miserable hand.

The daring spirits take the lead,  
While those that in the game succeed  
Seem bound to follow suit;  
Such play the very deuce at last,  
Their fortune, character they blast,  
And reap the bitter fruit.

How oft, alas! it is the fate  
Of jarring comrades, wise too late,  
To play a luckless club,  
And sadly finding out at last  
The time for meditation past,  
A heart had gain'd the rub.

By honour some their fortunes win,  
And some by trick, nor deem it sin  
To profit as they may,—  
But time will oft the wretch expose  
To merited contempt, who chose  
Dishonourable play.

'Tis only he, who, void of guile,  
Knows that he has a right to smile,  
And tells his heart the same—

\* Author of "The Sylph, and Other Poems," Philadelphia.

'Tis only he, when fate shall close  
His pack of chequer'd joys and woes,  
Has fairly won the game.

## ROBERT M. CHARLTON.\*

## TO THE RIVER OGEECHEE.

O wave that glidest swiftly  
On thy bright and happy way,  
From the morning until evening,  
And from twilight until day.—  
Why leapest thou so joyously,  
While coldly on thy shore  
Sleeps the noble and the gallant heart,  
For aye and evermore?

Or dost thou weep, O river,  
And is this bounding wave  
But the tear thy bosom sheddeth  
As a tribute o'er his grave?  
And when, in midnight's darkness,  
The winds above thee moan,  
Are they mourning for our sorrow,  
Do they sigh for him that's gone?

Keep back thy tears, then, river,  
Or, if they must be shed,  
Let them flow but for the living,  
They're needless for the dead.  
His soul shall dwell in glory,  
Where sounds a brighter wave,  
But our pleasures, with his troubles,  
Are buried in the grave.

## HORATIO HALE.

## THE BURIAL OF THE WITHLACOCHE.

Hollow ye the lonely grave,  
Make its caverns deep and wide;  
In the soil they died to save  
Lay the brave men side by side.  
Side by side they fought and fell,  
Hand to hand they met the foe;  
Who has heard his grandsons tell  
Braver strife or deadlier blow?

Wake no mournful harmonies,  
Shed no earthly tear for them;  
Summer dew and sighing breeze  
Shall be wail and requiem.

Pile the grave-mound broad and high,  
Where the martyr'd brethren sleep;  
It shall point the pilgrim's eye  
Here to bend—but not to weep.

Not to weep! O, no! the grief  
Springing from a blow like this,  
May not seek a fond relief  
In the drops that mothers kiss.

But the kindling heart shall hear  
Hence the lesson stern and high  
With as proud a flame to burn—  
With as calm a thro' to die.

\* Judge of the Court of Georgia. A volume of his poems was published in Boston, in 1837.

REVEREND CHARLES W. EVEREST.\*

AGRICULTURE.

How blest the farmer's simple life!—  
 How pure the joy it yields!  
 Far from the world's tempestuous strife,  
 Free, mid the scented fields!  
 When morning wooes, with roseate hue,  
 O'er the far hills away,  
 His footsteps brush the silvery dew,  
 To greet the welcoming day.  
 When Sol's first beam in glory glows,  
 And blithe the skylark's song,  
 Pleased, to his toil the farmer goes,  
 With cheerful steps along.  
 While noon broods o'er the sultry sky,  
 And sunbeams fierce are cast,  
 Where the cool streamlet wanders by,  
 He shares his sweet repast.  
 When twilight's gentlest shadows fall  
 Along the darkening plain,  
 He lists his faithful watch-dog's call  
 To warn the listening train.  
 Down the green lane young hurrying feet  
 Their eager pathway press;  
 His loved ones come in joy to greet,  
 And claim their sire's caress.  
 Then, when the evening prayer is said,  
 And Heaven with praise is blest,  
 How sweet reclines his weary head  
 On slumber's couch of rest!  
 Nor deem that fears his dreams alarm,  
 Nor cares, with carking din:  
 Without, his dogs will guard from harm,  
 And all is peace within.  
 O ye, who run in folly's race,  
 To win a worthless prize,  
 Learn, from the simple tale we trace,  
 Where true contentment lies!  
 Ho! monarch! flush'd with glory's pride!  
 Thou painted, gilded thing!  
 Hie to the free-born farmer's side,  
 And learn to be a king!

MINSTREL, SING THAT SONG AGAIN.

MINSTREL, sing that song again,  
 Plaintive in its solemn flow;  
 Memory owns its magic strain,  
 Loved and cherish'd long ago:  
 Lo! the past, the mystic past,  
 Rises through the vista dim—  
 Just as twilight's shades are cast  
 At the day's departing hymn!  
 Minstrel, 'twas an eve like this:  
 Stars were spangling all the sky:  
 Every zephyr spoke of bliss,  
 Floating in its fragrance by;  
 Then, within our moon-lit bower,  
 One, with voice like music's own,  
 Sweetly charm'd the lingering hour,  
 To the soft lute's silvery tone.

As the witching cadence fell  
 Wild within our bower of love,  
 Angel bands might prove the spell,  
 Bending from the courts above!  
 Minstrel, chant once more the air,  
 Soft as spring's departing breath:  
 She who sang its numbers there  
 Slumbers as the bride of Death!  
 Minstrel, chide thou not my tears—  
 Thou hast waked a mournful theme;  
 Memory roves the slumbering years,  
 Like some dear, forgotten dream:  
 Day will come, with joy and gladness—  
 Cares once more will fling their blight;  
 Chide not, then, my spirit's sadness—  
 Minstrel, let me weep to-night!

GEORGE W. PATTEN.\*

TO S. T. P.

SHADOWS and clouds are o'er me;  
 Thou art not here, my bride!  
 The billows dash before me  
 Which bear me from thy side;  
 On lowering waves benighted,  
 Dim sets the weary day;  
 Thou art not here, my plighted,  
 To smile the storm away.  
 Where nymphs of ocean slumber,  
 I strike the measured stave,  
 With wild and mournful number,  
 To charm the wandering wave.  
 Hark to the words of sorrow  
 Along the fading main!  
 "Tis night—but will the morrow  
 Restore that smile again?"  
 Mid curtain'd dreams descending,  
 Thy gentle form I trace;  
 Dimly with shadows blending,  
 I gaze upon thy face;  
 Thy voice comes o'er me gladly,  
 Thy hand is on my brow;  
 I wake—the wave rolls madly  
 Beneath the ploughing prow!  
 Speed on, thou surging billow!  
 O'er ocean speed away!  
 And bear unto her pillow  
 The burden of my lay:  
 Invest her visions brightly  
 With passion's murmur'd word,  
 And bid her bless him nightly—  
 Him of the lute and sword.  
 And her, of dreams unclouded,  
 With tongue of lipping tale,  
 Whose eye I left soft shrouded  
 'Neath slumber's misty veil,—  
 When morn at length discloses  
 The smile I may not see,  
 Bear to her cheek of roses  
 A father's kiss for me.

\* Of Meriden, Connecticut. Author of "Babylon," &c.

\* A lieutenant in the United States army, formerly of Rhode Island. He is the author of numerous metrical pieces in the periodicals.



## MICAH P. FLINT.\*

## LINES ON PASSING THE GRAVE OF MY SISTER.

Ox yonder shore, on yonder shore,  
Now verdant with the depths of shade,  
Beneath the white-arm'd sycamore,  
There is a little infant laid.  
Forgive this tear.—A brother weeps.—  
'Tis there the faded floweret sleeps.

She sleeps alone, she sleeps alone,  
And summer's forests o'er her wave;  
And sighing winds at autumn moan  
Around the little stranger's grave.  
As though they murmur'd at the fate  
Of one so lone and desolate.

In sounds that seem like sorrow's own,  
Their funeral dirges faintly creep;  
Then deepening to an organ tone,  
In all their solemn cadence sweep,  
And pour, unheard, along the wild,  
Their desert anthem o'er a child.

She came, and pass'd. Can I forget,  
How we whose hearts had hail'd her birth,  
Ere three autumnal suns had set,  
Consign'd her to her mother earth!  
Joys and their memories pass away;  
But griefs are deeper plough'd than they.

We laid her in her narrow cell,  
We heap'd the soft mould on her breast;  
And parting tears, like rain-drops, fell  
Upon her lonely place of rest.  
May angels guard it; may they bless  
Her slumbers in the wilderness.

She sleeps alone, she sleeps alone;  
For, all unheard, on yonder shore,  
The sweeping flood, with torrent moan,  
At evening lifts its solemn roar,  
As, in one broad, eternal tide,  
The rolling waters onward glide.

There is no marble monument,  
There is no stone, with graven lie,  
To tell of love and virtue blent  
In one almost too good to die.  
We needed no such useless trace  
To point us to her resting-place.

She sleeps alone, she sleeps alone;  
But, midst the tears of April showers,  
The genius of the wild hath strown  
His germs of fruits, his fairest flowers,  
And cast his robes of vernal bloom  
In guardian fondness o'er her tomb.

She sleeps alone, she sleeps alone;  
Yet yearly is her grave-turf dress'd,  
And still the summer vines are thrown,  
In annual wreaths, across her breast,  
And still the sighing autumn grieves,  
And strews the hallow'd spot with leaves.

\* MICAH P. FLINT was a son of the late Reverend TIMOTHY FLINT. He was the author of a volume entitled "The Hunter, and other Poems," and of many brief pieces in the magazines.

## WILLIAM LLOYD GARRISON.\*

## THE FREE MIND

High walls and huge the *body* may confine,  
And iron grates obstruct the prisoner's gaze  
And massive bolts may baffle his design,  
And vigilant keepers watch his *deeds* with  
Yet scorns the immortal *mind* this *base* confine.  
No chains can bind it, and no cell enclose  
Swifter than light, it flies from pole to pole,  
And in a flash from earth to heaven it soars.  
It leaps from mount to mount; from vale to vale  
It wanders, plucking honey'd fruits and sweets  
It visits home, to hear the fire-side tale.  
Or, in sweet converse, pass the joyous hours  
'Tis up before the sun, roaming afar,  
And, in its watches, wears every star!

## OTWAY CERRY.\*

## THE ARMIES OF THE EVE

Not in the golden morning  
Shall faded forms return,  
For languidly and dimly then  
The lights of memory burn:

Nor when the noon unfolds  
Its sunny light and smile,  
For these unto their bright repose  
The wondering spirit wile:

But when the stars are wending  
Their radiant way on high,  
And gentle winds are whispering back  
The music of the sky:

O, then those starry millions  
Their streaming banners weave,  
To marshal on their wildering way  
The Armies of the Eve:

The dim and shadowy armies  
Of our unquiet dreams,  
Whose footsteps brush the feathery fens  
And print the sleeping streams.

We meet them in the calmness  
Of high and holier climes;  
We greet them with the blessed names  
Of old and happier times.

And, marching in the starlight  
Above the sleeping dust,  
They freshen all the fountain-springs  
Of our undying trust.

Around our every pathway,  
In beauteous ranks they roam,  
To guide us to the dreamy rest  
Of our eternal home.

\* WILLIAM LLOYD GARRISON, author of a volume of "Poems," published in 1845, at Boston. The poem quoted above was written during his deep and momentary expression of opinions.

† Mr. Cerry was formerly associated with Mr. C. Loomer in the editorship of "The Liberator," at Cincinnati.

## THOMAS DUNN ENGLISH.\*

BEN BOLT.

Do n't you remember sweet Alice, Ben Bolt?  
 Sweet Alice whose hair was so brown,  
 Who wept with delight when you gave her a smile,  
 And trembled with fear at your frown?  
 In the old churchyard in the valley, Ben Bolt,  
 In a corner obscure and alone,  
 They have fitted a slab of the granite so gray,  
 And Alice lies under the stone.

Under the hickory tree, Ben Bolt,  
 Which stood at the foot of the hill,  
 Together we've lain in the noonday shade,  
 And listened to Appleton's mill:  
 The mill-wheel has fallen to pieces, Ben Bolt,  
 The rafters have tumbled in, [gaze,  
 And a quiet which crawls round the walls as you  
 Has followed the olden din.

Do you mind the cabin of logs, Ben Bolt,  
 At the edge of the pathless wood,  
 And the button-ball tree with its motley limbs,  
 Which nigh by the door-step stood?  
 The cabin to ruin has gone, Ben Bolt,  
 The tree you would seek in vain;  
 And where once the lords of the forest waved,  
 Grow grass and the golden grain.

And don't you remember the school, Ben Bolt,  
 With the master so cruel and grim,  
 And the shaded nook in the running brook,  
 Where the children went to swim?  
 Grass grows on the master's grave, Ben Bolt,  
 The spring of the brook is dry,  
 And of all the boys that were schoolmates then,  
 There are only you and I.

There is change in the things I loved, Ben Bolt,  
 They have changed from the old to the new;  
 But I feel in the core of my spirit the truth,  
 There never was change in you.

Twelvemonths twenty have past, Ben Bolt,  
 Since first we were friends—yet I hail  
 Thy presence a blessing, thy friendship a truth,  
 Ben Bolt, of the salt-sea gale.

## MATTHEW C. FIELD.†

POOR TOM.

THERE'S a new stone now in the old churchyard,  
 And a few withered flowers enwreath it;  
 Alas! for the youth, by the fates ill-starr'd,  
 Who sleeps in his shroud beneath it:  
 Poor Tom! poor Tom!  
 In his early day to be pluck'd away,  
 While the sunshine of life was o'er him,  
 And naught but the light of a gladdening ray  
 Beam'd out on the road before him.  
 Poor Tom!

All the joy that love and affection sheds,  
 Seem'd to fling golden hope around him,

\* Mr. ENGLISH, of Philadelphia, is best known as an original, forcible, and sometimes humorous, writer of prose.

† The late M. C. FIELD, of New Orleans, was a frequent contributor to the southern journals under the signature of "PHAZMA." He died at sea, on a voyage to Boston, for the benefit of his health, November 15, 1844, aged thirty-two years.

And the warmest hearts and the wisest heads  
 Alike to their wishes found him.

Poor Tom! poor Tom!

He is sleeping now 'neath the willow bough,  
 Where the low-toned winds are creeping,  
 As if to bewail so sad a tale,

While the eyes of the night are weeping.

Poor Tom!

Oh, the old churchyard, with its new white stone,

Now I love, though I used to fear it;

And I linger oft mid its tombs alone,

For a strange charm draws me near it.

Poor Tom! poor Tom!

We were early friends—oh, time still tends

All the links of our love to sever!

And alas! time breaks, but never mends,

The chain that it snaps forever.

Poor Tom! poor Tom!

In the old churchyard we have wandered oft,

Lost in gentle and friendly musing;

And his eye was light, and his words were soft,

Soul with soul, as we roved, infusing.

Poor Tom! poor Tom!

And we wonder'd then, if, when we were men,

Aught in life could our fond thoughts smother;

But alas! again—we dream'd not when

Death should tear us from each other.

Poor Tom!

On the very spot where the stone now stands,

We have sat in the shade of the willow,

With a life-warm clasp of each other's hands,

And this breast has been his pillow.

Poor Tom! poor Tom!

Now poor Tom lies cold in the churchyard old,

And his place may be filled by others;

But he still lives here with a firmer hold,

For our souls were twined like brothers.

Poor Tom!

There's a new stone now in the old churchyard,

And a few withered flowers enwreath it;

Alas! for the youth by the fates ill-starr'd,

Who sleeps in his shroud beneath it:

Poor Tom! poor Tom!

In his early day to be pluck'd away,

While the sunshine of life was o'er him,

And naught but the light of a gladdening ray

Beam'd out on the road before him.

Poor Tom!

## TO MY SHADOW.

SHADOW, just like the thin regard of men,  
 Constant and close to friends, while fortune's bright,  
 You leave me in the dark, but come again  
 And stick to me as long as there is light!  
 Yet, Shadow, as good friends have often done,  
 You've never stepped between me and the sun;  
 But ready still to back me I have found you,  
 Although, indeed, you're fond of changing sides;  
 And, while I never yet could get around you,  
 Where'er I walk, my Shadow with me glides!  
 That you should leave me in the dark, is meet  
 Enough, there being one thing to remark—  
 Light calls you forth, yet, lying at my feet,  
 I'm keeping you forever in the dark!

## EPHRAIM PEABODY.\*

## LAKE ERIE.

THESE lovely shores! how lone and still  
 A hundred years ago,  
 The unbroken forest stood above,  
 The waters dash'd below:  
 The waters of a lonely sea,  
 Where never sail was furl'd,  
 Embosom'd in a wilderness,  
 Which was itself a world.

A hundred years! go back; and lo!  
 Where, closing in the view,  
 Juts out the shore, with rapid oar  
 Darts round a frail canoe.—  
 'Tis a white voyager, and see,  
 His prow is westward set  
 O'er the calm wave: hail to thy hold,  
 World-seeking bark, MARQUETTE!

The lonely bird, that picks his food  
 Where rise the waves, and sink,  
 At their strange coming, with shrill scream,  
 Starts from the sandy brink;  
 The fishhawk, hanging in mid sky,  
 Floats o'er on level wing,  
 And the savage from his covert looks,  
 With arrow on the string.

A hundred years are past and gone,  
 And all the rocky coast  
 Is turreted with shining towns,  
 An empire's noble boast.  
 And the old wilderness is changed  
 To cultured vale and hill;  
 And the circuit of its mountains  
 An empire's numbers fill.

## THE BACKWOODSMAN.

THE silent wilderness for me!  
 Where never sound is heard,  
 Save the rustling of the squirrel's foot,  
 And the flitting wing of bird,  
 Or its low and interrupted note,  
 And the deer's quick, crackling tread,  
 And the swaying of the forest boughs,  
 As the wind moves overhead.

Alone, (how glorious to be free!)  
 My good dog at my side,  
 My rifle hanging in my arm,  
 I range the forests wide,  
 And now the regal buffalo  
 Across the plains I chase;  
 Now track the mountain stream, to find  
 The beaver's lurking place.

I stand upon the mountain's top,  
 And (solitude profound!)  
 Not even a woodman's smoke curls up  
 Within the horizon's bound.

\* MR. PEABODY is an Unitarian clergyman. He is a native of New Hampshire, and has resided several years in the western states.

Below, as o'er its ocean breadth  
 The air's light currents run,  
 The wilderness of moving leaves  
 Is glancing in the sun.

I look around to where the sky  
 Meets the far forest line,  
 And this imperial domain—  
 This kingdom—all is mine.  
 This bending heaven, these dashing  
 Waters that ever roll,  
 And wilderness of glory, bring  
 Their offerings to my soul.

My palace, built by God's own hand  
 The world's fresh prime hath seen  
 Wide stretch its living halls away,  
 Pillar'd and roof'd with green.  
 My music is the wind that now  
 Pours loud its swelling bars,  
 Now lulls in dying cadences,  
 My festal lamps are stars.

Though when in this, my lonely land  
 My star-watch'd couch I press,  
 I hear no fond "good-night"—  
 I am companionless.  
 O, no! I see my father's house,  
 The hill, the tree, the stream,  
 And the looks and voices of my friends  
 Come gently to my dream.

And in these solitary haunts,  
 While slumbers every tree  
 In night and silence, God himself  
 Seems nearer unto me.  
 I feel His presence in these shades,  
 Like the embracing air;  
 And as my eyelids close in sleep,  
 My heart is hush'd in prayer.

## JOHN M. HARNEY, M.D.\*

## ON A FRIEND.

DRYOT, yet cheerful; pious, not austere;  
 To others lenient, to himself severe;  
 Though honour'd, modest; different, though  
 The proud he humbled, and the humble  
 Studious, yet social; though polite, yet  
 No man more learned, yet no man less  
 His fame would universal envy move,  
 But envy's lost in universal love.  
 That he has faults, it may be bold to say,  
 Yet certain 'tis we ne'er have found the  
 If faults he has, (as man, 'tis said, most  
 They are the only faults he ne'er forgave  
 I flatter not; absurd to flatter where  
 Just praise is fulsome, and offends the ear.

\* DOCTOR HARNEY, I believe, was a native of  
 His principal poetical work, "Crucifixion," a Poem  
 was published in New York in 1816. He was  
 of several other poems, the best known of which  
 "Fever Dream."

## B. B. THATCHER.\*

## THE BIRD OF THE BASTILE.†

Come to my breast, thou lone  
And weary bird!—one tone  
Of the rare music of my childhood!—dear  
Is that strange sound to me;  
Dear is the memory  
It brings my soul of many a parted year.

Again, yet once again,  
O minstrel of the main!  
Lo! festal face and form familiar throng  
Unto my waking eye;  
And voices of the sky  
Sing from these walls of death unwonted song.

Nay, cease not—I would call,  
Thus, from the silent hall  
Of the unlighted grave, the joys of old:  
Beam on me yet once more,  
Ye blessed eyes of yore,  
Startling life-blood through all my being cold.

Ah! cease not—phantoms fair  
Fill thick the dungeon's air;  
They wave me from its gloom—I fly—I stand  
Again upon that spot,  
Which ne'er hath been forgot  
In all time's tears, my own green, glorious land!

There, on each noon-bright hill,  
By fount and flashing rill,  
Slowly the faint flocks sought the breezy shade;  
There gleam'd the sunset's fire,  
On the tall taper spire,  
And windows low, along the upland glade.

Sing, sing!—I do not dream—  
It is my own blue stream,  
Far, far below, amid the balmy vale;—  
I know it by the hedge  
Of rose-trees at its edge,  
Vaunting their crimson beauty to the gale:

There, there, mid clustering leaves,  
Glimmer my father's eaves,  
And the worn threshold of my youth beneath;—  
I know them by the moss,  
And the old elms that toss [wreath.  
Their lithe arms up where winds the smoke's gray

Sing, sing!—I am not mad—  
Sing! that the visions glad [now;—  
May smile that smiled, and speak that spake but

\* BENJAMIN B. THATCHER, author of "Indian Biography," "Indian Traits," and numerous contributions to our periodical literature, died in Boston on the 14th of July, 1840, in the thirty-second year of his age. He was a native of Maine, and was educated at Bowdoin College, in that state.

† One prisoner I saw there, who had been imprisoned from his youth, and was said to be occasionally insane in consequence. He enjoyed no companionship (the keeper told me) but that of a beautiful tamed bird. Of what name or clime it was, I know not—only that he called it fondly, *his dove*, and seemed never happy but when it sang to him.—*MS. of a Tour through France.*

Sing, sing!—I might have knelt  
And pray'd; I might have felt  
Their breath upon my bosom and my brow.  
I might have press'd to this  
Cold bosom, in my bliss,  
Each long-lost form that ancient hearth beside;  
O heaven! I might have heard,  
From living lips, one word,  
Thou mother of my childhood,—and have died.  
Nay, nay, 'tis sweet to weep,  
Ere yet in death I sleep;  
It minds me I have been, and am again,—  
And the world wakes around;  
It breaks the madness bound,  
While I have dream'd, these ages, on my brain.  
And sweet it is to love  
Even this gentle dove,  
This breathing thing from all life else apart:—  
Ah! leave me not the gloom  
Of my eternal tomb  
To bear alone—alone!—come to my heart,  
My bird!—*Thou* shalt go free;  
And come, O come to me  
Again, when from the hills the spring-gale blows;  
So shall I learn, at least,  
One other year hath ceased,  
And the long woe throbs lingering to its close.

## WILLIAM ELLERY CHANNING.\*

## THE ARCHED STREAM.

It went within my inmost heart,  
The overhanging Arch to see,  
The liquid stream became a part  
Of my internal harmony.

So gladly rush'd the full stream through,  
Pleased with the measure of its flow,  
So burst the gladness on the view,  
It made a song of mirth below.

Yet gray were those o'erarching stones,  
And sear and dry the fringing grass,  
And mournful with remember'd tones  
That out of Autumn's bosom pass.

And over it the heavy road,  
Where creaks the wain with burden'd cheer,  
But gaily from this low abode  
Leapt out the merry brook so clear.

Then Nature said: My child, to thee,  
From the gray arch shall beauty flow,  
Thou art a pleasant thing to me,  
And freely in my meadows go.

Thy verse shall gush thus freely on,  
Some poet yet may sit thereby,  
And cheer himself within the sun  
My life has kindled in thine eye.

\* MR. CHANNING is a nephew of the late Dr. W. E. CHANNING. He published a volume of Poems in 1843, and another in 1847.



The world to its foundation shook,  
The grisly bear his prey forsook,  
The scowling heaven an aspect bore  
That man had never seen before;  
The wolf in terror fled away,  
And shone at last the light of day.

'T was here he stood; these lakes attest  
Where first WAW-KEE-AN's footsteps press'd.  
About his burning brow a cloud,

Black as the raven's wing, he wore;  
Thick tempests wrapt him like a shroud,  
Red lightnings in his hand he bore;  
Like two bright suns his eyeballs shone,  
His voice was like the cannon's tone;  
And, where he breathed, the land became,  
Prairie and wood, one sheet of flame.

Not long upon this mountain height  
The first and worst of storms abode,  
For, moving in his fearful might,  
Abroad the Gon-begotten strode.  
Afar, on yonder faint blue mound,  
In the horizon's utmost bound,  
At the first stride his foot he set;  
The jarring world confess'd the shock.  
Stranger! the track of Thunder yet  
Remains upon the living rock.

The second step, he gain'd the sand  
On far Superior's storm-beat strand:  
Then with his shout the concave rung,  
As up to heaven the giant sprung  
On high, beside his sire to dwell;  
But still, of all the spots on earth,  
He loves the woods that gave him birth.—  
Such is the tale our fathers tell.

LINDLEY MURRAY.\*

TO MY WIFE.

WHEN on thy bosom I recline,  
Enraptured still to call thee mine,  
To call thee mine for life,  
I glory in the sacred ties,  
Which modern wits and fools despise,  
Of husband and of wife.

One mutual flame inspires our bliss;  
The tender look, the melting kiss,  
Even years have not destroyed;  
Some sweet sensation, ever new,  
Springs up and proves the maxim true,  
That love can ne'er be cloy'd.

Have I a wish?—'tis all for thee.  
Hast thou a wish?—'tis all for me.  
So soft our moments move,  
That angels look with ardent gaze,  
Well pleased to see our happy days,  
And bid us live—and love.

If cares arise—and cares will come—  
Thy bosom is my softest home,  
I'll lull me there to rest;  
And is there aught disturbs my fair?  
I'll bid her sigh out every care,  
And lose it in my breast.

Have I a wish?—'tis all her own;  
All hers and mine are roll'd in one,—  
Our hearts are so entwined,  
That, like the ivy round the tree,  
Bound up in closest amity,  
'T is death to be disjoin'd.

JOHN RUDOLPH SUTERMEISTER.\*

FADED HOURS.

O! for my bright and faded hours  
When life was like a summer stream,  
On whose gay banks the virgin flowers  
Blush'd in the morning's rosy beam;  
Or danced upon the breeze that bare  
Its store of rich perfume along,  
While the wood-robin pour'd on air  
The ravishing delights of song.

The sun look'd from his lofty cloud,  
While flow'd its sparkling waters fair,  
And went upon his pathway proud,  
And threw a brighter lustre there;  
And smiled upon the golden heaven,  
And on the earth's sweet loveliness,  
Where light, and joy, and song were given,  
The glad and fairy scene to bless!

Ah! these were bright and joyous hours,  
When youth awoke from boyhood's dream,  
To see life's Eden dress'd in flowers,  
While young hope bask'd in morning's beam!  
And proffer'd thanks to Heaven above,  
While glow'd his fond and grateful breast,  
Who spread for him that scene of love,  
And made him so supremely blest!

That scene of love!—where hath it gone?  
Where have its charms and beauty sped?  
My hours of youth, that o'er me shone,  
Where have their light and splendour fled?  
Into the silent lapse of years,  
And I am left on earth to mourn;  
And I am left to drop my tears  
O'er memory's lone and icy urn!  
Yet why pour forth the voice of wail  
O'er feeling's blighted coronal?  
Ere many gorgeous suns shall fail,  
I shall be gather'd in my pall;  
O, my dark hours on earth are few—  
My hopes are crush'd, my heart is riven;  
And I shall soon bid life adieu,  
To seek enduring joys in heaven!

\* Mr. SUTERMEISTER was born in Curaçoa, in the West Indies, and came to New York with his parents, when about four years old. He wrote many brief poems while a law student, but no collection of his writings has been published. He died in 1836, in the twenty-third year of his age.

\* LINDLEY MURRAY, author of the "English Grammar," and other works, was a native of New York, though the greater portion of his life was passed in England.



## ANONYMOUS.\*

## "GIVE ME THE OLD."

OLD WINE TO DRINK, OLD WOOD TO BURN, OLD BOOKS TO  
READ, AND OLD FRIENDS TO CONVERSE WITH.

Old wine to drink !  
Ay, give the slippery juice,  
That drippeth from the grape thrown loose,  
Within the tun ;  
Pluck'd from beneath the cliff  
Of sunny-sided Teneriffe,  
And ripen'd 'neath the blink  
Of India's sun !  
Peat whiskey hot,  
Temper'd with well-boiled water !  
These make the long night shorter,—  
Forgetting not  
Good stout old English porter !

Old wood to burn !  
Ay, bring the hill-side beech  
From where the owlets meet and screech,  
And ravens croak ;  
The crackling pine, and cedar sweet ;  
Bring too a clump of fragrant peat,  
Dug 'neath the fern ;  
The knotted oak,  
A faggot too, perhap.  
Whose bright flame dawning, winking,  
Shall light us at our drinking !  
While the oozing sap  
Shall make sweet music to our thinking.

Old books to read !  
Ay, bring those nodes of wit,  
The brazen-clasp'd, the vellum writ,  
Time-honour'd tomes !  
The same my sire scanned before,  
The same my grandsire thumb'd o'er,  
The same his sire from college bore,  
The well-earn'd meed  
Of Oxford's domes ;  
Old HOMER blind,  
Old HORACE, like ANACREON, by  
Old TULLY, PLAUTUS, TERENCE lie ;  
MORT ARTHUR'S olden minstrelsie,  
Quaint BURTON, quainter SPENSER, ay,  
And GERVASE MARKHAM'S venerie—  
Nor leave behind  
The Holye Book by which we live and die.

Old friends to talk !  
Ay, bring those chosen few,  
The wise, the courtly and the true,  
So rarely found !  
Him for my wine, him for my stud,  
Him for my easel, distich, bud  
In mountain walk !  
Bring WALTER good ;  
With soulful FRED ; and learned WILL.  
And thee, my *alter ego*, (dearer still  
For every mood.)

\* In earlier editions, the above poem has been attributed to HENRY CANBY, the elegant essayist, whose writings are published under the signature of "John Wren," but I learn that he is not the author of it.

These add a bouquet to my wine !  
These add a sparkle to my pipe !  
If these I tune,  
Can books, or fire, or wine be glad !

## THOMAS MACKELLAR.\*

## THE SLEEPING WIFE.

My wife ! how calmly sleepest thou !  
A perfect peace is on thy brow :  
Thine eyes beneath their fringed lid,  
Like stars behind a cloud, are hid ;  
Thy voice is mute, and not a sound  
Disturbs the tranquil air around :  
I'll watch, and mark each line of grace  
That God hath drawn upon thy face.  
My wife ! thy breath is low and soft ;  
To catch its sound I listen oft ;  
The lightest leaf of Persian rose  
Upon thy lips might find repose ;—  
So deep thy slumber, that I press'd  
My trembling hand upon thy breast,  
In sudden fear that envious death  
Had robb'd thee, sleeping, of thy breath.  
My wife ! my wife ! thy face now seems  
To show the tenor of thy dreams —  
Methinks thy gentle spirit plays  
Amid the scenes of earlier days ;  
Thy thoughts, perchance, now dwell on him  
Whom most thou lov'st ; or in the dim  
And shadowy future strive to pry,  
With woman's curious, earnest eye.  
Sleep on ! sleep on ! my dreaming wife !  
Thou livest now another life,  
With beings fill'd, of fancy's birth ;—  
I will not call thee back to earth ;  
Sleep on, until the ear of morn  
Above the eastern hills is borne ;  
Then thou wilt wake again, and bless  
My sight with living loveliness.

## THE HYMNS MY MOTHER SANG

THERE are to me no hymns more sweet  
Than those my mother sung,  
When joyously around her feet  
Her little children clung.  
The babe upon his pillow slept—  
My mother sang the while ;—  
What wonder if there softly crept  
Across his lips a smile !  
And I, a sick and pensive boy,—  
Oppressed with many pains,—  
On fit my bosom thrill with joy  
Beneath her soothing strains.  
The stealing tear mine eye bedim,  
My heart is running o'er,—  
The music of a mother's hymns  
Shall comfort me no more !

\* Mr. MACKELLAR was born in New York in 1812, and is now a partner in the extensive stereotyping house of L. JOHNSON and Co., of Philadelphia. He is the author of *The Spenser in the Heart*, a collection of poems, published by a party of poetry and hopefulness, published in 1844, and *Tam's Fortnight Ramble*, in 1846.

## GEORGE B. CHEEVER, D.D.\*

## THE LOVE THAT LASTS.

"Tis not a flower of instant growth,  
But from an unsuspected germ  
That lay within the hearts of both,  
Assumes its everlasting form.

As daisy-buds among the grass  
With the same green do silent grow,  
Nor maids nor boys that laughing pass  
Can tell if they be flowers or no—

Till on some genial morn in May  
Their timid, modest leaflets rise,  
Disclosing beauties to the day  
That strike the gazer with surprise:

So soft, so sweet, so mild, so holy,  
So cheerful in obscurest shade,  
So unpretending, meek, and lowly,  
And yet the pride of each green glade:

So love doth spring, so love doth grow,  
If it be such as never dies:  
The bud just opens here below—  
The flower blooms on in paradise.

## DAVID BATES.†

## SPEAK GENTLY.

SPEAK gently: it is better far  
To rule by love than fear—  
Speak gently: let not harsh words mar  
The good we might do here.

Speak gently: Love doth whisper low  
The vows that true hearts bind;  
And gently Friendship's accents flow;  
Affection's voice is kind.

Speak gently to the little child:  
Its love be sure to gain;  
Teach it in accents soft and mild—  
It may not long remain.

Speak gently to the young: for they  
Will have enough to bear;  
Pass through life as best they may,  
'Tis full of anxious care.

Speak gently to the aged one:  
Grieve not the careworn heart;  
The sands of life are nearly run—  
Let such in peace depart.

Speak gently, kindly, to the poor:  
Let no harsh tone be heard;  
They have enough they must endure,  
Without an unkind word.

\* See "Prose Writers of America" for a review of Dr. CHEEVER's prose writings. His poems are, for the most part, graceful expressions of elevated religious and social feeling.

† Mr. BATES passed his earlier life at Indianapolis, in Indiana, but he has resided several years in Philadelphia, in the occupation of a broker. He published in that city, in 1849, a volume of poems entitled "The Æolian."

Speak gently to the erring: know,  
They may have toil'd in vain;  
Perchance unkindness made them so;  
Oh, win them back again!

Speak gently: He who gave his life  
To bend man's stubborn will,  
When elements were fierce with strife,  
Said to them, "Peace! be still!"

Gentleness is a little thing  
Dropp'd in the heart's deep well:  
The good, the joy which it may bring,  
Eternity shall tell.

## SAMUEL GILMAN, D.D.\*

## THE SILENT GIRL.

SHE seldom spake; yet she imparted  
Far more than language could—  
So birdlike, bright, and tender hearted,  
So natural and good!  
Her air, her look, her rest, her actions,  
Were voice enough for her:  
Why need a tongue, when those attractions  
Our inmost hearts could stir?

She seldom talked; but, uninvited,  
Would cheer us with a song;  
And oft her hands our ears delighted,  
Sweeping the keys along.  
And oft, when converse round would languish,  
Ask'd or unask'd, she read  
Some tale of gladness or of anguish,  
And so our evenings sped.

She seldom spake; but she would listen  
With all the signs of soul;  
Her cheek would change, her eye would gladden;  
The sigh—the smile—upstole.  
Who did not understand and love her,  
With meaning thus o'erfraught?  
Though silent as the sky above her,  
Like that, she kindled thought.

Little she spake; but dear attentions  
From her would ceaseless rise;  
She check'd our wants by kind preventions,  
She hush'd the children's cries;  
And, twining, she would give her mother  
A long and loving kiss—  
The same to father, sister, brother,  
All round—nor would one miss.

She seldom spake—she speaks no longer;  
She sleeps beneath yon rose;  
'Tis well for us that ties no stronger  
Awaken memory's woes:  
For oh, our hearts would sure be broken,  
Already drain'd of tears,  
If frequent tones, by her outspoken,  
Still linger'd in our ears!

\* The Rev. SAMUEL GILMAN, D.D., a writer for the earlier volumes of the "North American Review," and the author of "Memoirs of a New England Village Choir," has resided many years in Charleston. His "History of a Ray of Light," "The Silent Girl," and a few other pieces, show that he might have been distinguished as a poet.

## THEODORE S. FAY.\*

## MY NATIVE LAND.

COLUMBIA, was thy continent stretch'd wild,  
In later ages, the huge seas above?  
And art thou Nature's youngest, fairest child,  
Most favour'd by thy gentle mother's love?  
Where now we stand, did ocean monsters rove,  
Tumbling uncouth, in those dim, vanish'd years,  
When through the Red Sea PHARAOH'S thousands  
drove,

When struggling JOSEPH dropp'd fraternal tears,  
When God came down from heaven, and mortal  
men were seers?

Or, have thy forests waved, thy rivers run,  
Elysian solitudes, untrod by man,  
Silent and lonely, since, around the sun,  
Her ever-wheeling circle earth began?  
Thy unseen flowers did here the breezes fan,  
With wasted perfume ever on them flung!  
And o'er thy showers neglected rainbows span,  
When ALEXANDER fought, when HOMER sung,  
And the old populous world with thundering battle  
rung!

Yet, what to me, or when, or how thy birth,—  
No musty tomes are here to tell of thee;  
None know, if cast when nature first the earth  
Shaped round, and clothed with grass, and flower,  
and tree,

Or whether since, by changes, silently,  
Of sand, and shell, and wave, thy wonders grew;  
Or if, before man's little memory,

Some shock stupendous rent the globe in two,  
And thee, a fragment, far in western oceans threw.

I know but that I love thee. On my heart,  
Like a dear friend's, are stamp'd thy features now;  
Though there the Roman or the Grecian art  
Hath lent, to deck thy plain and mountain brow,  
No broken temples, fain at length to bow, 'time,  
Moss-grown and crumbling with the weight of  
Not these o'er thee their mystic splendours throw,  
Themes eloquent for pencil or for rhyme,  
As many a soul can tell that pours its thoughts  
sublime.

But thou art sternly artless, wildly free:  
We worship thee for beauties all thine own:  
Like dunsel, young and sweet, and sure to be  
Admired, but only for herself alone,  
With richer foliage ne'er was land o'ergrown,  
No mightier rivers run, nor mountains rise,  
Nor ever lakes with lovelier graces shone,  
Nor wealthier harvests waved in human eyes,  
Nor lay more liquid stars along more heavenly skies.

I dream of thee, fairest of fairy streams,  
Sweet Hudson! Float we on thy summer breast,  
Who views thy enchanted windings ever deems  
Thy banks, of mortal shores, the loveliest!  
Hail to thy shelving slopes, with verdure dress'd,

\* Author of "Notman's Story," "The Countess Eliza,"  
etc., and now Secretary of Legation at Berlin. He is a  
native of New York.

Bright break thy waves the varied beach up  
Soft rise thy hills, by amorous clouds caress'd  
Clear flow thy waters, laughing in the sun—  
Would through such peaceful scenes my life might  
gently run!

And lo! the Catskills print the distant sky,  
And o'er their airy tops the faint, pale moon  
So softly blending, that the elevated eye  
Forgets or which is earth or which is heaven—  
Sometimes, like thunder-clouds, they show the  
even,

Till, as you nearer draw, each wooded height  
Puts off the azure hues by distance given,  
And slowly break upon the enamell'd scene  
Ravine, crag, field, and wood, in colours true and  
bright.

Mount to the cloud-kiss'd summit. Farther  
Spreads the vast champagne like a desert sea,  
Mark yonder narrow streamlet, foamy flow,  
Like idle brook that creeps indolently,  
Can that the lovely, lordly Hudson be?  
Stealing by town and mountain? Who but  
At break of day this scene, when, silently,  
Its map of field, wood, hamlet, is unroll'd  
While, in the east, the sun uprears his lurid orb,

Till earth receive him never can forget?  
Even when return'd round the city's tower,  
The fairy vision haunts his memory yet,  
As in the sailor's fancy shimmers the shore.  
Imagination runs the moment o'er,  
When first discovered, awe-struck and amazed  
Scarce left a dove—when men and gods alike  
On the extended earth beheld him gaze  
Temple, and tower, and town, by human hands  
raised.

Blow, scented gale, the snowy canvass swell,  
And flow, thou silver, eddying current on  
Grieve we to bid each lovely point farewell,  
That, ere its graces half are seen, is gone.  
By woody bluff we steal, by leaning lawn,  
By palace, village, cot, a sweet surprise,  
At every turn the vision breaks upon;  
Till to our wondering and uplifted eyes  
The Highland rocks and hills in solemn grandeur

Nor clouds in heaven, nor billows in the deep  
More graceful shapes did ever leave or reel.  
Nor e'er such pictures to a painter's sleep,  
Nor could such visions on a poet's soul!  
The poet's flock, impatient of control,  
In ages past here broke its granite bound,  
Then to the sea in broad, no wider state,  
While pen and quill should strew'd the broken ground  
And these granite hills forever closed around

And ever-wildful echo here doth dwell  
The merry, not sportive mockery, that still  
Hides behind every rock, in every dell,  
And softly tells, or seems, from hill to hill,  
No secret tale, but utters it she will—  
The stranger's splash revealing from the shore,  
Among the boy's voice with a voice as shrill  
The bird's low warble, and the thunder's roar,  
Always she watches there, each murmur telling her

Awake, my lyre, with other themes inspired.  
Where yon bold point repels the crystal tide,  
The Briton youth, lamented and admired,  
His country's hope, her ornament and pride,  
A traitor's death ingloriously died,  
On freedom's altar offer'd; in the sight  
Of God, by men who will their act abide,  
On the great day, and hold their deed aright,  
To stop the breath would quench young freedom's  
holy light.

But see! the broadening river deeper flows,  
Its tribute floods intent to reach the sea,  
While, from the west, the fading sunlight throws  
Its softening hues on stream, and field, and tree;  
All silent nature bathing, wondrously,  
In charms that soothe the heart with sweet desires,  
And thoughts of friends we ne'er again may see,  
Till, lo! ahead Manhatta's bristling spires,  
Above her thousand roofs red with day's dying fires.

May greet the wanderer of Columbia's shore,  
Proud Venice of the west! no lovelier scene.  
Of thy vast throngs now faintly comes the roar,  
Though late like beating ocean surf I ween,—  
And everywhere thy various barks are seen,  
Cleaving the limpid floods that round thee flow,  
Encircled by thy banks of sunny green,—  
The panting steamer plying to and fro,  
Or the tall sea-bound ship abroad on wings of snow.

And radiantly upon the glittering mass  
The god of day his parting glances sends,  
As some warm soul, from earth about to pass,  
Back on its fading scenes and mourning friends  
Deep words of love and looks of rapture bends,  
More bright and bright, as near their end they be.  
On, on, great orb! to earth's remotest ends,  
Each land irradiate, and every sea—  
But O, my native land, not one, not one like thee!

—◆—  
C. C. MOORE.\*

FROM A FATHER TO HIS CHILDREN,  
AFTER HAVING HAD HIS PORTRAIT TAKEN FOR THEM.

—◆—  
THIS semblance of your parent's time-worn face  
Is but a sad bequest, my children dear:  
Its youth and freshness gone, and in their place  
The lines of care, the tracks of many a tear!  
Amid life's wreck, we struggle to secure  
Some floating fragment from oblivion's wave:  
We pant for something that may still endure,  
And snatch at least a shadow from the grave.  
Poor, weak, and transient mortals! why so vain  
Of manly vigour, or of beauty's bloom?  
An empty shade for ages may remain  
When we have moulder'd in the silent tomb.  
But no! it is not *we* who moulder there,  
We, of essential light that ever burns;  
We take our way through untried fields of air,  
When to the earth this earth-born frame returns.

\* CLEMENT C. MOORE, formerly one of the professors in Columbia College, resides in New York. A collection of his "Poems," in one volume, was published in 1845.

And 'tis the glory of the master's art  
Some radiance of this inward light to find,  
Some touch that to his canvass may impart  
A breath, a sparkle of the immortal mind.  
Alas! the pencil's noblest power can show  
But some faint shadow of a transient thought,  
Some waken'd feeling's momentary glow,  
Some swift impression in its passage caught.  
O that the artist's pencil could portray  
A father's inward bosom to your eyes,  
What hopes, and fears, and doubts perplex his way,  
What aspirations for your welfare rise.  
Then might this unsubstantial image prove,  
When I am gone, a guardian of your youth,  
A friend for ever urging you to move  
In paths of honour, holiness, and truth.  
Let fond imagination's power supply  
The void that baffles all the painter's art;  
And when those mimic features meet your eye,  
Then fancy that they speak a parent's heart.  
Think that you still can trace within those eyes  
The kindling of affection's fervid beam,  
The searching glance that every fault espies,  
The fond anticipation's pleasing dream.  
Fancy those lips still utter sounds of praise,  
Or kind reproof that checks each wayward will,  
The warning voice, or precepts that may raise  
Your thoughts above this treacherous world of ill.  
And thus shall Art attain her loftiest power;  
To noblest purpose shall her efforts tend:  
Not the companion of an idle hour,  
But Virtue's handmaid and Religion's friend

—◆—  
F. S. KEY.\*

#### THE STAR-SPANGLED BANNER.

O! say, can you see, by the dawn's early light,  
What so proudly we hail'd at the twilight's last  
gleaming;  
Whose broad stripes and bright stars, through the  
perilous fight,  
O'er the ramparts we watch'd, were so gallantly  
streaming?  
And the rocket's red glare, the bombs bursting in air,  
Gave proof through the night that our flag was still  
there;  
O! say, does that star-spangled banner yet wave  
O'er the land of the free and the home of the brave?  
On the shore, dimly seen through the mists of the deep  
Where the foe's haughty host in dread silence  
reposes,  
What is that which the breeze o'er the towering steep  
As it fitfully blows, half-conceals, half-discloses?  
Now it catches the gleam of the morning's first beam;  
Its full glory reflected now shines on the stream;  
'Tis the star-spangled banner, O! long may it wave  
O'er the land of the free and the home of the brave.

\*The late Mr. KEY was a native of Baltimore. This song is supposed to have been written by a prisoner on board the British fleet, on the morning after the unsuccessful bombardment of Fort McHenry.







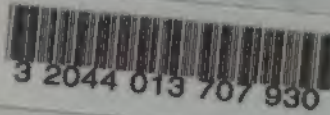












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